

The University of Sydney



Sydney Conservatorium of Music

Handbook 1995

Macquarie Street, Sydney 2000
Telephone: 230 1222
Fax: 2521243

Editor
Gillian Bonham, LRAM, ARCM,
MEd *Canb.* assisted by
Nancy Tidball, BA

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
MANAGER — ADMINISTRATION
STUDENT ADMINISTRATION
SCHOOL OF EXTENSION STUDIES
SCHOOL OF PERFORMANCE STUDIES**

ii

BRASS AND PERCUSSION
JAZZ STUDIES
KEYBOARD
ORGAN AND CHURCH MUSIC
STRINGS
VOCAL STUDIES AND OPERA
WOODWIND

109 Pitt Street

SCHOOL OF ACADEMIC STUDIES

COMPOSITION
GENERAL STUDIES
MUSIC EDUCATION
MUSICOLOGY

**ELECTRONIC MUSIC STUDIO
PIANO LABORATORY
AURAL LABORATORY
COMPUTER LABORATORY
LECTURE THEATRES
CONSERVATORIUM STUDENTS'
ASSOCIATION
FINANCE UNIT
LIBRARY**

Contents

Calendar of Dates 1995	iv
The Conservatorium — A Profile	vi
List of Award Programs	vi
College Board, Undergraduate and Graduate Studies Committees	vi
1. Staff Profile	1
2. Student Information	4
3. Rules of the Sydney Conservatorium of Music	8
4. Conservatorium High School	16
5. Sydney Conservatorium of Music Foundation	17
6. The Conservatorium Association	18
<hr/>	
7. Scholarships and Bequests	19
8. Directory of Accredited Private Music Teachers	20
9. History of the Conservatorium	21
10. Specific Audition Requirements	25
11. Award Descriptions	29
12. Course Descriptions	55
Appendix	188

Semester One

Week	Dale	All Awards (except BMusLd)	KMusIUfYenrl)	KMusid (Yeji*2-4)
1	27 February	Classes commence. UG/PG Studies Committee	Classes commence.	Classes commence.
2	6 March			
3	13 March	Last week to change enrolment without penalty.	Last week to change enrolment without penalty.	Last week to change enrolment without penalty.
4	20 March			
5	27 March	HECS Census Date (31 March)	HECS Census Date (31 March)	HECS Census Date (31 March)
6	3 April	UG/PG Studies Committee		
7	10 April			
8	17 In 23 _pril 24 April	1 AS I K KM iss Classes recommence.	1\s (K Kit ISS Classes recommence.	1 ASM K KM l-ss Classes recommence.
9	1 May	UG/PG Studies Committee		
10	8 May			
11	15 May	Graduation Ceremony (19 May)	Graduation Ceremony (19 May)	Graduation Ceremony (19 May)
12	22 May	Symphony Orchestra Tour	Symphony Orchestra Tour	Symphony Orchestra Tour
13	29 May	UG/PG Studies Committee		Academic Studies lectures conclude.
14	5 June	School of Academic Studies lectures conclude.	School of Academic Studies lectures conclude. Practical lessons conclude.	Study Week. Practical lessons conclude.
15	12 June	Study week. Practical lessons conclude.	Study Week.	Written and practical examinations.
16	19 June	Written and/or practical examinations begin. UG/PG Studies Committee	Written and/or practical examinations begin.	Practicum
17	26 June	Examinations conclude.	Examinations conclude.	Practicum
	3 to 23 Jul\	lil-l I SS	HlllSS	RECESS ,-,

Semester Two

Week	Date	All Awards (except BMusEd)	BMusEd (Year 1)	BMusEd (Years 2-4)
1	24 July	Classes recommence	Classes recommence	Practicum
2	31 July	UG/PG Studies Committee		Practicum
3	7 August	Last week to change enrolment without penalty.	Last week to change enrolment without penalty.	Practicum Last week to change enrolment without penalty.
4	14 August	Open Day (19 August)	Open Day (19 August)	Classes recommence. Open Day (19 August)
5	21 August		Monday Practicum begins	
6	28 August	HECS Census Date (31 Aug)	HECS Census Date (31 Aug)	HECS Census Date (31 Aug)
7	4 September	UG/PG Studies Committee		
8	11 September			
9	18 September	Wind Symphony Tour	Wind Symphony Tour	Wind Symphony Tour
	25 September to 8 October	RECESS	RECESS	RECESS
	2 October	UG/PG Studies Committee		
10	9 October	Classes recommence.	Classes recommence.	Classes recommence.
11	16 October	Opera Production opens.	Opera Production opens.	Opera Production opens. Special Project Recitals begin.
12	23 October			
13	30 October	Recitals begin. UG/PG Studies Committee	School of Academic Studies lectures conclude.	
14	6 November	CHS level exams begin. School of Academic Studies lectures conclude.	Practicum Practical lessons conclude.	School of Academic Studies lectures conclude.
15	13 November	Study week. Practical lessons conclude.	Practicum	Practical lessons conclude.
16	20 November	Written and/or practical examinations begin. UG/PG Studies Committee	Study Week. Practical examinations begin.	Study Week. Practical examinations begin.
17	27 November	Examinations conclude.	Written examinations conclude.	Written examinations conclude.

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 Preparatory Division in which highly talented children 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.
- Associate Diploma in Music Teaching (ADMT) 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.

College Board

1. The College Board is charged with the general academic over-sight of the Sydney Conservatorium of Music. Members are:
 - (a) The Professors, Readers, Associate Professors, Senior Lecturers, Lecturers and Associate Lecturers, being full-time members of the teaching staff in the tertiary program and members of the full-time research staff, as defined by the Senate, of
 - (i) the departments and schools placed under the supervision of the Conservatorium; and
 - (ii) such other departments and schools as maybe prescribed from time to time by resolution of the Senate;
 - (b) the Principal of the Sydney Conservatorium of Music, and the part-time members of the teaching staff of the Conservatorium who have been employed for two or more years in the tertiary program;
 - (c) the Dean of the Faculty of Arts or nominee;

- torium of Music, and the part-time members of the teaching staff of the Conservatorium who have been employed for two or more years in the tertiary program;
- (c) the Dean of the Faculty of Arts or nominee;
 - (d) the Chairperson of the Board of Studies in Music or nominee;
 - (e) the Professor of Music in the Department of Music;
 - (f) the Dean of the Faculty of Education or nominee;
 - (g) not more than two Conservatorium students elected annually in the manner prescribed by resolution of the Senate;
 - (h) the Conservatorium Librarian;
 - (i) one member of the general staff.

Undergraduate Studies Committee

Head, School of Performance Studies (Chair)
 Head, School of Academic Studies
 Head, School of Extension Studies
 Heads of all divisions in Schools of Academic Studies
 and
 Performance Studies or their representatives
 2 Staff representatives
Non-Voting Representation
 2 Student representatives
 1 Library representative
 1 Student Services representative
 Student Counsellor

Graduate Studies Committee

Head, School of Academic Studies (Chair)
 Head, School of Performance Studies
 2 Postgraduate Coordinators
 Heads of Schools and Divisions which have enrolled
 or are seeking to enrol postgraduate students
 2 Staff representatives
Non-Voting Representation
 2 Student representatives one each from Performance
 Studies and Academic Studies
 1 Library representative
 1 Student Services representative
 Student Counsellor

1 Staff Profile

Principal

To be appointed

School of Performance Studies

Head of School

Gordon Webb (Trumpet)

Brass and Percussion Division

Head of Division

Daryl Pratt, BFA, MA (Percussion)

Lecturers

Anthony Buddie (Horn)

Arthur Hubbard (Trombone and Tuba)

Part-time Staff

Campbell Barnes, BA *Macq.* (Horn)

James Blunt (Trumpet)

Lewisson Campbell (Trumpet)

Bruce Helmers (Trumpet)

Richard Miller (Percussion)

Steve Rosse (Tuba)

Iain Scotland (Percussion)

Greg Van DerStruk (Trombone)

Jazz Studies Division

Head of Division and Senior Lecturer

Richard Montz, BS MMus (Trumpet)

Lecturer

Roger Frampton (Piano)

Part-time Staff

Judith Bailey, ATCL (Piano)

George Brodbeck (Trombone)

Dave Colton (Guitar)

Anton Graf, ADJS (Theory)

Colin Loughnan (Saxophone)

Paul MacNamara (Piano)

John Neeme (Arranger)

Mike Nock (Piano)

Ron Philpott (Electric Bass)

Craig Scott (Double Bass)

Julie Spithill (Theory)

Barry Stewart (Drums)

Joy Yates (Vocal)

Keyboard Division

Head of Division and Senior Lecturer

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

Lecturers

Nikolai Evrov (Pianoforte)

Albert Landa, DSCM AMus A LRAM (Pianoforte)

David Miller, BA LMus (Accomp) (Pianoforte/Accompanist)

Gerard WUlems, DSCM (Pianoforte)

Associate Lecturers

Josephine Allan, BA *Canb.* GDipM(Acc) (Accompanist)

David Howie, BMus GDipM(Acc) (Accompanist)

Part-time Staff

Anthony Baldwin, DSCM (Pianoforte)

Lyall Duke, LMusA (Pianoforte)

David Kinsela, Orgellehr Dip *Basel* MEngSc *N.S.W.* BE (Harpsichord)

Stephanie McCaUum, DSCM ARCM ARAM (Pianoforte)

Neta Maughan, LMus (Pianoforte)

Katherine Selby, BMus *Juill.* (Chamber Music)

Phillip Shovk, ASCM MA *Moscow* (Pianoforte)

Joshua Tsai, BMus LRSM *Johns H.* LRAM (Pianoforte)

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

Organ and Church Music Division

Head of Division and Senior Lecturer

David Rumsey, DSCM Reifepr *Vienna* (Organ)

Part-time Staff

Rosemary Blake, DSCM(P&T) Konzertdiplom *Vienna Cert Kodaly Inst. Hungary* (Organ)

Amy Johansen, BMus *Flor.* MMus *Cine. Con.*, AAGO ARCO (Organ)

Neil McEwan, MMus, FTCL LRSM LTCL (Choral Conductor)

Philip Swanton, DSCM, Diplom *für al te Music Basel* (Organ)

Strings Division

Head of Division and Lecturer

Gregory Pikler (Guitar)

Senior Lecturers

Charmian Gadd, DSCM (Violin)

Christopher Kimber (Violin)

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

Alexandru Todicescu, MDip *Buch. SpecDip Brus.* (Viola & Violin)

Alice Waten, MA *Moscow Cons.* (Violin)

Lecturer

Susan Blake, DSCM (Violoncello)

Part-time Staff

Tommy Anderson (Lute)

Peter Andrews (Guitar)

Gordon Bennett (Violin)

Brett Berthold (Double Bass)

Kees Boersma (Double Bass)

Ken Burns, MDip *Madrid* (Guitar)

Evan Davies (Harp)

Janet Davies DSCM (Violin)

Petra Davis BMus (Violin)

Susan Dobbie, BMus *Juill.*, DSCM LMus AMus (Violin)

Maria Durek (Violin)

Winifred Durie, DSCM (Viola)

Ulpia Erdos (Harp)

Perry Hart (Violin/Viola)

Louise Johnson (Harp)

Semyon Kobets (Violin)

Fahia Krel, MMus *Novosibirsk* (Violin)

Debbie Lander, DSCM (Viola)

Mark Lakirovich, Dip *Baku GradMus Tel Aviv PostGradPerf*

Lucerne (Violin)

Denise Lawrence, DSCM (Cello)

Irene Morozov (Viola)

Robert Nairn (Double Bass)

PhiUipa Paige BMus, LRAM (Violin)
 Goetz Richter (Violin)
 Vanessa Souter (Harp)
 Ronald Thomas (Violin)
 Barbara Woolley (Cello)

Vocal Studies and Opera Division

Head of Division

Brenda Holleman, MMus III.

Lecturers

Stephen Yalouris, DipOpArt
 Nicole Dorigo, BA (Italian)
 Brian FitzGerald MA (Production)
 Simon Kenway, BMus GradDipOpera *Bris.* GradCertOpera
 GradCertConducting *R. CM.Lond.* (Coach, Conductor)
 Pierre St Just (Production Manager)

Part-time Staff

Joanne Ansell, ARAD (Movement)
 Michael Black, MMus *U.N.S.W.* GradDipAcc *Syd.Con.*
 BMusEd *Syd.Con.*, AMusA (Coach (Aural Harmony))
 Elaine Blighton, DSCM
 Neil Easton
 Susan Falk, BA *A.N.U.* Licence de Concert Licence d'Art
 Lyrique Pan's Prix des Arts et Lettres *France*
 Maryleigh Hand (Coach)
 Cynthia Johnston (Stagecraft)
 Helen McKinnon, LTCL AMusA AMusA AASA
 Maree Ryan, DSCM LMus
 Marina Shine, MA DipEd (German)

Woodwind Division

Head and Senior Lecturer

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

Lecturers

Josef Hanic, DipMus *Brat.* (Oboe)
 Gordon Skinner, DipMus *Auck.* (Bassoon)
 Mark Walton, LTCL, FTCL, LRSM (Saxophone and Qarinet)
 Stephen Williams, BMus

Part-time Staff

Geoffrey Collins (Flute)
 Louise Dellit (Flute)
 Roslyn Dunlop, BMus (Clarinet)
 Peter Jenkin, BMus *Adel.* (Clarinet)
 Sue Newsome, BMus GradDip *Rott.* (Clarinet)
 Howard Oberg (Recorder/Baroque Hute)
 Rosamund Plummer (Flute)
 Noelene Poole, BMus *Carib. School of Music* (Flute)
 Suzy Powell (Hute)
 Jane Rutter (Hute)
 Margery Smith, DME (Saxophone)
 Terrence Stirzaker, BA *Canb. School of Music* (Clarinet)
 Linda Walsh, BMus BA (Oboe)
 Esme Yamaguchi, DipMus *Munich* (Hute)

School of Academic Studies

Head of School

Richard Toop, BAMus *Hull*

Composition

Alternating Heads of Division and Senior Lecturers

Bozidar Kos, MMus *Adel.*
 Martin Wesley-Smith, MMus *Adel.* DPhil *York*
 Gillian Whitehead, BMus *Well.*, MMus

Lecturers

Gregory Schiemer, BMus
 Trevor Pearce, BMus

C l o i V a J o w d e i v y
 C - j ^ n O ' T c o l e .

General Studies

Head of Division and Lecturer

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

Lecturers

Brian Brennan, BA PhD *Macq.* MA *Melb.* DipEd
 Ronald Brooker, BA PhD *N.S.W.* LLB *N.S.W.I.T.*

Part-time Staff

Erna Bollard, BA
 Diane Collins, BA *N.S.W.* PhD
 Nicole Dorigo, BA
 Michael Huxley, BA *N.S.W.*
 Patricia Lewis, BZ MEd MA
 Dorothee Schifter, BA DipEd *Macq.*

Music Education

Head of Division and Senior Lecturer

To be appointed

Senior Lecturer

Philomena Brefnan, AMus TCL MMus PhD *U.W.*, MACE

Lecturers

Peter Dunbar-Hall, BA *N.S.W.* DipEd MMus CertTESL,
 MACE
 Thomas Hughes, AMus DAriz. MAO/zi'oBSMusEdW. Oiester
 David Russell, BMusEd

Part-time Staff

Geoffrey Lancaster, BA(Mus) *Canb.* MMus *Tas.*
 Rosemary Pallister, BMusEd LMusA AMusA
 John Puskas, BMusEd MMus(MusEd)
 Margaret Smith, DipT BEd(Prim) ECE Cert MMus(MusEd)
 Michael Stanley, BMus *W.Aust.* MMus(MusEd)
 Mark Strykowski, BMusEd
 Michael Watkins, BMusEd
 Jeffrey Willey, DipMusEd AdvCertDalcroze *Geneva*
 Neal Winter, BMusEd MEd *Canb.* AMusA, MMT MACE

Musicology

Head of Division and Senior Lecturer

Richard Toop, BAMus *Hull*

Senior Lecturer

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

Lecturers

Peter McCallum, DSCM BMus *Dunelm* MMus *Land.*
 Kathleen Nelson, MMus *Adel.*, PK. b.
 Deborah Priest, BMus, LMusA LCTL

Associate Lecturers

Lewis Cornwell, BMus
 Karen Lemon, DalCertSyd *Con.* DalCert DalLic *C.M.U.*
 BMusEd BMus

Part-time Staff

Michael Black, MMus *N.S.W.* GradDipAcc BMusEd *Syd.Con.*,
 AMusA
 Robert Gibson, BMus AMusA, ATCL LTCL
 Kathryn Hill, BMus MA
 Rod Johnson, BA AMusA
 Lindy Montgomery, BMusEd AMusA
 Michael Smetanin, BMus
 Michael Spencer, BMusEd

School of Extension Studies

Head of School

Associate Professor Warren Thomson, OAM, BMus DipEd
Melb., MACE

Head of Preparatory Division and Lecturer
Joy Lee, FTCL ABSM

Library

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

Administration

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

Secretary
Christine Miller, BA (on leave)

Assistant Secretary
Suzanne Davies, DipArt *R.M.I.T.* BA DipEd(Tert) *Melb.*

Acting Administrative Officer (Finance)
Tony Cousins

Administrative Officer (Student Services)
Patricia Svilicich

Concert Coordinator
Daphne Cross

Computing and Technical Services Officer
James Easton, DSCM

Ensembles Manager
Olwen Williams

Operations Coordinator
Pierre St Just

Pianoforte Technician
Geoffrey Pollard, Cert(Piano Tuning) *SCM*

2 Student information directory

4

Introduction

AH 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 (ph3513312) 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-EHscrimination 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 Administration Officer (Student Services) 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 of 109 Pitt Street. Library hours are as follows:

Monday, Tuesday, Friday	8.00 am to 6.00 pm
Wednesday, Thursday	8.00 am to 7.00 pm

Variations to Library hours will be announced on noticeboards.

Many Conservatorium students are eligible to borrow from other libraries for example, Fisher Library on the main campus of 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 230 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

The schedule for enrolment in 1995 is as follows:

- 7 February 1995: for all re-enrolling students in the BMus, DipMus and BMusEd Award programs.
- 8 February 1995: for all first year students and students re-enrolling in the Associate Diplomas, the Diploma of Opera and all postgraduate students.

Enrolment for international students

International students must collect their enrolment form at the International Education Office (IEO) desk at MacLaurin Hall (Main Quadrangle, Sydney University). Students are advised to bring a copy of the receipt for fees paid or a scholarship letter as this will be required so that enrolment can be completed. International students may enrol at Sydney University (provided they have course code numbers, available in the Sydney Conservatorium Handbook), or in the Verbruggen Hall, (Conservatorium).

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 Services (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 and compulsory subscriptions

Students enrolled in an award program are required to pay compulsory fees and subscriptions at the beginning of each year. Cheques or cash can be paid directly into any branch of the National Australia Bank.

Undergraduate fees are distributed between: the University of Sydney Union, the Students' Representative Council (SRC) and either the Women's or Men's Sports Union; postgraduate fees between the Union and Sydney University Postgraduate Representative Association (SUPRA).

For continuing students the compulsory subscriptions in 1995 are:

- Full-time undergraduate students: \$323
- Part-time undergraduate students: \$250
- Full-time postgraduate students: \$233
- Part-time postgraduate students: \$160

For new students (enrolling at the University of Sydney for the first time in 1995) an additional joining fee is included. The compulsory subscriptions is therefore as follows:

- Full-time undergraduate students: \$397
- Part-time undergraduate students: \$324
- Full-time postgraduate students: \$307
- Part-time postgraduate students: \$234

A student's enrolment is classified as full-time when the HECS course weight equals or exceeds 0.375 per semester.

Fees for non-award courses

Tuition fees are payable by extension students and 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 3 different rates: the independent, dependent away from home and dependent at home rates.

Students enrolled in approved advanced education courses who encounter severe financial difficulties are eligible to apply for loans (or in exceptional cases, grants) under the Commonwealth Government's Special Assistance to Students Program (SASP) up to a maximum of \$500. The funds provided by this

program are administered by the Conservatorium, and each application is considered on its merits. For assistance students should approach the Administrative Officer (Student Services).

Tertiary scholarships/awards

Application forms and guidelines are available from the Administrative Officer (Student Services).

Extension studies scholarships

Scholarships are available on a competitive basis for all non-award students and may be awarded for full or part of tuition fees for practical or composition studies. Details of scholarships are available upon request from the Administrative Officer (Student Services).

Bursaries

The Conservatorium makes funds available for bursaries to extension study students or their parents with financial difficulties. Application forms are available from the Administrative Officer (Student Services).

Graduation checks

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

Graduation ceremony

The graduation ceremony will be held on Friday, 19 May 1995 at 4.00 pm, as approved by the Senate of the University of Sydney. A graduation ceremony invitation package, including details about the ceremony, guest tickets and academic dress will be sent to the student's permanent address about three weeks prior to the ceremony. It is the student's responsibility to ensure that the University has the correct address to which the graduation invitation should be sent. Three guest tickets will be included in the invitation package. Unfortunately no extra tickets will be available.

Graduating *in absentia*

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

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

Graduand debtors

Graduands with outstanding loans and/or library fines will not be allowed to graduate until the debts have been paid. Please ensure that these debts are finalised one month before the graduation ceremony. For information concerning repayment of debts please telephone 230 3772 (Loans) or 230 3709 (Library Fines).

Handbook fee

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

An Extension Studies Handbook containing examination requirements is available for purchase by all Extension Study students at the time of enrolment.

Higher Education Contribution Scheme (HECS)

All continuing and prospective students will be provided with information regarding the HECS scheme on enrolment day.

The HECS nominal contribution for a full-time student load in 1995 has been set at \$2409 (from \$2355 in 1994). 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. The nominal full-time up-front HECS amount is \$903 per semester for 1995.

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 1995*. The payment notice for second semester will be posted to students in early August 1995.

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 1995:

- 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 \$20 and a hiring fee of \$50. The form must be signed by a guarantor who is not a student or employee of the Conservatorium. Hirers are liable for the cost of lost or damaged instruments.

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 Services (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 3rd, 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, 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 Enquiry Counter (Greenway) between 8.30 am and 7.30 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, five 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 with the Concert Co-ordinator.

Public performances

Students wishing to take part in performances outside the control of the Conservatorium must, at least four weeks before accepting an engagement, obtain approval from the Head of the School of Performance Studies. In no case can absences conflict with rehearsals, concerts and other functions of the Conservatorium. The appropriate approval form can be obtained at the Student Services Office.

Student counsellor

The Student Counsellor is located in the Greenway Building (ph. 230 1287) and can assist students with personal problems such as: performance anxiety, depression or relationship difficulties. The appropriate Head of Division should be contacted concerning academic problems in the first instance.

Student enquiries

The Enquiry Counter in the foyer of the Greenway Building is the initial point of contact for all administrative enquiries. Students can arrange access to practice rooms, obtain forms relating to change of enrolment, change of address, examination application, concert practice, scholarships, leave of absence and other student related matters.

Student files

All students have a personal file, which is maintained in Student Services (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 in the Pitt Street building. The charge is \$20 per annum. A \$10 refund will be supplied when keys are returned.

3 Rules of the Sydney Conservatorium of Music

8

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 Services Office. 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.

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.

Course

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

Corequisite

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

Course transfer

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

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.

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:

Admission on the basis of successful completion of secondary school studies:

- (a) 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, or
- (b) submitted compositions, or
- (c) submitted musicology papers, or
- (d) submitted music education papers, as required, and must meet such other

requirements as are specified in the rules of the award program.

1.2.4 An applicant for admission to a performance 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

- (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 Services; 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 student 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.

4.5 Leave of absence

4.5.1 Notification of absence

A student who is absent for any reason must notify the Head of School 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 Head of School.
- (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 for Withdrawal without Penalty for consideration by the Board, under the provisions of rule 4.6.

4.5.4 Professional activity leave

A student may be granted leave to participate in a musical or other activity which, in the opinion of the Head of School, 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 Head of School 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 Head of School 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 Head of School and shall be required to pass a re-audition at a level determined by the Head.

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 Administrator, Student Services 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 Services 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 Head of the School of Academic Studies or the Head of the School of Performance Studies as appropriate, at the same time as lodging the Application referred to in 4.6.7. The Head of School 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 following codes.

Grading codes

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

Status notation codes

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

Notes:

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

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

5.3.2 Supplementary examinations

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

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

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 Head of School 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 Head or School within 48 hours of the examination.

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

5.4.4 The Head of School, 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 1995. The proposed schedule for result notices being posted from the University is 22 December, 1995. 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 Services (Greenway) and a \$10 charge applies. Replacement Result Notices may be obtained from Student Services 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 Head of School 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 Services) 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. mother/father, sister/brother, wife/husband, daughter/son);
- (c) financial circumstances;
- (d) in the case of a first-year student, difficulties in adapting from secondary to tertiary educational practices and responsibilities.

5.8.6 Before exercising its powers to exclude a student from an award program, the Board shall consult with the Head of the School responsible for the award program.

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 Services).

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 that the student completes 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.

16

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 2000 (ph 247 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;
- 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 such as ConFest and other fund-raising activities to assist talented students who are in financial need.
- 'Encouragement Awards' a competition to encourage young players of strings, woodwind, brass, keyboard and singing. A special prize for accompanists is included.
- Organising The Scarf Foundation Awards each year which provides five awards for student excellence.
- The Association also organises the Alan Bellhouse Memorial Conducting Scholarship and the Don Banks Scholarship for original musical composition by a student of the Conservatorium.

Membership of the Association is open to those who enjoy helping musical students attain their goals. For further information contact the Conservatorium Association at the Sydney Conservatorium of Music, Macquarie Street, Sydney 2000, for details of Annual Membership and Life Membership.

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 has the responsibility to administer funds according to the wish of the donor and to protect the corpus through investment in approved securities.

Bequests can take the form of money, property or shares in inscribed stock. 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 and Assessment Act. Further information may be obtained from the Secretary or the Manager, Community Relations or the Head, School of Extension Studies.

The following scholarships, awards and prizes are provided for outstanding students in various categories. Details are available from the Administrative Officer (Student Services).

- Bud Brown Memorial Scholarship
- George & Margaret Henderson Scholarships
- Zelma Oakley Dineley Awards
- Winifred Margaret Neirous Award
- Iris Oakley Sutor Award
- Dorothy Ryder-Phillips Award
- John Antill Composition Scholarship
- Clare Grant Stevenson Award
- Basil & Muriel Hooper Scholarship
- Mary E. Taylor Memorial Prize
- Alfred Hill Prize
- Kenneth Wilkinson Memorial Prize
- Don Banks Memorial Scholarship
- Mollie Neale Memorial Scholarship
- Raymond Hanson Memorial Prize
- Doris Burnett Ford Scholarship
- Ada Thomson Award
- Sarah & Muriel Jeavons Memorial Scholarship
- Geoffrey Rothwell Scholarship

8 Directory of accredited private music teachers

In February of each year the Conservatorium issues a booklet listing accredited teachers. (Last day for alterations to entries is 1 November each year.) A fee is charged for inclusion in the Directory.

20

Purpose

Teachers listed in the booklet have obtained recognised teaching qualifications or had successful teaching experience over all levels. It is expected that accredited teachers attend in-service courses from time to time to keep abreast of developments in music education both within Australia and abroad.

Accreditation Certificate

Any person satisfying the requirements for Accreditation is granted an Accreditation Certificate signed by the Secretary upon written request.

The Accreditation Committee

The Accreditation Committee makes recommendations to the College Board.

Accreditation

Upon application to the Conservatorium, Accreditation will be given to:

- (a) A person having successfully completed an award program in music education or a fellowship from a recognised tertiary institution. The award program must have included a course in individual instrumental or vocal pedagogy.
- (b) A person having a school teaching qualification from a tertiary institution with a minimum AMusA (or equivalent) musical qualification.
- (c) A person having any one of the following:
 - The TMusA Diploma.
 - The Certificate of Teaching or the Associate Diploma in Music Teaching of the Sydney Conservatorium of Music.
 - Successfully completed In-Service courses conducted by the Conservatorium.
 - Those teachers without formal qualifications, recommended by the Accreditation Committee because of their distinguished teaching records or who can produce evidence of continuous teaching practice since 1950.

At the present time there are over 2300 teachers accredited by the Conservatorium.

9 History of the Conservatorium

The Conservatorium buildings are based on what was once the Government House stables, built to accommodate 30 horses and servants. The building was originally created as a result of instructions given to Australia's most famous early architect, Francis Greenway, by the visionary Governor Macquarie in 1817. The building was completed in 1821. These stables were the object of criticism in that the Governor was said to have attended more to the comfort of his horses than to most of his women convicts, who had very unsatisfactory quarters at Parramatta. They were criticised by Mr Commissioner Bigge as being too large and too expensive. Governor Darling, who succeeded Macquarie, was asked to consider converting the stables into Government House quarters.

1912 In May 1912 the Minister for Education, the Honourable Campbell Carmichael (supported by the Premier William A. Holman), appointed a Committee of Advice to consider setting up an Academy of Fine Arts. Following the Committee's report it was decided to proceed with the music section, and to convert the old Government House stables into a Conservatorium of Music.

1914 The position of Director was advertised world wide and 173 applications were received, including one from Engelbert Humperdinck. The first Conservatorium Council was also appointed, and a constitution was drawn up. However, it was disbanded when the Crown Solicitor ruled that the Conservatorium was under the Department of Public Instruction.

1915 The Conservatorium was declared officially open by His Excellency the Governor, Sir Gerald Strickland, at the Inaugural Concert held on 6 May conducted by Joseph Bradley, Alfred Hill and Arundel Orchard who were also members of the Council. The first Director, Henri Verbrugghen, was appointed on 20 May and arrived in Sydney in August for a five-year term at a salary of £1250 per annum.

1916 Teaching activities commenced on 6 March with single-study student enrolments of 320. On 8 April, Verbrugghen conducted his first concert with the Conservatorium Orchestra consisting of 36 players. This orchestra replaced the first Sydney Symphony Orchestra which had been founded in 1908. Members of the Verbrugghen quartet were appointed to the staff of the Conservatorium and with the Director comprised the only permanent salaried staff. They gave 24 lecture-concerts during the year. Other teachers were paid on hourly rate according to status and subject, and were not allowed to teach the same subject within a 50 mile radius of the Conservatorium except at approved schools and colleges.

1918 Verbrugghen approached the N.S.W. State

Government for a subsidy for the Conservatorium Orchestra which was renamed the N.S.W. State Orchestra. The Orchestra consisted of more than 70 players. In 1918 an all-Beethoven season was given, all the symphonies and the violin and piano concertos.

1919 Six orchestral concerts were given on consecutive nights in Melbourne from 29 September and were a great artistic and financial success. Conservatorium High School opened.

1920 The first diplomas awarded by the Conservatorium were presented to Elizabeth Coleman, Dorothy Gibbs, Muriel Oakshott, Kath Short, Dorothy Ewbank and M. Reyburn. The N.S.W. State Orchestra became the first full-time orchestra in Australia. It gave 74 concerts in Sydney, 6 in other areas of N.S.W., 14 in other States and 38 in New Zealand—132 in all.

1921 Verbrugghen resigned and his last concert in Sydney was on 24 December. He then left for a tour of New Zealand with the Conservatorium Orchestra. He continued on to America, where he took up an appointment with the Minneapolis Orchestra.

1922 The State Government refused for reasons of economy to accept conditions laid down by Verbrugghen for his return to Sydney. These involved a salary as Director of the Conservatorium and as Conductor of the N.S.W. State Orchestra. Musical direction of the Conservatorium was continued by a Committee consisting of Joseph Bradley, Alfred Hill and Arundel Orchard after the resignation of Verbrugghen.

1923 Dr W. Arundel Orchard was appointed the second Director of the Conservatorium in August. The State Government withdrew its subsidies for the Orchestra, the Quartet and scholarships. For the next ten years the Conservatorium Students Orchestra, conducted by Dr Orchard, was the principal orchestra in N.S.W. It gave eight subscription concerts per year. A new string quartet comprising Gerald Walenn, Lionel Lawson, Alfred Hill and Gladstone Bell was formed, and was known as the Conservatorium Quartet.

1927 Jascha Heifetz donated funds to the Conservatorium to purchase music after playing with the Orchestra.

1929 On 9 August/the Conservatorium Orchestra gave what was termed 'The First Classical Broadcast Concert' at the Sydney Town Hall.

1934 Dr W. Arundel Orchard retired and Dr Edgar Bainton became Director in May.

1935 The first Conservatorium Opera School was formed under the guidance of Dr Bainton and Hilda Mulligan.

1943 Dr Bainton's opera 'The Pearl Tree' gave a very successful premiere.

1946 Eugene Goossens visited Australia.

1948 Goossens appointed Director of the Conservatorium and permanent conductor of the ABC. All the professional musicians were absorbed into the Sydney Symphony Orchestra, leaving the Conservatorium with student orchestras only.

1952 A branch of the Conservatorium was established at Newcastle and Mr Harold Lobb was appointed the first Principal.

1953 A technical director of the EMI recording group visited Australia to supervise a series of S.S.O. recordings with Goossens for world releases.

1955 Goossens resigned as Director.

1957 Sir Bernard Heinze appointed as Director.

1964 Building extensions comprising a block of 18 studios, and a new wing on the northern side providing academic classrooms, library and high school accommodation, were opened by the Minister for Education, the Honourable E. Wetherell.

1965 N.S.W. State Conservatorium of Music Act was passed with the administration of the Conservatorium vested in a Board of Governors with Mr E.L. Beers, CBE, as Chairman.

1966 Sir Bernard Heinze retired, Joseph Post was appointed the sixth Director of the Conservatorium.

1967 The first full-time salaried teaching staff were appointed: Ronald Jackson as Principal at the Opera School, and the first Sydney String Quartet members, Robert Pikler, John Painter, Harry Curby, Robert Ingram. The Sydney String Quartet was the Resident Quartet at the Conservatorium.

1968 Keith Field appointed Principal of Newcastle Branch following retirement of Harold Lobb. Number of further full-time salaried staff were appointed.

1971 Joseph Post retired as Director, Mr Beers resigned as Chairman of the Board of Governors. Conservatorium given responsibility of all studies of its music education students.

1972 Appointment of Rex Hobcroft as Director. Further building extensions and renovations comprising the Joseph Post Auditorium, 22 teaching studios, an Opera School Studio and other rooms were opened in September by the State Governor, Sir Roden Cutler. Another branch of the Conservatorium was established at Wollongong by the Board of Governors on 11 September, and Mr James Powell was appointed the first Hon. Principal. Mr H.F. Heath, OBE, was appointed Chairman of the Board of Governors. Wednesday Lunch Hour Concerts and Friday Twilight Concerts were introduced. Conservatorium Chamber Orchestra founded.

1973 The first visiting Resident Artist's program commenced with internationally renowned flautist teacher, James Pellerite. First National Flute Seminar. Jazz Studies program commenced by Howie Smith. Conservatorium Opera School presented first operas in Sydney Opera House in July with Sitsky's 'Fall of the House of Usher' and Penberthy's 'Dalgaria'

conducted by Rex Hobcroft and Chris Nicolls, and produced by Stefan Haag. Pini Quartet became the Resident Quartet at the Conservatorium. ASCM Course introduced.

1974 First Asian tour by the Conservatorium Chamber Orchestra under Robert Pikler sponsored by the Australian Government. Installation of the Conservatorium organ completed. Pini Quartet had world tour giving concerts in U.S.A., Europe and Asia. Diploma in Operatic Art Course introduced. Piano Tuning School commenced training its first students. Extra accommodation in Old Treasury Building. First ASCM graduates. Willi Flindt, Resident Artist, conducted Japanese Noh Theatre courses and workshops.

1975 Heads of five newly structured Conservatorium teaching schools appointed: Peter Davis (Education), Warren Thomson (Extension Studies), Ronald Smart (Practical Studies), Clive Pascoe (Composition and Musicology), Ronald Jackson (Opera). Peter Martin new Newcastle Branch Principal. Hans Hotter principal Resident Artist in 1975. First National Lieder Seminar. Youth Rostrum with 40 young scholarship winners from all States attending intensive teaching week under distinguished Rostrum. F.A.M.T.A. and Conservatorium Resident Artists—Berio, Berberian, Woodward, Takahashi, Meale, Ronald Smith, Parsons, Viether. Full-time student numbers tripled since 1970. 162 concerts, opera performances, workshops, master classes, seminars, etc., open to the general public, presented during the year. New Sydney String Quartet appointed as Resident Quartet and undertook tour of Asian countries.

1976 60th birthday celebrations with many special activities, including Conservatorium Exhibition in Sydney Opera House in March. Second Asian tour by the Conservatorium Chamber Orchestra under Robert Pikler. Extra accommodation in the Chief Secretary's building. First National Clarinet Seminar over Easter, directed by Resident Artist, Mitchell Lurie. First In-Service Course held for private music teachers. Accreditation of private music teachers approved by Cabinet introduced through the Conservatorium. South American tour by the Sydney String Quartet.

1977 Introduction of the Bachelor of Music degree and Jazz and Church Music Diploma courses. First Sydney International Piano Competition. European and Asian tour by Sydney String Quartet. Over 300 musical events open to the public at the Conservatorium during 1977. Affiliation of Northern Rivers C.A.E. Music Centre with Conservatorium.

1978 Conservatorium opened Central Western Music Centre in Bathurst and Orange. 1100 private music teachers now accredited by Conservatorium. Aaron Copland, Quartetto Beethoven di Roma, Hermann Baumann among visiting artists in 1978. Feasibility study for a new Conservatorium completed. Transfer of library to Old Treasury Building. Music Research Centre set up under direction of D. Manfred dynes.

1979 New Board of Governors included elected staff and student representatives. Dr Doreen Bridges new

Chairman of Board. Completion of new lecture theatre, 10 new studios and seminar room in Old Treasury Building. IV International Kodaly Symposium. 14 Jazz teachers from U.S.A. conduct vacation jazz courses.

1980 Openings by Premier, Hon. Neville Wran, of refurbished and relocated Conservatorium Branch in Wollongong at 'Gleniffer Brae' and Conservatorium Music Centre in Bathurst at Court House Wing. Purchase of People's Palace building in Newcastle by State Government for relocation of Newcastle Branch Conservatorium. First award of Honorary Fellowship of the Conservatorium to Sir Bernard Heinze. Gerard Souzay, Felix Ayo, Joji Yuasa, David Baker among Resident Artists in 1980. Foundation of Sydney Wind Quintet, as Quintet in Residence.

1981 New building purchased by the State Government for the Newcastle Branch of the Conservatorium officially opened by the Minister for Education, Hon. Paul Landa. Ex-students and Friends Association renamed the Conservatorium Association. First BMus graduates in May. Second Honorary Fellowship of the Conservatorium to Miss Betsy Brown. Second Sydney International Piano Competition.

1982 Rex Hobcroft retired as Director. First overseas tour by Sydney Conservatorium Symphony Orchestra under Dr Ronald Smart, visiting Hong Kong and China with New South Wales Government and private sponsorship. Sydney Wind Quintet began extensive touring throughout Australia for Musica Viva. Artists in residence: Miles Anderson, Robert Culver, Paul Lansky, Michael Radulescu. Visiting Artists included Kjell Baekkelund, Wolfram Christ, Anton Kuerti, Dagoberto Linhares, Vivian Mackie, Igor Ozim, Rohan da Saram, Schlippenbach Trio, Tamas Ungar, Vedehr Trio, Sara Walker. John Painter appointed Director.

1983 Introduction of Bachelor of Music Education Conversion Course. Dr Ronald Smart appointed Deputy Director. Open Day held. Sydney Wind Quintet toured South-East Asia for Musica Viva and Department of Foreign Affairs. Produced world's first digital LP of music for Wind Quintet, to high acclaim at home and overseas. Visiting Artists included Heinz Deinzer, Williams Waterhouse, F. Gerard Errante, Sir Charles Mackerras, Bela Siki, Raphael Wallfisch and William Bennett.

1984 Wollongong Branch amalgamated with the University of Wollongong. Extensive renovations to the Greenway Building. Honorary Fellowship of the Conservatorium awarded to Rex Hobcroft, former Director. Visiting Artists included Douglas Craig, George Crumb, Roy Ernst, John Koshak, Frank Pooler, Philip Smith and William Waterhouse.

1985 John Painter resigned as Director. Introduction of Graduate Diploma in Educational Studies (Primary Music) course. Third Sydney International Piano Competition. Visiting Artists included Andre Navarra, Meir Rimon, Michael Radulescu, Geoffrey Parsons and Vera Rozsa. John Hopkins appointed as Director in December. The Conservatorium Symphony Orchestra under the direction of Dr Ronald Smart

toured U.S.A., including concerts in New York at the United Nations Building and in Memphis for the opening of the prestigious 'Memphis in May' Festival.

1986 John Hopkins took up office as Director. Sydney String Quartet reformed in January. Open day held in August. Conservatorium Chorale tours to China, Hong Kong and Europe, including performances at the ISME Conference. Reuben F. Scarf awards established in perpetuity. Conservatorium students given free admission to all performances in the Conservatorium. Conservatorium Act amended.

1987 Workshops and Seminars conducted in association with Music Teachers Association of N.S.W. in 22 country centres. Conservatorium Chorale toured in Singleton, Coffs Harbour and Tamworth. Two concerts were given at Government House by Conservatorium students and staff. Number of Accredited Private Music Teachers in N.S.W. over 200. National Ensemble established in association with the ABC with Donald Hazelwood as Artistic Director.

1988 Fourth Sydney International Piano Competition held, and all stages broadcast nationally by the ABC. Rebuilt Joseph Post Auditorium opened by the Premier, Nick Greiner. Conservatorium Orchestra toured to country N.S.W. Sydney String Quartet toured Europe and Sydney Wind Quintet toured country N.S.W.

1989 Distinguished Russian pianist Lev Vlasenko, Head, Keyboard Department, Moscow Conservatoire, was brought out for in-service teaching and master classes. His visit formed the basis for further education and music exchanges. The Conservatorium Chorale performed successfully in South Korea, Taiwan, Hong Kong and Singapore conducted by Dr Ronald Smart. The New Zealand tour of the Conservatorium Symphonic Wind Orchestra led by Mr Ken Smith was extremely well received. Extensive planning was undertaken for the move to new premises for the Library and School of Academic Studies and in relation to the impending tertiary amalgamations.

1990 The Conservatorium was amalgamated with the University of Sydney as an academic college with the name 'Sydney Conservatorium of Music'. The School of Academic Studies, Library and Finance Unit were located on five floors of refurbished premises at 109 Pitt Street. The Conservatorium Software Development Centre researched and launched Soundscope I & n.

1991 Professor John Hopkins on leave. Dr Ronald Smart appointed Acting Director. The first corporate sponsorship secured for a performance series. The first Church Music Symposium held. 75th Birthday celebrations marked by a gala student evening performance in Verbrugghen Hall following Open Day. Performances of Gillian Whitehead's opera 'Bride of Fortune' acclaimed at the Perth Festival. Conservatorium Symphony Orchestra presented an outstanding concert conducted by Maestro Carlo Felice Cillario with soloists Christopher Kimber and Alex Todicescu. The Orchestra conducted by Henryk

Pisarek toured southern N.S.W. Bozidar Kos' Violin Concerto won the National Award for Best Orchestral Work and was performed in Ljubljana, Slovenia for the proclamation of independence. A 'sister institution' agreement was signed with Moscow State Conservatorium.

1992 Associate Professor Ronald Smart appointed Conservatorium Principal. Conservatorium hosted the Fifth Sydney Piano Competition. Conservatorium Foundation re-established. On tour the Symphony Orchestra performed at Gulgong, Forbes, Dubbo and the Blue Mountains. Berlioz' *Requiem* performed at the Sydney Opera House to mark the retirement of the Director, Professor John Hopkins. 'Sister institution' agreement signed with Nagoya University of Arts, Japan. Hosted the National Conference of the Musicological Society of Australia. CD recordings released by staff including Dennis Hennig, Judy Bailey, Roger Frampton, Mike Nock, Stephanie McCallum, Martin Wesley-Smith. The newly amalgamated Vocal Studies and Opera Division performed Massenet's *Cendrillon*.

1993 The Conservatorium Chorale and Chamber Orchestra joined with the Nagoya University of the Arts Symphony Orchestra as part of the World Projects International Music Festival to perform Benjamin Britten's *War Requiem* in the Sydney Opera House conducted by Professor Ronald Smart. Two hundred and fifty-seven public performances were presented including the Symphony Orchestra's Open Day Concert conducted by Denis de Coteau, Music Director and Conductor of the San Francisco Ballet Orchestra and James Morrison performed in concert with Mike Nock and the Conservatorium Jazz Big Band. The Conservatorium Wind Symphony Orchestra led by Steve Williams toured Queensland and the Conservatorium Symphony Orchestra performed on tour in Gilgandra, Quambone, Nyngan and Cobar. The Goossens Room was named to mark the centenary of Sir Eugene Goossens and a gala dinner took place in the Great Hall. Vocal Studies and Opera Division staged Tchaikovsky's *Yevgeny Onegin* sung in Russian. A sister institution relationship was established with Keimyung University, South Korea. The composition division staged the Don Banks Festival and the Greenway Group gave its inaugural performance. Visiting lecturers included Dr Lisa Moore, Mr Steven Schick, Professor Fumiko Kondo, Dr David Myers, Dr John Fitch, Professor William Corbett-Jones, Mr Kim Richmond, Mr Alessio Bad, Mr Massimo Casselli and the baroque ensemble Florilegium. The University undertook a review of the Conservatorium.

10 Specific audition requirements

Associate Diploma in Jazz Studies (ADJS)

Instrumental and vocal majors

(Guitarists and Bass players must bring their own leads).

1. Technical requirements:
 - perform all major and minor scales, and their chords or arpeggios and relevant dominant 7ths;
 - demonstrate sight-reading ability.
2. Prepared program:
 - perform the blues at both slow and fast tempos;
 - perform a jazz standard of the applicant's own choice with improvisation;
 - recognise intervals and chords, participate in pitch tests,

Vocal majors are advised that performing skills on a second instrument is an advantage.

Arranging majors

1. Technical requirements and prepared program:
 - demonstrate competencies as listed above for Instrumental and Vocal majors on the primary instrument;
 - demonstrate performance skills on a second instrument or voice;
 - provide examples of available work such as scores, compositions and tapes.

Associate Diploma in Teaching (ADMT)

1. Prepared program:
 - instrumental applicants will be required to provide a list of four works of a contrasting nature from a range of periods (at least 8th Grade AMEB) and perform two selected by the panel;
 - singers will be required to provide a list of six to eight works of a contrasting nature from a range of periods and perform those selected by the panel.
2. Viva voce examination relating to musical topics such as the rudiments and history of music (up to 6th Grade AMEB).
3. Written test in music rudiments.
4. Interview to discuss aptitude for private teaching.

Bachelor of Music (BMus)

Brass major

1. Technical requirements:
 - all major and minor scales and arpeggios in various articulations;
 - sight-reading ability may be examined.
2. Prepared program:
 - two contrasting works with piano;
 - two Etudes

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. Interview.

Doublebass

1. Technical requirements:
 - demonstrate different bowings in any two octave scale of applicant's choice;
 - one study.
2. Prepared program, at least one work to be performed from memory:
 - a fast and a slow movement from a Baroque sonata e.g. Corelli, Eccles, Vivaldi;
 - two short pieces, one to be a 20th century work.

Guitar major

1. Technical requirements:
 - all major and melodic minor scales and arpeggios in three octaves with all standard right hand fingerings;
 - two contrasting studies, such as: Villa Lobos; Sor 12, 16 or 20; Debussy 4 or 10.
2. Prepared program:
 - three contrasting pieces, including one 20th century work.

Harp major

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 and flat, broken chords both hands.
 - One study such as 'Mirage' *Modern Study of the Harp* by Carlos Salzedo (Schirmer 1948), 'Premier 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 *Scherzetto*, Salzedo *Gavotte from Suite of Eight Dances*, Britten *Interlude from A Ceremony, of Carols* or equivalent standard.

Harpsichord major

Candidates intending to take the BMus harpsichord major study must own a harpsichord or show that they are in the process of obtaining or building an instrument. Students cannot rely on the availability of one of the Conservatorium instruments for practice.

1. Prepared program:
 - two movements by Chambonnieres, Louis Couperin or Francois Couperin;
 - a toccata by Frescobaldi or Froberger;
 - two movements from the French suites by J.S. Bach;
 - any sonata by Domenico Scarlatti.

Jazz studies majors

Vocal majors are advised that performing skills on a second instrument are an advantage.

(Guitarists and Bass players must bring their own leads).

1. Technical requirements:

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

2. Prepared program:

- perform the blues at both slow and fast tempos;
- perform a jazz standard of the applicant's own choice with improvisation;
- recognise intervals and chords, participate in pitch tests.

3. Jazz aptitude test.

Musicology major

1. Submission of recent written work.

2. Personal interview.

Organ and church music majors

1. Prepared program

Three works will be required:

- 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:

- all major and minor scales and triad arpeggios (2 octaves).

2. Prepared program. (At least one work to be accompanied by piano or tape).

One short work or movement from a work for each of the following:

- snare drum;
- timpani;
- xylophone, marimba or vibraphone.

If time is available a multi-percussion or work from drum kit may be included.

3. Sightreading:

- snare drum, xylophone, marimba and/or vibraphone.

Pianoforte major

1. Technical requirements:

- scales of C, D, E flat and F#.—major and minors (melodic form only) in unison, 3rds, 6ths, and 10ths. Also in contrary motion— two octaves and double octaves. Compass 4 octaves;

- arpeggios C, F#, B and B flat major and minor with their inversions, hands separately and together. Compass 4 octaves;
- dominant 7th arpeggios of A flat, G, E, F# and C with their inversions hands separately and together. Compass 4 octaves;
- chromatic scales of C and E flat at the 8ve in minor 3rds and major 6ths. Compass 4 octaves;
- any chromatic scale in minor double 3rds, hands separately either ascending or descending. Compass 2 octaves.

2. Prepared program.

A program of four works, at least two to be played from memory, to be chosen from:

- a Prelude and Fugue from the Forty-Eight by Bach or an English or French Suite by Bach;
- a complete Sonata by Haydn, Mozart, Beethoven or Schubert;
- a composition by Chopin, Schumann, Liszt or similar romantic composer;
- a composition by a major 20th century composer.

3. Sight-reading:

- works, or excerpts from works, to be provided by the panel.

*Pianoforte accompaniment major*Students can apply for transfer to the major study in accompaniment following successful completion of the *Pianoforte 4 Junior Recital* (normally undertaken in the second year).*String major* (Violin, Viola, Violoncello)

1. Technical requirements:

- demonstrate different bowings in any three octave scale of applicant's choice;
- one study; e.g. for violin, Kreutzer, Fiorillo, Rode, Dont Op.35 or any more difficult study; for viola, the same as for violin, or a study by Campagnoli; for violoncello, Piatti, Popper or Grutzmacher.

2. Prepared program, at least one work to be performed from memory:

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

Voice major

1. Prepared program.

Candidates will be required to present from memory one work from each of the following categories:

- one vocal study to be chosen from the works of Concione, Marchesi, Hanschel, Keel, Abt or Diack;
- a 17th or 18th Century Italian song;
- a Lied taken from 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:

- a practical audition (see below for details);
- an unprepared aural test;
- an interview to include: singing a short song, attempting sight-singing and providing references.

Brass major

1. Technical requirements:

- all major and minor scales and arpeggios;
- two studies.

2. Prepared program:

- two contrasting works with piano accompaniment.

3. Sight-reading ability may be tested.

Double bass

Level of performance approximately 6th Grade AMEB.

Guitar major

1. Technical requirements:

- all three octave scales and arpeggios up to G with all standard right hand fingerings;
- two contrasting studies, such as: Brouwer, Books 2,3 or 4; Sor 6,7,10,11 or 13; Dodgson 1,4 or 10.

2. Prepared program:

- two contrasting pieces from the standard repertoire.

Harp major

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 'Premier Etude' *Exercises et Etudes* no .36 by (Ed) La Riviere Alphonse Leduc (or equivalent).

2. Prepared program:

- two solos of contrasting style 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.

Organ and church music majors

1. Prepared program:

Three contrasting works. At least two of these 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.

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:

- all major and minor scales and triad arpeggios (2 octaves).

2. Prepared program. (At least one work to be accompanied by piano or tape).

One short work or movement from a work for each of the following:

- snare drum;
- timpani;
- xylophone, marimba or vibraphone.

If time is available a multi-percussion or work from drum kit may be included.

3. Sightreading:

- snare drum, xylophone, marimba and/or vibraphone.

Pianoforte major

1. Technical requirements:

- all major and minor scales (both harmonic and melodic) in unison over four octaves and contrary motion scales; major and harmonic minor;
- all major and minor arpeggios — in root position.

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.

String major (Violin, Viola, Violoncello, Double Bass)

1. Technical requirements:

- Violin: All two octave scales and arpeggios, and one three octave scale and arpeggio of the candidate's choice. Different bowings required; two etudes, such as Mazas, Dancla, Kreutzer.
- Viola: All two octave scales and arpeggios with different bowing patterns such as 2,3,4,6,9 notes to a bow and spiccato and staccato.

One study selected from: Rreutz, Wolfhart, Bruni, Campagnoli.

- Violoncello: All two octave scales and arpeggios with examples of different bowing, such as legato 2,3,4,6,8 notes to a bow; spiccato — repeated 2,3,4 notes.

Two studies, such as early Book 11; Donatzauer 40 studies and Duport:

- (Double Bass): Level of performance approximately 6th Grade AMEB.

2. Prepared program: (Violin, Viola, Violoncello, Double Bass)

- two contrasting movements from any baroque, classical or romantic sonata.

3. Sight-reading

Voice major

1. Prepared program:

- candidates will be required to present a program of four contrasting songs.

Woodwind major

1. Technical requirements:

- all major and minor scales and arpeggios;
- two advanced studies.

2. Prepared program:

- two contrasting pieces with piano accompaniment.

3. Sight-reading.

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 and Church Music;
- jazz Studies;
- musicology;
- composition;
- opera;
- (Pianoforte) Accompaniment.

Diploma of Opera

Admission is by audition and interview. Candidates will be required 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 demonstrate ability and experience in accompanying and active participation in ensemble playing; proficiency in sight-reading; general instrumental facility and some familiarity with standard literature for keyboard and voice and keyboard and instrumental ensemble.

Specifically 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:
 - two or three works written for voice and piano;
 - 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)

Candidates will be expected 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 are eligible to apply who have successfully completed a three or four year award program in musical performance. 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:

- (Pianoforte) 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 for the audition;
- 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 submit a folio of original compositions and be interviewed by a panel of composition staff.

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 School of Academic Studies (Musicology Division).

Master of Music (Performance) (MMus)

Candidates will be prepared to present a 50 minute recital of works at an advanced level of difficulty to a high standard of excellence. The audition panel retains the right to curtail the performance and select excerpts of the works presented as it sees fit.

11 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 or the Arranging majors. All students undertaking this award program should note that:

- those who Pass the ear-training proficiency test at entry are 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 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 Instrumental major students will 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.

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	Sem.1	Sem.2	Sem.3	Sem.4
Required Course				
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 O R				
Advanced Small Ensemble 1-4	2	2	2	2
Big Band 1-4 OR Electives	2	2	2	2
Electives			1	1
Jazz History 1-4	2	2	2	2
Jazz Theory 1-4	2	2	2	2
Jazz Basic Arranging 1-2	2	2		
Total units per semester	20	20	19	19
Total units for the Award				78
NOTE: Jazz Fundamentals 1-2	2	2		
Jazz Fundamentals 1-2, a remedial course, may be required.				
Recommended Electives				
Elective Jazz Orchestra	Large Ensemble (Instrumental)			
Jazz Counterpoint	Jazz Advanced Arranging			
Electronic Music & 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 & Studio Techniques 1-2	1	1		
Total units per semester	21	21	18	18
Total units for the Award		•		78
NOTE: Jazz Fundamentals 1-2	2	2		
Jazz Fundamentals 1-2, a remedial course, maybe required				
Recommended Electives				
Elective Jazz Orchestra	Large Ensemble (Instrumental)			

Associate Diploma in Music Teaching (ADMT)

The aim of the award is to equip students with the skills needed to become private and/or peripatetic instrumental music teachers.

The Associate Diploma in Music Teaching is minimally completed in two years of full-time study. By the end of the award program students will have acquired skills and knowledge in the following categories:

- practical performance (instrument or voice);
- musicianship, harmony and counterpoint;
- music history;

- group music making - choir, orchestra or chamber music;
- methods of teaching;
- psychology and child development;
- principles of Orff and Kodaly;
- eurhythmies and aural training approaches;
- management of a private music studio.

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 Music Teaching award program.

Associate Diploma in Music Teaching				
Required Course	Sem. 1	Sem. 2	Sem. 3	Sem. 4
Principal Study ADMT 1-4	4	4	4	4
Repertoire (Keyboard) 1-4 OR				
Repertoire (Non-keyboard) 1-4	2	2	2	2
Large Ensemble 1-4 OR				
Chamber Music 1-4	2	2	2	2
Concert Attendance/Practice 1-4	1	1	1	1
Aural Solfege 1-4	1	1	1	1
Musicianship/Harmony 1-4	2	2	2	2
History of Music 1-3		1	1	1
Psychology of Teaching	1			
Orff •	1			
Kodaly		1		
Eurhythmies			1	
Alexander Technique				1
Observatorium/Demonstration Lessons 1-4	1	1	1	1
Practice Teaching ADMT 1-4	2	2	2	2
Elective OR Seminar/Elective				
(In-service Courses)	1	1	1	1
Total units per semester	18	18	18	18
Total units for the Award				72

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.

The School of Performance Studies offers major studies in the following subjects:

- Voice;
- Opera;
- Pianoforte;
- Pianoforte Accompaniment;
- Harpsichord;
- Organ;
- Church Music;
- Violin, Viola, Cello, Double Bass;
- Guitar;
- Harp;
- Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, Baroque Flute;
- French Horn, Trumpet, Trombone, Tuba;
- Percussion;
- Jazz Studies.

The School of Academic Studies offers major studies in:

- Musicology;
- Composition.

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 Division.

A panel of at least four members of the Composition Division chaired by the Division Head (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 Division 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 Division Head.

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 Division Head, 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 Division Head or his/her nominee. Each panel will include a specialist external professional. Assessment will be conducted according to the following criteria:

- technical accomplishment;
- interpretation;
- stylistic understanding;
- artistic merit;
- presentation.

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 Division Heads who will notify the appropriate Head of School.

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 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.

Bachelor of Music Education — Honours (BMusEd Hons)

Students will commence the Honours program at the beginning of their third year of full-time enrolment. Written applications for entry should be received by the Conservatorium no later than 14 days before the date of enrolment in the third year of the degree. Admission will be competitive and students will be selected on the basis of the following requirements:

- a minimum of at least a Credit average in all graded subjects including at least two Distinctions in music education and/or education courses;
- a minimum of distinction in Principal Study 6 (for those who wish to emphasise performance).

Students will initially enrol in Research Methods 1 (Honours) and Research Methods 2 (Honours). By the end of the year each student will have developed a research proposal which will be the focus of an individual Special Study to be undertaken in the fourth year.

The performance component of the Special Study must be related to an academic study and will comprise no more than 50% of the final assessment.

BMusEd (Honours) is awarded in three grades as follows:

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

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

Class I	85-100
Class II, Division I	75-84
Class II, Division 2	65-74
Class III	50-64

A student obtaining a result of below 50% in the 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.

An integrated model of curriculum design has been adopted for the implementation of the Honours courses. For the third and fourth years of the degree, students will concurrently undertake the subjects which comprise the Honours program and other subjects from the Pass degree.

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

Full-time academic staff members will be appointed as supervisors by the Division Heads who will advise the Head of School.

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.

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 normally 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:

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

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						
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 1-4	2	2	2	2		
Large Ensemble (Instrumental)	2	2	2	2	2	2
Orchestra Studies 1-2					1	1
Brass Choir 1-4 OR						
Percussion Ensemble 1-4	2	2			2	2
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					1	
Analytic Techniques 1-2					1	1
Total units per semester	15	15	13	13	12	10
Total units for the Award						78

Diploma of Music (DipMus) Guitar major						
Required Course	Sem.1	Sem.2	Sem.3	Sem.4	Sem. 5	Sem. 6
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	1	1
Chamber Music 1-4			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 & 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
Total units per semester	11	12	14	14	14	13
Total units for the Award						78

Diploma of Music (DipMus) Keyboard majors are in: Pianoforte and Harpsichord						
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
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 & 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
Total units per semester	15	15	16	11	11	10
Total units for the Award						78

Diploma of Music (DipMus) Strings majors are in: Violin, Viola, Violoncello, Double Bass and Harp						
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)	2	2	2	2	2	2
Strings Performance Class 1-3				1	1	1
Orchestra Studies 1-2					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
Analytic Techniques 1-2					1	1
Total units per semester	13	13	13	14	13	12
Total units for the Award						78

Diploma of Music (DipMus) Voice major						
Required Course	Sem.1	Sem.2	Sem. 3	Sem. 4	Sem. 5	Sem. 6
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)			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
Total units per semester	14	14	16	16	10	8
Total units for the Award						78

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)	2	2	2	2	2	2
Orchestra Studies 1-2					1	1
Woodwind Class 1-4			1	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	
Analytic Techniques 1-2					1	1
Total units per semester	13	13	14	14	13	11
Total units for the Award						78

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;
- 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 Head of Division 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				
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
Total units per semester	18	19	17	17	15	15
Total units for the Award						101

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 *Statutes and Regulations* and the *Postgraduate Studies Handbook*, and discuss their intended research with the Head of the relevant Division at the Conservatorium and Head, School of Academic Studies.

Graduate Diploma in Music (Accompaniment) (GDipM)

The Graduate Diploma in Music (Accompaniment) is a 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 & Instrumental Literature 1-2	2	2
Music Craft 1-2	2	2
Graduate Seminar 1-2	2	2
Total units per semester	20	20
Total units for the Award		40

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
Total units per semester	20	20
Total units for the Award		40

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;
- 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
Total units per semester	16	16
Total units for the Award		32

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
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
Total units per semester	16	16
Total units for the Award		32

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

- (a) be a Bachelor of Music with a major in Composition 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 with a major in Composition of the Conservatorium.

Music Education

- (a) 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 on the recommendation of the Head of the School, a full-time member of the academic staff of the School, 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 Head of Division 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 Head of the Division;
- (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 Head 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 Head 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 by the Head of School;
- (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.

8. Progress

The Graduate Studies Committee may:

- (a) on the recommendation of the Head of the School, 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;
- widen the candidate's perspective on composition by exposing them to the theoretical, philosophical and sociological aspects of composition today;
- 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 candidates the opportunity to hear their pieces—while in progress or shortly after completion—by drawing on the practical resources of the Conservatorium;
- allow candidates to participate in rehearsals and performances, recording and publishing, concert and radio production to develop skills in and understanding of all aspects of the successful completion of a composition project.

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 per week and production of a substantial body of original compositions;
- participation in the *Introduction to Research Methods* course;
- participation in the *Australian Music 1-2* seminars;
- preparation of a long essay on an approved topic which can be either a musical analysis or an

investigation of aspects of research in electronic and/or computer music. The long essay will be assessed by Composition staff assisted by an external moderator;

- presentation of work on three occasions in the form of public performances of original compositions, and/or lecture/demonstrations of research work, and/or some other appropriate activity approved by the Head of Composition.

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
Total units per semester	8	10	11	11
Total units for the Award				40

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 courses — 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.

Due to the technical nature of this major study area, it is a pre-requisite that candidates complete either 2 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 & Curriculum Integration			2	
Presentation 1-3 OR Thesis 1-3		9	9	12
Total units per semester	6	11	11	12
Total units for the Award				40

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.

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		
World Music Survey		2		
Curriculum Strategies for Multicultural Music			2	
Presentation 1-3 OR Thesis 1-3		7	9	12
Total units per semester	4	13	11	12
Total units for the Award				40

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
Total units per semester	6	11	11	12
Total units for the Award				40

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, qualifying examination, 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 1-3* are required courses and carry a total unit value of 3. 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 will 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 & Source Studies	1			
Music Analysis	1			
Elective Seminar 1		1		
Elective Seminar 2		1		
Elective Seminar 3		1		
Musicology Research Workshop 1-2			2	2
Thesis				29
Total units per semester	4	3	2	31
Total units for the Award				40

Master of Music (Performance) (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* in instrument or voice and academic courses.

The major study comprises two hours of individual tuition each week together with attendance and performances at the Graduate Seminar. 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 postgraduate 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)				
Required Course	Sem. 1	Sem. 2	Sem. 3	Sem. 4
Principal Study 1-4 (includes				
Graduate Seminar)	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
Total units per semester	10	10	10	10
Total units for the Award				40

12 Course descriptions

INTRODUCTION

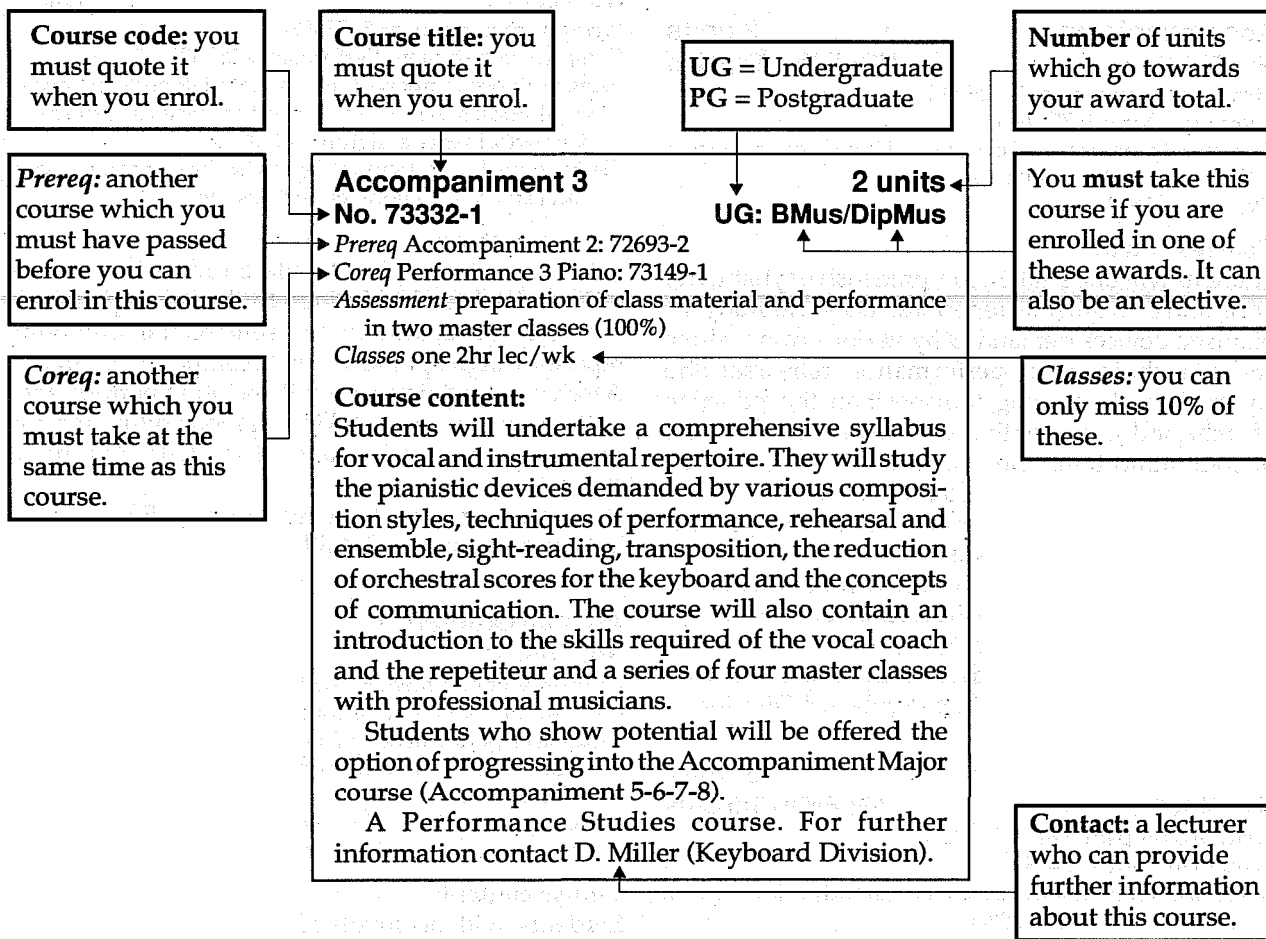
An **award** is any degree, diploma or associate diploma such as Bachelor of Music Education or Diploma of Opera.

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 enrol 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 1995 are provided below in alphabetical order by course title. Each description provides necessary information for students to enrol and, in most cases, a brief description of the course content. The various terms are defined as follows;

55



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.

Accompaniment 1 No. 71226-1

Coreq Pianoforte 1,71043-1

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

Classes one 1hr prac tut/wk

2 units

UG: BMus/DipMus

Course content:

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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division)

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

Course content:

Please refer to Accompaniment 1.

A Performance Studies course. For further information contact D. Miller (Keyboard Division)

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

Course content:

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.

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

A Performance Studies course. For further information contact D. Miller (Keyboard Division)

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

Course content:

Please refer to Accompaniment 3.

A Performance Studies course. For further information contact D. Miller (Keyboard Division)

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 studios or choral ensembles)/wk

Course content:

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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division)

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 performance assignment (100%)

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

Course content:

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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division)

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

Course content:

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 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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division)

**Accompaniment 8
No. 78246-2**

**4 units
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

Course content:

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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division)

**Accompaniment 7 (Honours)
No: 77462-1**

**4 units
UG: BMus(Hons)**

Prereq admission requirements for BMus Honours

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

Classes one 2hr lesson/wk

Course content:

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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

**Accompaniment 8 (Honours)
No: 78330-2**

**4 units
UG: BMus(Hons)**

Prereq Accompaniment 7 (Honours): 77462-1

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

Classes one 2hr lesson/wk

Course content:

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 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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

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. Contents 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. Suitable repertoire will be chosen for the Senior Recital which will be assessed as a solo recital.

**Accompaniment Performance 1
No. 75055-1**

**3 units
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

Course content:

Please refer to Accompaniment Performance — Preamble.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

**Accompaniment Performance 2
No. 76203-2**

**3 units
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

Course content:

Please refer to Accompaniment Performance — Preamble.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

**Accompaniment Performance 3
No. 77430-1**

**2 units
UG: BMus**

Prereq Accompaniment Performance 2: 76203-2

Coreq Accompaniment 7: 77409-1

Assessment 15min repertoire exam (100%)

Classes one 1hr individual lesson/wk

Course content:

Please refer to Accompaniment Performance — Preamble.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

**Accompaniment Performance 4
No. 78264-2**

**2 units
UG: BMus**

Prereq Accompaniment Performance 3: 77430-1

Coreq Accompaniment 8: 78246-2

Assessment 15min repertoire exam (100%)

Classes one 1hr individual lesson/wk

Course content:

Please refer to Accompaniment Performance — Preamble.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

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

Prereq none

Assessment self-assessment of work in progress (100%)

Classes one 2hr individual lesson/wk

Course content:

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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

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 (irrdnimum 60min) (100%)

Classes one 2hr individual lesson/wk

Course content:

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

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

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

Assessment weekly homework and topic-based tests (100%)

Classes one 1hr seminar/wk

Course content:

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.

An Academic Studies course. For further information contact D. Priest (Musicology Division).

Set text

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

Course content:

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.

An Academic Studies course. For further information contact D. Priest (Musicology Division).

Set texts

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

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

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

Course content:

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.

An Academic Studies course. For further information contact L. Cornwell (Musicology Division).

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

Course content:

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.

An Academic Studies course. For further information contact L. Cornwell (Musicology Division).

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 Head of Jazz Studies. Because this ensemble is the premier small ensemble of the Jazz Division, it is expected that it will participate in several public performances every year.

An Academic Studies course. For further information contact P. McCallum (Musicology Division).

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 AP1 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).
- 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

Course content:

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.

An Academic Studies course. For further information contact K. Lemon (Musicology Division).

Set texts

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

Course content:

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.

An Academic Studies course. For further information contact K. Lemon (Musicology Division).

Set text

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

Course content:

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.

An Academic Studies course. For further information contact K. Lemon (Musicology Division).

Set texts

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

Course content:

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.

An Academic Studies course. For further information contact K. Lemon (Musicology Division).

Set texts

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

Course content:

Students will continue to work on the material covered in 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 divisions and cross-rhythms.

An Academic Studies course. For further information contact K. Lemon (Musicology Division).

Set texts

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 NODUS* (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

Course content:

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; nontriadic chords and progressions; harmony: Neapolitan 6th and augmented 6th chords; rhythm: mixed metre.

An Academic Studies course. For further information contact K. Lemon (Musicology Division).

Set texts

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 Solfege 1 1 unit No. 71167-1 UG:ADMT

Prereq none

Assessment topic-based tests (25%), 2000w assignment (30%)
1hr written and viva voce exam (45%)
Classes three 1hr workshops/wk

Course content:

This course is a progressive study of aural and solfege skills for practical application and teacher training. The course will cover sight singing; melodic, rhythmic and harmonic dictation; aural analysis of form tonality; techniques for teaching.

Set texts

Bruce Benward *A Technique for Listening* (Wm. C. Brown)
Robert Ottman *Music for Sight Singing* (Prentice Hall)
For further information contact J. Meggitt, School of Extension Studies

Aural Solfege 2 1 unit No. 72259-2 UG: ADMT

Prereq Aural Solfege 1: 71167-1

Assessment topic-based tests (25%), 2000w assignment (30%)
1hr written and viva voce exam (45%)
Classes three 1hr workshops/wk

Course content:

Further study of aural and solfege skills to a higher degree for practical application.

Set texts

Bruce Benward *A Technique for Listening* (Wm.C. Brown)
Robert Ottman *Music for Sight Singing* (Prentice Hall)
For further information contact J. Meggitt, School of Extension Studies

Aural Solfege 3 1 unit No. 73242-1 UG: ADMT

Prereq Aural Solfege 2: 72259-2

Assessment topic-based tests (25%), 2000w assignment (30%),
1hr written and viva voce exam (45%)
Classes three 1hr workshops/wk

Course content:

Further study of aural and solfege skills to a higher degree for practical application.

Set texts

Bruce Benward *A Technique for Listening* (Wm.C. Brown)
Robert Ottman *Music for Sight Singing* (Prentice Hall)
For further information contact J. Meggitt, School of Extension Studies

Aural Solfege 4 1 unit No. 74380-2 UG: ADMT

Prereq Aural Solfege 3: 73242-1

Assessment topic-based tests (25%), 2000w assignment (30%),
1hr written and viva voce exam (45%)
Classes three 1hr workshops/wk

Course content:

Further study of aural and solfege skills to a higher degree for practical application.

Set texts

Bruce Benward *A Technique for Listening* (Wm.C. Brown)
Robert Ottman *Music for Sight Singing* (Prentice Hall)
For further information contact J. Meggitt, School of Extension Studies

Australian Music 1 3 units No. 72743-2 PG: MMus(Comp)

Prereq and Coreq none

Assessment seminar papers, exam
Classes (one 2hr lec and/or seminar)/wk

Course content:

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.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Australian Music 2 2 units No. 73382-1 PG: MMus(Comp)

Prereq Australian Music 1: 72743-2

Assessment seminar papers, exam
Classes (one 2hr lec and/or seminar)/wk

Course content:

Please refer to Australian Music 1.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Australian Music Research 1 **1 unit**
No. 71100-1 **UG: BMus(Comp)**

Prereq and Coreq none

Assessment assignment (40%), class presentation (60%)

Classes 1hr lec/wk

Course content:

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.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Australian Music Research 2 **1 unit**
No. 72190-2 **UG: BMus(Comp)**

Prereq Australian Music Research 1: 71100-1

Assessment assignment (40%), class presentation (60%)

Classes 1hr lec/wk

Course content:

Please refer to Australian Music Research 1.

An Academic Studies course. For further information contact B. Kos (Composition Division).

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 Head of Division 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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Baroque Flute 3 **4 units**
No. 73377-1 **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 and concert practice/wk

Course content:

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 Brevall, some of which may be included in their Junior Recital at the conclusion of Baroque Flute 4.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Baroque Flute 4 **4 units**
No. 74482-2 **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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Baroque Flute 5
No. 75229-1

4 units
UG: BMus

Prereq Baroque Flute 4:74482-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 effects 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. In a Viva Voce examination students will present a short paper and demonstrate by any means how different tuning systems effect historic and modern performance.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

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 and concert practice/wk

Course content:

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 on performance that the differentinstrumental 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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Baroque Flute 8
No. 78295-2

4 units
UG: BMus/DipMus

Prereq Baroque Flute 7: 77460-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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. Complete program notes will also be provided for the audience.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Baroque Flute 7 (Honours)
No. 77463-1

4 units
UG: BMus

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

Baroque Flute 8 (Honours)
No. 78298-2

4 units
UG: BMus

Prereq Baroque Flute 7 (Honours): 77463-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

Baroque Studies — Preamble

The Baroque Studies course explores in depth aspects of Baroque music touched on in the core Music History course. Topics of 17th and early 18th century music are covered. Issues to be dealt with include the emergence of new forms and styles, aspects of performance practice, and the making of editions. There may be a class project such as a review of important recent literature relevant to Baroque music, an edition of previously unpublished music, or a study of a major work.

Baroque Studies 1 No. 75115-1

1 unit
UG

Prereq Music History 4: 74282-2

Assessment normally by seminar presentation & essay (100%)

Classes one hr seminar /wk

Course content:

Please refer to Baroque Studies — Preamble.

An Academic Studies course. For further information contact Dr K. Nelson (Musicology Division).

Set text

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

Baroque Studies 2 No. 76262-2

1 unit
UG

Prereq Baroque Studies 1: 75115-1

Assessment normally by seminar presentation & essay (100%)

Classes one hr seminar /wk

Course content:

Please refer to Baroque Studies — Preamble.

An Academic Studies course. For further information contact Dr K. Nelson (Musicology Division).

Set text

C. Palisca *Baroque Music* 3rd edn (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 Head of Division 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 No. 71267-1

4 units
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 hr individual lesson and concert practice/wk

Course content:

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 Head of Division, accurately and from memory at a moderate speed. Four studies will also be submitted for examination. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied.

A Performance Studies course. For further information contact G. Skinner (Woodwind Division).

Bassoon 2 No. 72729-2

4 units
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 hr individual lesson and concert practice/wk

Course content:

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 a set work (to be provided six weeks before the examination), and a piece of their own choice in a 15 minute jury recital.

A Performance Studies course. For further information contact G. Skinner (Woodwind Division).

Bassoon 3 No. 73370-1

4 units
UG:BMus

Prereq Bassoon 2: 72729-2

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

Classes one hr individual lesson and concert practice/wk

Course content:

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 one study demonstrating technical virtuosity and one study to be set six weeks before the examination.

A Performance Studies course. For further information contact G. Skinner (Woodwind Division).

Bassoon 4 No. 74475-2

4 units
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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Skinner (Woodwind Division).

**Bassoon 5
No. 75222-1**

**4 units
UG:BMus**

Prereq Bassoon 4: 74475-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 two other studies of their own choice, to be included in a technical examination.

A Performance Studies course. For further information contact G. Skinner (Woodwind Division).

**Bassoon 6
No. 76792-2**

**4 units
UG:BMus/DipMus**

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

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Skinner (Woodwind Division).

**Bassoon 7
No. 77453-1**

**4 units
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 and concert practice/wk

Course content:

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 two studies of their own choice.

A Performance Studies course. For further information contact G. Skinner (Woodwind Division).

**Bassoon 8
No. 78288-2**

**4 units
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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Skinner (Woodwind Division).

**Bassoon 7 (Honours)
No. 77464-1**

**4 units
UG: BMus**

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

**Bassoon 8 (Honours)
No. 78299-2**

**4 units
UG: BMus**

Prereq Bassoon 7 (Honours): 77464-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

**Bibliography and Research Methods 2 units
No. 71277-1**

PG: MMus (Musicol)

Prereq none

Assessment weekly assignments, class participation, formal research proposal

Classes one 2hr seminar/wk

Course content:

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.
- Location, 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.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division)

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 Division 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 Head of the Jazz Studies Division.

Big Band 1 **2 units**
No. 71091-1 **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

Course content:

Refer to Big Band — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Big Band 2 **2 units**
No. 72181-2 **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

Course content:

Refer to Big Band — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Big Band 3 **2 units**
No. 73204-1 **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

Course content:

Refer to Big Band — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Refer to Big Band — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Refer to Big Band — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Refer to Big Band — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Refer to Big Band — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

**Big Band 8
No. 78274-2**

**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

Course content:

Refer to Big Band — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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
No. 71227-1**

**2 units
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

Course content:

Please refer to Brass Choir — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass Division).

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

**2 units
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

Course content:

Please refer to Brass Choir — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass Division).

**Brass Choir 3
No. 73333-1**

**2 units
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

Course content:

Please refer to Brass Choir — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass Division).

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

**2 units
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

Course content:

Please refer to Brass Choir — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass Division).

**Brass Choir 5
No. 75173-1**

**2 units
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

Course content:

Please refer to Brass Choir — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass Division).

**Brass Choir 6
No. 76322-2**

**2 units
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

Course content:

Please refer to Brass Choir — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass Division).

**Brass Choir 7
No. 77410-1**

**2 units
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

Course content:

Please refer to Brass Choir — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass Division).

**Brass Choir 8
No. 78247-2**

**2 units
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

Course content:

Please refer to Brass Choir — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

Business and Management **1 unit**
No. 77411-1 **UG: BMus/DipMus**

Prereq and Coreq none

Assessment assignments to be set at first lecture (100%)

Classes one 1hr lec/wk

Course content:

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.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

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

Course content:

Please refer to Cello Ensemble — Preamble.

A Performance Studies course. For further information contact G. Pedersen (String Division).

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

Course content:

Please refer to Cello Ensemble — Preamble.

A Performance Studies course. For further information contact G. Pedersen (String Division).

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

Course content:

Please refer to Cello Ensemble — Preamble.

A Performance Studies course. For further information contact G. Pedersen (String Division).

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

Course content:

Please refer to Cello Ensemble — Preamble.

A Performance Studies course. For further information contact G. Pedersen (String Division).

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

Course content:

Please refer to Cello Ensemble — Preamble.

A Performance Studies course. For further information contact G. Pedersen (String Division).

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

Course content:

Please refer to Cello Ensemble — Preamble.

A Performance Studies course. For further information contact G. Pedersen (String Division).

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

Course content:

Please refer to Cello Ensemble — Preamble.

A Performance Studies course. For further information contact G. Pedersen (String Division).

Cello Ensemble 8

**2 units
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

Course content:

Please refer to Cello Ensemble — Preamble.

A Performance Studies course. For further information contact G. Pedersen (String Division).

Chamber Music — Preamble

Students will encounter a range of early music, standard and contemporary chamber music repertoire and undertake detailed study of selected works. Weekly rehearsals will provide students with expertise in rehearsal techniques including: balance, phrasing, listening, adjusting intonation, stylistic traditions and professional behaviour. In the first week of semester students will attend a meeting when they will be directed to an ensemble and allocated a tutor. Repertoire will be selected on this occasion. Students will be expected to rehearse with their ensemble for a minimum of 2 hours each week outside of tutorial time and to attend and perform at concerts as required.

Students may choose to enrol in Brass Choir 1-8, Percussion Ensemble 1-8 and Saxophone Orchestra 1-8 in lieu of Chamber Music requirements.

Chamber Music 1

**2 units
UG: BMus/DipMus**

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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

Chamber Music 2

**2 units
UG: BMus/DipMus**

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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

Chamber Music 3

**2 units
UG: BMus/DipMus**

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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

Chamber Music 4

**2 units
UG: BMus/DipMus**

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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

Chamber Music 5

**2 units
UG: BMus/DipMus**

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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

Chamber Music 6

**2 units
UG: BMus/DipMus**

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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

Chamber Music 7

**2 units
UG: BMus**

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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

Chamber Music Elective — Preamble

Students may undertake chamber music as an elective in addition to the required sequence of chamber music courses.

**Chamber Music Elective 1
No. 71046-1** **2 units
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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

**Chamber Music Elective 2
No. 72135-2** **2 units
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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

**Chamber Music Elective 3
No. 73145-1** **2 units
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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

**Chamber Music Elective 4
No. 74286-2** **2 units
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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

**Chamber Music Elective 5
No. 75061-1** **2 units
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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

**Chamber Music Elective 6
No. 76208-2** **2 units
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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

**Chamber Music Elective 7
No. 77342-1** **2 units
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

Course content:

Please refer to Chamber Music — Preamble.

A Performance Studies course. For further information contact A. Todicescu (String Division).

Choral Pedagogy and Arranging A **2 units
UG:BMusEd**

Prereq and Coreq none

Assessment continual assessment including practical and theoretical seminar tasks (50%), 1500w assignment (50%)

Classes 1hr lec & tut/wk

Course content:

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.

An Academic Studies course. For further information contact D. Russell (Music Education Division).

Choral Pedagogy and Arranging B **2 units
UG:BMusEd**

Prereq and Coreq none

Assessment continual assessment including one 40min seminar task (rehearsal) (60%), assignment (40%)

Classes 1hr lec & tut/wk

Course content:

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.

An Academic Studies course. For further

information contact D. Russell (Music Education Division).

**Choral Repertoire 1
No. 71282-1**

Prereq and Coreq none
Assessment to be advised
Classes one lhr tut/wk

Course content:

Students will survey the history, semiology and performance techniques of the major schools of church music from ancient Jewish chant to the present day.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

**2 units
UG:BMus**

**Choral Repertoire 2
No. 72746-2**

Prereq Choral Repertoire 1: 71282-1
Assessment to be advised
Classes one lhr tut/wk

Course content:

Please refer to Choral Repertoire 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

**2 units
UG:BMus**

**Choral Repertoire 3
No. 73384-1**

Prereq Choral Repertoire 2: 72746-2
Assessment to be advised
Classes one lhr tut/wk

Course content:

Please refer to Choral Repertoire 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

**2 units
UG:BMus**

**Choral Repertoire 4
No. 74489-2**

Prereq Choral Repertoire 3: 73384-1
Assessment to be advised
Classes one lhr tut/wk

Course content:

Please refer to Choral Repertoire 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

**2 units
UG:BMus**

**Church Service Presentation 1
No. 74490-2**

Prereq and Coreq none
Assessment church service presentation (100%)
Classes one lhr tut/wk

Course content!

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

**1 unit
UG:BMus**

take place in the candidate's own church in the course of a service.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

**Church Service Presentation 2
No. 78326-2**

Prereq and Coreq none
Assessment church service presentation (100%)
Classes one lhr tut/wk

Course content:

Please refer to Church Service Presentation 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

**1 unit
UG:BMus**

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 Head of Division 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
No. 71266-1**

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

Course content:

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 Head of Division, accurately and from memory at a moderate speed. Four studies will also be submitted for examination. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

**4 units
UG:BMus/DipMus**

**Clarinet 2
No. 72728-2**

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

**4 units
UG:BMus/DipMus**

Course content:

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 a set work (to be provided six weeks before the examination), and a piece of their own choice in a 15 minute jury recital.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

Clarinet 3
No. 73369-1

4 units
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

Course content:

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 one study demonstrating technical virtuosity and one study to be set six weeks before the examination.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

Clarinet 4
No. 74474-2

4 units
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

Course content:

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.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

Clarinet 5
No. 75221-1

4 units
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

Course content:

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 two other studies of their own choice, to be included in a technical examination.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

Clarinet 6
No. 76791-2

4 units
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

Course content:

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.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

Clarinet 7
No. 77452-1

4 units
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

Course content:

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 two studies of their own choice.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

Clarinet 8
No. 78287-2

4 units
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

Course content:

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.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

Clarinet 7 (Honours) **4 units**
No. 77465-1 **UG: BMus**

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

Clarinet 8 (Honours) **4 units**
No. 78300-2 **UG: BMus**

Prereq Clarinet 7 (Honours): 77465-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

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

Course content:

Rationale: 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.

An Academic Studies course. For further information contact P. McCallum (Musicology Division).

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

Course content:

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.

An Academic Studies course. For further information contact P. McCallum (Musicology Division).

Collegium Musicum 1 **2 units**
No. 75230-1 **UG**

Prereq Brass instrument major 4

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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

Collegium Musicum 2 **2 units**
No. 76801-2 **UG**

Prereq Collegium Musicum 1: 75230-1

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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division)

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

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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

Course content:

Please refer to Composer Performer Workshop — Preamble.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

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

Course content:

Please refer to Composer Performer Workshop — Preamble.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

Composer Performer Workshop 3 2 units No. 75081-1 UG: BMus(Comp)

Prereq and Coreq none

Assessment minimum two practice performances or equivalent (100%)

Classes one 2hr workshop/wk

Course content:

Please refer to Composer Performer Workshop — Preamble.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

Composer Performer Workshop 4 2 units No. 76229-2 UG: BMus(Comp)

Prereq and Coreq Composer Performer Workshop 3:75081-1

Assessment minimum two practice performances or equivalent (100%)

Classes one 2hr workshop/wk

Course content:

Please refer to Composer Performer Workshop — Preamble.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

Composer Performer Workshop 5 2 units No. 77357-1 UG: BMus(Comp)

Prereq and Coreq Composer Performer Workshop 4:76229-2

Assessment minimum two practice performances or equivalent (100%)

Classes one 2hr workshop/wk

Course content:

Please refer to Composer Performer Workshop — Preamble.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

Composer Performer Workshop 6 2 units No. 78191-2 UG: BMus (Comp)

Prereq and Coreq Composer Performer Workshop 5:77357-1

Assessment minimum two practice performances or equivalent (100%)

Classes one 2hr workshop/wk

Course content:

Please refer to Composer Performer Workshop — Preamble.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

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 Head 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 No. 71056-1

Prereq none

Coreq Technical Studies 1: 71058-1

Assessment portfolio of compositions (100%)

Classes one 3hr class/wk

**4 units
UG: BMus**

Course content:

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.

An Academic Studies course. For further information contact B. Kos (Composition Division).

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

Course content:

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.

An Academic Studies course. For further information contact B. Kos (Composition Division).

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

Course content:

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.

An Academic Studies course. For further information contact B. Kos (Composition Division).

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

Course content:

Please refer to Composition 3.

An Academic Studies course. For further information contact B. Kos (Composition Division).

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

Course content:

Please refer to Composition 3.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Composition 6 **4 units**
No. 76227-2 **UG: BMus**

Prereq Composition 5: 75079-1
Coreq Technical Studies 6: 76230-2
Assessment portfolio of compositions (100%)
Classes one 3hr class/wk

Course content:

Please refer to Composition 3.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Composition 7 **4 units**
No. 77355-1 **UG: BMus**

Prereq Composition 6: 76227-2
Coreq Technical Studies 7: 77358-1
Assessment portfolio of compositions (100%)
Classes one 3hr class/wk

Course content:

Please refer to Composition 3.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Compositions **4 units**
No. 78189-2 **UG: BMus**

Prereq Composition 7: 77355-1
Coreq Technical Studies 8: 78192-2
Assessment portfolio of compositions (100%)
Classes one 3hr class/wk

Course content:

Please refer to Composition 3.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Composition 5 (Honours) **4 units**
No. 75240-1 **UG: BMus**

Composition 5 (Honours) course details are available from the Head (Composition Division).

Composition 6 (Honours) **4 units**
No. 76808-2 **UG: Bmus**
 Composition 6 (Honours) course details are available from the Head (Composition Division).

Composition 7 (Honours) **4 units**
No. 77466-1 **UG: Bmus**
 Composition 7 (Honours) course details are available from the Head (Composition Division).

Composition 8 (Honours) **4 units**
No. 78301-2 **UG: Bmus**
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 Division chaired by the Division Head (or his/her nominee); the minor thesis will be assessed by a panel of at least two members of the Composition Division

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

Composition Long Essay 1 **1 unit**
No. 73383-1/73383-2 **PG: MMus(Comp)**
Prereq and Coreq none
Assessment to be advised
Classes to be advised

An Academic Studies course. For further information contact B. Kos (Composition Division).

Composition Long Essay 2 **4 units**
No. 74487-2 **PG: MMus(Comp)**
Prereq and Coreq none
Assessment to be advised
Classes to be advised

An Academic Studies course. For further information contact B. Kos (Composition Division).

Concert Attendance/Practice 1 **1 unit**
No. 71165-1 **UG: ADMT**
Prereq and Coreq none
Assessment two performances and list of concerts attended with brief report on each
Classes one lhr tut/wk

Course content:
 Attendance at representative Conservatorium concerts and recitals and off-campus concerts devoted to solo, chamber, operatic and symphonic literature — total duration 16 hours. Each student is required to perform a minimum of 2 works each semester. Students are required to prepare program notes on the works to be performed. Critical comment is provided on the performances. The class aims to give students the opportunity to gain performance experience.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Concert Attendance/Practice 2 **1 unit**
No. 72257-2 **UG: ADMT**
Prereq and Coreq none
Assessment two performances and list of concerts attended with brief report on each
Classes one lhr tut/wk

Course content:
 Please refer to Concert Attendance/Practice 1.
 For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Concert Attendance/Practice 3 **1 unit**
No. 73240-1 **UG: ADMT**
Prereq and Coreq none
Assessment two performances and list of concerts attended with brief report on each
Classes one lhr tut/wk

Course content:
 Please refer to Concert Attendance/Practice 1.
 For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Concert Attendance/Practice 4 **1 unit**
No. 74378-2 **UG: ADMT**
Prereq and Coreq none
Assessment two performances and list of concerts attended with brief report on each
Classes one lhr tut/wk

Course content:
 Please refer to Concert Attendance/Practice 1.
 For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

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 lhr prac workshop/wk

Course content:
 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.

A Performance Studies course. For further information contact H. Pisarek (School of Performance Studies).

Conducting 2 **2 units**
No. 76213-2 **UG: BMus**
Prereq Conducting 1: 75050-1
Assessment rehearsal exam with the ensemble (50%), performance of two short works (50%), 30min total duration
Classes one lhr prac workshop/wk

Course content:
 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.

A Performance Studies course. For further information contact H. Pisarek (School of Performance Studies).

Conducting 3
No. 77396-1

2 units
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

Course content:

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.

A Performance Studies course. For further information contact H. Pisarek (School of Performance Studies).

Conducting 4
No. 78231-2

2 units
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

Course content:

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.

A Performance Studies course. For further information contact H. Pisarek (School of Performance Studies).

Contemporary Studies 1
No. 73231-1

1 unit
UG: BMus

Prereq none

Assessment written examination (100%)

Classes one 1hr lec/wk

Course content:

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.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

Contemporary Studies 2
No. 74374-2

1 unit
UG: BMus

Prereq none

Assessment written examination (100%)

Classes one 1hr lec/wk

Course content:

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, 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.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

Contemporary Studies 3
No. 75053-1

1 unit
UG

Prereq Contemporary Studies 2: 74374-2

Assessment written assignment (100%)

Classes one 1hr" lec/wk

Course content:

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.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

Contemporary Studies 4
No. 76201-2

1 unit
UG: BMus

Prereq Contemporary Studies 2: 74374-2

Assessment written assignment (100%)

Classes one 1hr seminar/wk

Course content:

Please refer to Contemporary Studies 3

An Academic Studies course. For further information contact P. McCallum (Musicology Division).

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

Course content:

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 assumption, 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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Digital Sound Processing **2 units**
No. 71116-1 **PG: MMus(MusEd)**

Coreq none

Assessment continuous and based on completion of individual and group tasks (100%)

Classes to be arranged with supervising lecturer

Course content:

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 synthesisers, 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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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, recommend suitable course content and advise the Head of Division in writing.

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 and/or studio class (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 eg; 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.

A Performance Studies course. For further information contact B. Berthold (Strings Division).

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 and/or studio class (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Berthold (Strings Division).

Double Bass 3 **4 units**
No. 73366-1 **UG: BMus**

Prereq Double Bass 2: 72725-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Berthold (Strings Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Berthold (Strings Division).

Double Bass 5
No. 75218-1
4 units
UG:BMus

Prereq Double Bass 4: 74471-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Berthold (Strings Division).

Double Bass 6
No. 76788-2
4 units
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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Berthold (Strings Division).

Double Bass 7
No. 77449-1
4 units
UG: BMus/DipMus

Prereq Double Bass 6:76788-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

The course aims to improve 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 reparatory examination. 10 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.

A Performance Studies course. For further information contact B. Berthold (Strings Division).

Double Bass 8
No. 78284-2
4 units
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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Berthold (Strings Division).

Double Bass 7 (Honours)
No. 77467-1
4 units
UG:BMus

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hr individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Strings Division).

Double Bass 8 (Honours)
No. 78202-2
4 units
UG: BMus

Prereq Double Bass 7 (Honours): 77467-1

Assessment 1hr public honours recital (100%)

Classes 2hr individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Strings Division).

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

Course content:

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.

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Set text

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

Course content:

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.

An Academic Studies course. For further information contact Dr R. Brooker (General Studies Division).

Set text

N.L. Gage and D.C. Berliner *Educational Psychology* 5th edn (Houghton Mifflin, 1992)

Education 3: Developmental Psychology

3 units

UG: BMusEd

No. 73029-1

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

Course content:

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.

An Academic Studies course. For further information contact Dr R. Brooker (General Studies Division).

Set text

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

Course content:

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 understandings 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.

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Set text
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

Course content:

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.

An Academic Studies course. For further information contact Dr D. Collins (General Studies Division).

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

Course content:

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.

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Set text
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

Course content:

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.)

An Academic Studies course. For further information contact Dr R. Brooker (General Studies Division).

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

Course content:

Please refer to Elective Jazz Orchestra — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Elective Jazz Orchestra — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Elective Jazz Orchestra — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Elective Jazz Orchestra — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Elective Jazz Orchestra — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Elective Jazz Orchestra — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Elective Jazz Orchestra — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Elective Jazz Orchestra — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Elective Seminar — Preamble

Elective Seminars will be offered on a rotating basis, depending on staff availability. At least three will be offered concurrently. 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 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.

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 1hr seminar/wk

Course content:

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

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 1hr seminar/wk

Course content:

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

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

Course content:

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Electronic Music and Studio Techniques 1

No. 71059-1 1 unit
UG: BMus

Prereq none

Coreq Composition 1: 71056-1

Assessment composition (100%)

Classes one lhr workshop/wk

Course content:

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.

An Academic Studies course. For further information contact G. Schiemer (Composition Division).

Electronic Music and Studio Techniques 2

No. 72148-2 1 unit
UG: BMus

Prereq none

Coreq Composition 2: 71056-1

Assessment composition (100%)

Classes one lhr workshop/wk

Course content:

Please refer to Electronic Music and Studio Techniques 1.

An Academic Studies course. For further information contact G. Schiemer (Composition Division).

Electronic Music and Studio Techniques 3

No. 73167-1 1 unit
UG: BMus

Prereq none

Coreq Composition 3: 71056-1

Assessment composition (100%)

Classes one lhr workshop/wk

Course content:

Please refer to Electronic Music and Studio Techniques 1.

An Academic Studies course. For further information contact G. Schiemer (Composition Division).

Electronic Music and Studio Techniques 4

No. 74306-2 1 unit
UG: BMus

Prereq none

Coreq Composition 4: 71056-1

Assessment composition (100%)

Classes one lhr workshop/wk

Course content:

Please refer to Electronic Music and Studio Tech-

niques 1.

An Academic Studies course. For further information contact G. Schiemer (Composition Division).

Electronic Music and Studio Techniques 5

No. 75083-1 1 unit
UG: BMus

Prereq none

Coreq Composition 5: 71056-1

Assessment composition (100%)

Classes one lhr workshop/wk

Course content:

Please refer to Electronic Music and Studio Techniques 1.

An Academic Studies course. For further information contact G. Schiemer (Composition Division).

Electronic Music and Studio Techniques 6

No. 76231-2 1 unit
UG: BMus

Prereq none

Coreq Composition 6: 71056-1

Assessment composition (100%)

Classes one lhr workshop/wk

Course content:

Please refer to Electronic Music and Studio Techniques 1.

An Academic Studies course. For further information contact G. Schiemer (Composition Division).

Electronic Music and Studio Techniques 7

No. 77359-1 1 unit
UG: BMus

Prereq none

Coreq Composition 7: 71056-1

Assessment composition (100%)

Classes one lhr workshop/wk

Course content:

Please refer to Electronic Music and Studio Techniques 1.

An Academic Studies course. For further information contact G. Schiemer (Composition Division).

Electronic Music and Studio Techniques 8

No. 78193-2 1 unit
UG: BMus

Prereq none

Coreq Composition 8: 71056-1

Assessment composition (100%)

Classes one lhr workshop/wk

Course content:

Please refer to Electronic Music and Studio Techniques 1.

An Academic Studies course. For further information contact G. Schiemer (Composition Division).

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).

Ensemble 2 2 units
 No. 72241-2 PG: GDipM (Perf)
 Please refer to Ensemble in the Graduate Diploma in Music (Performance).

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

Course content:

An important aspect of the broad education 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 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.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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

Course content:

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.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

Eurhythmies 1 unit
 No. 73246-1 UG:ADMT

Prereq and Coreq none

Assessment progressive assessment based on class participation and completion of assignments
Classes (one 1hr lec/workshop)/wk

Course content:

The principles of Eurhythmies, with particular emphasis on applications within the private teaching studio.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

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 Head of Division 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

Course content:

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 Head of Division, accurately and from memory at a moderate speed. Four studies, will also be submitted for examination. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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

Course content:

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 a set work (to be provided six weeks before the examination), and a piece of their own choice in a 15 minute jury recital.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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

Course content:

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, will present one study demonstrating technical virtuosity and one study to be set six weeks before the examination.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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

Course content:

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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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

Course content:

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 two other studies of their own choice, to be included in a technical examination.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

Flute 6 **No. 4 units**
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

Course content:

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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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

Course content:

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 two studies of their own choice.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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

Course content:

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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

Flute 7 (Honours) 4 units
 No. 77468-1 UG: BMus

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

Flute 8 (Honours) 4 units
 No. 78203-2 UG: BMus

Prereq Flute 7 (Honours): 77468-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

Foundations of Music Education 2 units
 No. 71113-1 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

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Buddie (Brass Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Buddie (Brass Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Buddie (Brass Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Buddie (Brass Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Buddie (Brass Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Buddie (Brass Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Buddie (Brass Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Buddie (Brass Division).

French Horn 7 (Honours)**4 units****No. 77469-1****UG: BMus**

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact D. Pratt (Woodwind Division).

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 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

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 lhr class/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

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 lhr class/wk

Course content:

Please refer to Functional Guitar 1. This class will be offered when optimum class numbers present, not necessarily in year 1 of the course.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

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 lhr class/wk

Course content:

Please refer to Functional Guitar 1. This class will be offered when optimum class numbers present, not necessarily in year 1 of the course.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

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 lhr class/wk

Course content:

Please refer to Functional Guitar 1. This class will be offered when optimum class numbers present, not necessarily in year 1 of the course.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Functional Keyboard 1 **2 units**
No. 71041-1 **UG: BMus/DipMus/
BMusEd(Keybnd)**

Prereq and Coreq none

Assessment 10min prac and viva voce exam (100%)

Classes one lhr class/wk

Course content:

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.

A Performance Studies course. For further information contact G. Willems (Keyboard Division).

Functional Keyboard 2 **2 units**
No. 72130-2 **UG: BMus/DipMus**

Prereq and Coreq Functional Keyboard 1

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

Classes one lhr class/wk

Course content:

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.

A Performance Studies course. For further information contact G. Willems (Keyboard Division).

Functional Keyboard 3 **2 units**
No. 73335-1 **UG: BMus/DipMus**

Prereq Functional Keyboard 2

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

Classes one lhr class/wk

Course content:

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.

A Performance Studies course. For further information contact G. Willems (Keyboard Division).

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 lhr tut/wk

Course content:

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 country.

An Academic Studies course. For further

information contact Dr R. Gilbert. (General Studies Division).

Set texts

W. Hieber *Lernziel Deutsch* (2) (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

Course content:

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.

An Academic Studies course. For further information contact Dr R. Gilbert. (General Studies Division).

Set text

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

Course content:

This course is intended for students who have completed the introductory German courses 1 and 2 or its 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.

An Academic Studies course. For further information contact Dr R. Gilbert. (General Studies Division).

Set texts

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

Course content:

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.

An Academic Studies course. For further information contact Dr Ross Gilbert (General Studies Division).

Set texts

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

Course content:

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 the language as required by singers, namely pronunciation, diction, intonation, translation of texts, and awareness of the work-music relationship.

Under supervision, Repetiteur students work with singers from the Diploma of Opera on repertoire being studied for Vocal Repertoire classes.

An Academic Studies course. For further information contact M. Shine (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

Course content:

Consolidation of work undertaken in Opera German 5.

A Performance Studies course. For further information contact M. Shine (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

Course content:

Emphasis on pronunciation and diction and heightened awareness of work-music relationship.

A Performance Studies course. 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

Course content:

Emphasis on pronunciation and diction and heightened awareness of work-music relationship.

A Performance Studies course. 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

Course content:

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.

A Performance Studies course. 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

Course content:

Please refer to Graduate Seminar 1.

A Performance Studies course. 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 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

Course content:

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 study by Villa-Lobos and one by a 20th century composer 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

A Performance Studies course. For further information contact G. Pikler (Strings Division).

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 and/or studio class (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Guitar 3 **4 units**
No. 73153-1 **UG: BMus**

Prereq Guitar 2: 72136-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 work allowing demonstration of technical virtuosity.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Guitar 5 **4 units**
No. 75066-1 **UG: BMus**

Prereq Guitar 4: 74292-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Guitar 7 **4 units**
No. 77350-1 **UG: BMus/DipMus**

Prereq Guitar 6: 76215-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Guitar 7 (Honours) **4 units**
No. 77472-1 **UG: BMus**

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Strings Division).

Guitar 8 (Honours) **4 units**
No. 78206-2 **UG: BMus**

Prereq Guitar 7 (Honours): 77472-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Strings Division).

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

Course content:

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;
- simple piano accompaniments.

An Academic Studies course. For further information contact L. Cornwell (Musicology Division).

Set text

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

Course content:

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 VI;
- diatonic sequences;
- 6-3 chord techniques;
- counterpoint, up to fifth species (mixed rhythm); and
- simple piano styles and accompaniments.

An Academic Studies course. For further information contact L. Cornwell (Musicology Division).

Set text

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 2hr exam (50%)

Classes one lhr tut/wk

Course content:

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 figures 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.

An Academic Studies course. For further information contact L. Cornwell (Musicology Division).

Set text

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* 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 2hr exam (50%)

Classes one lhr tut/wk

Course content:

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.

An Academic Studies course. For further information contact L. Cornwell (Musicology Division).

Set text

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* 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 lhr tut/wk

Course content:

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.

An Academic Studies course. For further information contact B. Kos or C. Jordan (Composition Division).

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 lhr tut/wk

Course content:

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.

An Academic Studies course. For further information contact B. Kos or C. Jordan (Composition Division).

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 Head of Division 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 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

Course content:

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.

A Performance Studies course. For further information contact L. Johnson (String Division).

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 and/or studio class (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact L. Johnson (String Division).

Harp 3 **4 units**
No. 73347-1 **UG: BMus**

Prereq Harp 2: 72709-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 Head of Division, 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 Harp 3.

A Performance Studies course. For further information contact L. Johnson (String Division).

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 and concert practice/wk

Course content:

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital, with piano accompaniment, of no more than 30 minutes duration. The program, which will be performed from memory will include a pieces from composers of varying styles, eg. Dussek, Salzedo, Krumpholtz, Grandjany.

A Performance Studies course. For further information contact L. Johnson (String Division).

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 and concert practice/wk

Course content:

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 eight weeks before the examination), and 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.

A Performance Studies course. For further information contact L. Johnson (String Division).

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 and concert practice/wk

Course content:

The course will culminate in the performance of a concerto with piano accompaniment. This perfor-

mance 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.

A Performance Studies course. For further information contact L. Johnson (String Division).

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-time concert performance (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact L. Johnson (String Division).

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 and concert practice/wk

Course content:

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 & 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.

A Performance Studies course. For further information contact L. Johnson (String Division).

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

Course content:

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.

A Performance Studies course. For further information contact Head (Strings Division).

Set text

Carl Swanson *A Guide for Harpists* (Boston Editions)

Harpichord 1 4 units
No. 71049-1 UG: BMus/DipMus

Prereq 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

Course content:

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.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

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 and concert practice/wk

Course content:

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).

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

Harpichord 3 4 units
No. 73155-1 UG: BMus

Prereq Harpichord 2: 72138-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 Harpsichord 4.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

Harpsichord 4 **4 units**
No. 74294-2 **UG:BMus/DipMus**
Prereq BMus: Harpsichord 3:73155-1, DipMus: Harpsichord 2: 72138-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Students will learn about, and experience the process of, devising, rehearsing and performing a solo public recital of no more than 15 minutes duration. The program will include a substantial work by J.S. Bach, a suite (including and 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.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

Harpsichord 5 **4 units**
No. 75068-1 **UG:BMus**

Prereq Harpsichord 4: 74294-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

Harpsichord 6 **4 units**
No. 76217-2 **UG:BMus/DipMus**
Prereq BMus: Harpsichord 5:75068-1, DipMus: Harpsichord 4:74294-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

The course will culminate in the performance of a concerto with harpsichord 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.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

Harpsichord 7 **4 units**
No. 77351-1 **UG:BMus/DipMus**

Prereq BMus: Harpsichord 6: 76217-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 Harpsichord 8. Students will learn a number of works which may later be discarded as the recital program forms. 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.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

Harpsichord 8 **4 units**
No. 78185-2 **UG:BMus/DipMus**

Prereq BMus: Harpsichord 8: 77351-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program during Harpsichord 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, *Wurttemberg 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.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

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

Course content:

Students will be taught the principles of harpsichord technique and will develop performance skills through the study and preparation of pieces representing a variety of styles and genres.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

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

Course content:

Consolidation and extension of concepts and skills introduced in Harpsichord Class 1.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

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

Course content:

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.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

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

Course content:

Consolidation and extension of concepts and skills introduced in Harpsichord Class 1.

A Performance Studies course. For further information contact R. Harvey (Keyboard Division).

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

Course content:

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.

An Academic Studies course. For further information contact Dr D. Collins (General Studies Division).

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

Course content:

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?'

An Academic Studies course. For further information contact Dr D. Collins (General Studies Division).

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

Course content:

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 will be analysed as Europe and the U.S. A. 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.

An Academic Studies course. For further information contact Dr B. Brennan (General Studies Division).

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

Course content:

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, 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 area tive artist in responding to political and social tensions in both Soviet and U.S. society during the 1950s and 1960s.

An Academic Studies course. For further information contact Dr B. Brennan (General Studies Division).

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.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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

Course content:

Please refer to History and Analysis of Music — Preamble.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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

Course content:

Please refer to History and Analysis of Music — Preamble.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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 student's 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

Course content:

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.

A General Studies course. For further information contact Dr B. Brennan (General Studies Division).

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

Course content:

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.

A General Studies course. For further information contact Dr B. Brennan (General Studies Division).

History of Music 1 1 unit
No. 72173-2 UG: ADMT

Prereq and Coreq none

Assessment mid-semester test (30%), exam (70%)

Classes one 1hr lec/wk

Course content:

Gives an overview of the history of music from the Baroque period to the end of the 18th century. The aim is to enable future teachers to be able to place the music which they will teach and perform within the wider context of the development of Western art music and thus to be able to communicate this perspective in their students. The accent is on gaining historical insight through familiarity with music of the time or by means of listening and score study.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Set texts

D.J. Grout *A History of Western Music* 4th edn (London: Dent, 1988)

C.V. Palisca (ed.) *Norton Anthology of Western Music* Vol. 1 2nd edn (N.Y. Norton, 1988)

History of Music 2 1 unit
No. 73187-1 UG:ADMT

Prereq and Coreq none

Assessment mid-semester test (30%), exam (70%)

Classes, one 1hr lec/wk

Course content:

The course traces principal developments in music of the 19th century from Beethoven to Brahms. Listening and score study form an important component of the course with set works covering a range of genres including opera, orchestral, chamber, solo instru-

mental, and vocal music. Composers and works are also discussed within the broader artistic, philosophical, and social developments of the period.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Set texts

D.J. Grout *A History of Western Music* 4th edn (London, Dent, 1988)

C.V. Palisca (ed.) *Norton Anthology of Western Music* Vol. 2 2nd edn (N.Y. Norton 1980)

History of Music 3 1 unit
No. 74327-2 UG: ADMT

Prereq and Coreq none

Assessment mid-semester test (30%), examination (70%)

Classes one 1hr lec/wk

Course content:

Gives an overview of the history of music in the 20th century. The aim is to enable future teachers to understand the trends which have been the shaping forces behind 20th century music and to gain an appreciation of recent music which they may, in turn, pass onto their students. As with History of Music 2, the accent will be on understanding gained through score study and listening.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Set texts

D.J. Grout *A History of Western Music* 4th edn (London, Dent, 1988)

C.V. Palisca (ed.) *Norton Anthology of Western Music* Vol. 2 2nd edn (N.Y. Norton 1980)

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

Course content:

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.

A Performance Studies course. For further information contact B. FitzGerald (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

Course content:

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.

A Performance Studies course. For further information contact B. FitzGerald (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

Course content:

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.

A Performance Studies course. For further information contact B. FitzGerald (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

Course content:

Special studies — an opportunity to explore a genre, movement, topic area, period, composer or work in depth.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Improvisations 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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

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,

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Improvisations

No. 75180-1

2 units

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Improvisation 6

No. 76327-2

2 units

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Improvisation 7

No. 77416-1

2 units

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

Course content:

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'*.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Improvisation 8

No. 78252-2

2 units

UG: BMus(Jazz)

Prereq Improvisation 7: 76327-2

Coreq Jazz Performance 8: 78263-2

Assessment 55min senior recital (100%)

Classes one 3hr tut/wk

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Instrumental Pedagogy and Arranging A

No. 77364-1

2 units

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

Course content:

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; subdivision 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.

An Academic Studies course. For further information contact S. Williams (Music Education Division).

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

Course content:

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.

An Academic Studies course. For further information contact S. Williams (Music Education Division).

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

Course content:

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).

An Performance Studies course. For further information contact D. Miller (Keyboard Division).

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

Course content:

Consolidation and continuation of work introduced

in Instrumental Tuition 1.

An Performance Studies course. For further information contact D. Miller (Keyboard Division).

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

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

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

Course content:

Please refer to Interpretation of Early Music 1.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Introduction to Research Method 2 units

No. 71082-1 PG: MMus(Perf)
Prereq and Coreq none MMus(Comp)
Assessment presentation of a number of short papers
Classes one 2hr seminar/wk

Course content:

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.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Italian 1 2 units
No. 73226-1 UG

Prereq and Coreq none

Assessment 60min mid-semester exam (35%), 60min end of semester exam (40%), weekly assignments (25%)

Classes (1hr lec & 1hr tut)/wk

Course content:

The Italian language will be slowly introduced. As this is an introductory course, explanations are to be given in English to avoid confusion and frustration. Emphasis is placed on listening, speaking and reading skills, grammar structures and rules. Students are given brief passages to read aloud in class and translate orally; are provided with vocabulary lists and answer questions verbally and in writing. Weekly class homework comprising written comprehension exercises, compositions and translations will be given.

A General Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Set text

Totara/Marmini: *Facciamo Italiano Part A*

Italian 2 2 units
No. 74365-2 UG

Prereq Italian 1: 73226-1

Assessment 60min mid-semester exam (35%), 60min end of semester exam (40%), weekly assignments (25%)

Classes (1hr lec & 1hr tut)/wk

Course content:

Consolidation and development of concepts and skills introduced in Italian 1.

A General Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Set text

Totara/Marmini: *Facciamo Italiano Part A*

Italian 3 2 units
No. 75111-1 UG

Prereq Italian 2: 74365-2

Assessment 60min mid-semester exam (35%), 60min end of semester exam (40%), weekly assignments (25%)

Classes (1hr lec & 1hr tut) / wk

Course content:

To develop previously acquired knowledge of written and spoken Italian. The emphasis in class work is on grammatical structures. Most of the instructions will be given in Italian. Reading passages and exercises to be taken from the prescribed text with emphasis on

developing listening, reading and speaking skills.

A General Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Set texts

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: 75111-1

Assessment 60min mid-semester exam (35%), 60min end of semester exam (40%), weekly assignments (25%)

Classes (1hr lec & 1hr tut)/wk

Course content:

Consolidation and development of concepts and skills introduced in Italian 3.

A General Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Set texts

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 ADJS: Jazz Basic Arranging 2: 72179-2, 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

Course content:

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.

A Performance Studies course. For further information contact M. Nock (Jazz Studies Division).

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

Course content:

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.

A Performance Studies course. For further information contact M. Nock (Jazz Studies Division).

Jazz Basic Arranging 1
No. 71089-1

2 units
UG: ADJS

Prereq and Coreq none

Assessment approved number of creative arrangements for small to medium sized jazz ensembles (100%)

Classes one 2hr tut/wk

Course content:

Students will learn clefs, key signatures, note values, dynamics, articulation, phrasing, modulations, copying and rehearsal techniques. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, treatment of a melodic line and rhythm section (both voiced and unvoiced), basic two and three part counterpoint, the setting out of an arrangement (including some degree of reharmonisation) and the treatment of passing notes and chords. This course deals mainly with the writing of creative arrangements for small to medium sized jazz ensembles.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Basic Arranging 2
No. 72179-2

2 units
UG:ADJS

Prereq Jazz Basic Arranging 1: 71089-1

Assessment approved number of creative arrangements for small to medium sized jazz ensembles (100%)

Classes one 2hr tut/wk

Course content:

Revision and consolidation of concepts and skills introduced in Jazz Basic Arranging 1.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Composer/Arranger Workshop 1

No. 71097-1

1 unit
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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Composer/Arranger Workshop 2

No. 72187-2

1 unit
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

Course content:

Revision and consolidation of concepts and skills introduced in Jazz Composer/Arranger Workshop 1.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Composer/Arranger Workshop 3

No. 73295-1

1 unit
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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Composer/Arranger Workshop 4

No. 74426-2

1 unit
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

Course content:

Revision and consolidation of concepts and skills introduced in Jazz Composer/Arranger Workshop 3.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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 Division Handbook* for additional information).

Jazz Concert Practice 1

No. 71092-1

1 unit
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

Course content:

Please refer to Jazz Concert Practice — Preamble above.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Concert Practice — Preamble above.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Concert Practice — Preamble above.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Concert Practice — Preamble above.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Concert Practice — Preamble above.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Concert Practice 6 1 unit
No. 76354-2 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

Course content:

Please refer to Jazz Concert Practice.— Preamble above.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Concert Practice — Preamble above.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Concert Practice — Preamble above.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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 lhr tut/wk

Course content:

Consolidation and development of concepts and skills introduced in Jazz Conducting 1.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

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.

A Performance Studies course. For further information contact J. Bailey (Jazz Studies Division).

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

Course content:

Consolidation and development of concepts and skills introduced in Jazz Counterpoint 1.

A Performance Studies course. For further information contact J. Bailey (Jazz Studies Division).

Jazz Ear Training 1 2 units
No. 71094-1 UG: ADJS/BMus(Jazz)

Prereq and Coreq none

Assessment lhr exam (100%)

Classes two lhr tut/wk

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Ear Training 2 2 units
No. 72184-2 UG: ADJS/BMus(Jazz)

Prereq and Coreq none

Assessment lhr exam (100%)

Classes two lhr tut/wk

Course, content:

Consolidation and development of concepts and skills introduced in Jazz Ear Training 1.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Fundamentals — Preamble

Enrolment is on the recommendation of the Head 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

Course content:

Content of this course will be provided which is consistent with individual student needs.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Content of this course will be provided which is consistent with individual student needs.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Harmony and Arranging 1 2 units
No. 71249-1 UG: BMus(Jazz)

Prereq and Coreq none

Assessment approved number of written or 'head' arrangements for small jazz ensembles (100%)

Classes (one 2hr lec/tut)/wk

Course content:

Students will learn clefs, key signatures, note values, dynamics, articulation, phrasing, modulations, copying and rehearsal techniques. 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, the setting out of an arrangement (including some degree

of reharmonisation) and the treatment of passing notes and chords. This course deals mainly 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 use basic harmonic rules and the typical harmonic devices which are explored and compared with a view to generating a creative sense of jazz harmony. The harmonic and melodic techniques explored in Jazz Harmony and Arranging 1 and 2 are used as the theoretical basis for Improvisation 1 and 2.

The students are assessed by submitting arrangements and/or live performances of their arrangements. Legibility in copying is an assessable aspect. Students will be organised into ensembles to perform the works presented.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Harmony and Arranging 2 2 units
No. 72717-2 UG: BMus(Jazz)

Prereq and Coreq none

Assessment approved number of written or 'head' arrangements for small jazz ensembles (100%)

Classes (one 2hr lec/tut)/wk

Course content:

Consolidation and development of concepts and skills introduced in Jazz Harmony and Arranging 1. Students will be organised into ensembles to perform the works presented.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Harmony and Arranging 3 2 units
No. 73353-1 UG: BMus(Jazz)

Prereq Jazz Harmony and Arranging 2: 72717-2

Assessment approved number of written or 'head' arrangements for jazz ensembles (100%)

Classes (one 2hr lec/tut)/wk

Course content:

This course concentrates on more complex material that forms the basis for Improvisation 3 and 4 as well as more advanced arranging techniques. Students will learn to write creative arrangements for larger size ensembles such as Big Band as well as small ensemble. 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. Students will be organised into ensembles to perform the works presented.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Harmony and Arranging 4 2 units
No. 74457-2 UG: BMus(Jazz)

Prereq Jazz Harmony and Arranging 3: 73353-1

Assessment approved number of written or 'head' arrangements for jazz ensembles (100%)

Classes (one 2hr lec/tut)/wk

Course content:

Consolidation and extension of previously introduced concepts and skills including: the use of counterpoint

and counter melody construction, line writing technique, ensemble, section and mixed voicing combinations. Students will be organised into ensembles to perform the works presented.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Introduction of swing period to beginning of Bebop such as the early work of Charlie Parker.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

This course is a study of the careers of jazz musicians and their music from the emergence of Bebop circa 1944 until approximately 1960s.

A Performance Studies course. For further information contact D. Montz (Jazz Division).

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

Course content:

The course will focus of a study of jazz development until the present including: third stream music, the transition to fusion, and jazz-rock:

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Performance — Preamble

Students will be taught by a 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 Division Handbook (100%)*

Classes (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Course content:

Please refer to Jazz Performance — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Classes (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Course content:

Please refer to Jazz Performance — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Performance—Preamble and Jazz Performance 3.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Performance—Preamble and Jazz Performance 3.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Consolidation of concepts and skills previously taught. At this level students will be expected to demonstrate a personal creative style.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Consolidation of concepts and skills previously taught. At this level students will be expected to demonstrate a personal creative style.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

At this level students will be able to demonstrate a highly developed individual style.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Piano 1 1 unit
No. 71087-i UG: ADJS'BMus(Jazz)

Prereq and Coreq none
Assessment 1hr technical exam (100%)
Classes one 1hr tut/wk

Course content:

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.

A Performance Studies course. For further information contact J. Bailey (Jazz Studies Division).

Jazz Piano 2 1 unit
No. 72177-2 UG: ADJSBMus(Jazz)

Prereq and Coreq none
Assessment 1hr technical exam (100%)
Classes one 1hr tut/wk

Course content:

Consolidation and development of concepts and skills introduced in Jazz Piano 1.

A Performance Studies course. For further information contact J. Bailey (Jazz Studies Division).

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

Course content:

Consolidation and development of concepts and skills introduced in Jazz Piano 1.

A Performance Studies course. For further information contact J. Bailey (Jazz Studies Division).

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

Course content:

Consolidation and development of concepts and skills

introduced in Jazz Piano 1.

A Performance Studies course. For further information contact J. Bailey (Jazz Studies Division).

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Principal Instrument 1.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Principal Instrument 1.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Principal Instrument 1.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Small Ensemble — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Pleaser-jgfgf to Jazz Small Ensemble = Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Small Ensemble — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Small Ensemble — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Small Ensemble — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Small Ensemble — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Small Ensemble — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Please refer to Jazz Small Ensemble — Preamble.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Jazz Theory 1 2 units
No. 71095-1 UG: ADJS

Prereq and Coreq none

Assessment 2hr written exam (100%)

Classes one 2hr lec/wk

Course content:

This course 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 which are explored and compared with a view to generating a creative sense

of jazz harmony. Much of the music analysed must be memorised. The harmonic and melodic techniques explored in Jazz Theory 1 and 2 are used as the theoretical basis for Improvisation 1 and 2.

A Performance Studies course. For further information contact R. Frampton (Jazz Studies Division).

Jazz Theory 2

No. 72185-2

Prereq and Coreq none

Assessment 2hr written exam (100%)

Classes one 2hr lec/wk

Course content:

Consolidation and development of course content introduced in Jazz Theory 1.

A Performance Studies course. For further information contact R. Frampton (Jazz Studies Division).

2 units

UG:ADJS

Jazz Theory 3

No. 73208-1

Prereq Jazz Theory 2 72185-2

Assessment 2hr written exam (100%)

Classes one 2hr lec/wk

Course content:

This course is a continuation of Jazz Theory 1 and 2 and concentrates on more complex material that forms the theoretical basis for Improvisation 3 and 4. Standard Jazz repertoire of a more complex melodic and harmonic structure being learnt by second year Jazz majors will be analysed and different creative approaches to reharmonisation and theoretical approaches to improvisation will be learnt.

A Performance Studies course. For further information contact R. Frampton (Jazz Studies Division).

2 units

UG: ADJS

Jazz Theory 4

No. 74347-2

Prereq Jazz Theory 3: 73208-1

Assessment 2hr written exam (100%)

Classes one 2hr lec/wk

Course content:

Consolidation and development of course content introduced in Jazz Theory 3.

A Performance Studies course. For further information contact R. Frampton (Jazz Studies Division).

2 units

UG: ADJS

Jazz Vocal Workshop 1

No. 73207-1

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

Course content:

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,

2 units

UG: ADJS

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.

A Performance Studies course. For further information contact J. Bailey, (Jazz Studies Division).

Jazz Vocal Workshop 2

No. 74346-2

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

Course content:

Consolidation and development of course content introduced in Jazz Vocal Workshop 1.

A Performance Studies course. For further information contact J. Bailey (Jazz Studies Division).

2 units

UG: ADJS

Junior Secondary Music Education A

No. 73030-1

Prereq Pre-Secondary Music Education B: 72108-2

Assessment continual including assignment and seminar tasks

Classes (one 1hr lec & one 1hr tut)wk

Course content:

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.

An Academic Studies course. For further information contact P. Dunbar-Hall (Music Education Division)

2 units

UG: BMusEd

Junior Secondary Music Education B

No. 75045-1

Prereq and Coreq studies in Music Education: 74268-2

Assessment major assignment (80%), tutorial tasks (20%)

Classes one 1hr lec & one 1hr seminar/wk

Course content:

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;
- introduction to music curriculum designing.

2 units

UG: BMusEd

An Academic Studies course. For further information contact N. Winter (Music Education Division).

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 lhr class/wk

Course content:

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;
- score reading — alto and tenor clefs, at least two staves simultaneously.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Keyboard Class 2 No. 72118-2 1 unit UG: BMus/BMusEd

Prereq and Coreq none

Assessment class tests (40%), exam (60%)

Classes one lhr class/wk

Course content:

Consolidation and extension of concepts and skills introduced in Keyboard Class 1.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Keyboard Class 3 No. 73134-1 1 unit UG: BMus/BMusEd

Prereq and Coreq none

Assessment class tests (40%), exam (60%)

Classes one lhr class/wk

Course content:

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Keyboard Class 4 No. 74275-2 1 unit UG: BMus/BMusEd

Prereq and Coreq none

Assessment class tests (40%), exam (60%)

Classes one lhr class/wk

Course content:

Consolidation and extension of concepts and skills introduced in Keyboard Class 3.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Kodaly No. 72263-2 1 unit UG: ADMT

Prereq and Coreq none

Assessment progressive assessment and completion of assignments

Classes one lhr lec/workshop/wk

Course content:

The theory and musical resources of the Kodaly approach to pedagogy, with particular emphasis on applications within the private teaching studio.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Large Ensemble (Choir) — Preamble

Students in the BMus, BMusEd, DipMus and ADMT award programs are required to undertake a specific number of courses in Large Ensemble. Students will choose one of the following options: Large Ensemble (Instrumental) or Large Ensemble (Choir) or Large Ensemble (Chorale) sequences of courses to fulfil this requirement. Students may take the other options as Performance Electives.

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. All students will be encouraged to participate including those instrumentalists who have not been selected for an 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 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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.
A Performance Studies course. For further information contact D. Russell (Music Education Division).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.
A Performance Studies course. For further information contact D. Russell (Music Education Division).

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%)^v

Classes 4hrs of rehearsals/wk

Course content:

Please refer to Large Ensemble (Choir) — Preamble.
A Performance Studies course. For further information contact D. Russell (Music Education Division).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.
A Performance Studies course. For further information contact D. Russell (Music Education Division).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.
A Performance Studies course. For further information contact D. Russell (Music Education Division).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.
A Performance Studies course. For further information contact D. Russell (Music Education Division).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.
A Performance Studies course. For further information contact D. Russell (Music Education Division).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.
A Performance Studies course. For further information contact D. Russell (Music Education Division).

Large Ensemble (Chorale) — Preamble

Students in the BMus, BMusEd, DipMus and ADMT award programs are required to undertake a specific number of courses in Large Ensemble. Students will choose one of the options: Large Ensemble (Instrumental) or Large Ensemble (Choir) or Large Ensemble (Chorale) sequences of courses to fulfil this requirement. Students may take the other options as Performance Electives.

Students will learn and perform a wide range of choral repertoire with emphasis on the performance practice of all periods including: Gregorian chant interpretatibnand semiology, 16th century polyphony, 18th century performance practice, Romantic period and the 20th century. The work of Australian composers will 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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.

A Performance Studies course. For further information contact Head (School of Performance Studies).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.

A Performance Studies course. For further information contact Head (School of Performance Studies).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.

A Performance Studies course. For further information contact Head (School of Performance Studies).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.

A Performance Studies course. For further information contact Head (School of Performance Studies).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.

A Performance Studies course. For further information contact Head (School of Performance Studies).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.

A Performance Studies course. For further information contact Head (School of Performance Studies).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.

A Performance Studies course. For further information contact Head (School of Performance Studies).

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

Course content:

Please refer to Large Ensemble (Choir) — Preamble.

A Performance Studies course. For further information contact Head (School of Performance Studies).

Large Ensemble (Instrumental) — Preamble

Students in the BMus, BMusEd, DipMus and ADMT award programs are required to undertake a specific number of courses in Large Ensemble. Students will choose one of the options: Large Ensemble (Instrumental) or Large Ensemble (Choir) or Large Ensemble (Chorale) sequences of courses to fulfil this requirement. Students may take the other options'as Performance Electives.

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

Course content:

Please refer to Large Ensemble — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

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

Course content:

Please refer to Large Ensemble — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

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

Course content:

Please refer to Large Ensemble — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

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

Course content:

Please refer to Large Ensemble — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

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

Course content:

Please refer to Large Ensemble — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

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

Course content:

Please refer to Large Ensemble — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

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

Course content:

Please refer to Large Ensemble — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

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 mirurnum/wk

Course content:

Please refer to Large Ensemble — Preamble.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion Division).

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

Course content:

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.

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Literature 2 2 units
No. 74264-2 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

Course content:

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).

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Literature 3 2 units
No. 75042-1 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

Course content:

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.

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Literature 4 2 units
No. 76186-2 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

Course content:

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.

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Mahler's Vienna 1 1 unit
No. 75159-1 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

Course content:

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.

An Academic Studies course. For further information contact K. Lemon (Musicology Division).

Mahler's Vienna 2 1 unit
No. 76310-2 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

Course content:

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.

An Academic Studies course. For further information contact K. Lemon (Musicology Division).

Micro-computers in Music Education A

1 unit

No. 76190-2

UG: BMus BMusEd

Prereq and Coreq none

Assessment six prac projects and mid-term exam (14.2857% each)

Classes (one 1hr lect & one 1hr tut)/wk

Course content:

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 principals 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.

An Academic Studies course. For further information contact Dr T. Hughes (Music Education Division).

Set text

G. Powell *My Friend Arnold's Book of Personal Computers* (Allen & Unwin, 1990)

Micro-computers in Music Education B

1 unit

No. 77334-1

UG: BMus/BMusEd

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 lect & one 1hr tut)/wk

Course content:

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.

An Academic Studies "course. For further information contact Dr T. Hughes (Music Education Division).

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

Course content:

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.

An Academic Studies course. For further information contact Dr T. Hughes (Music Education Division).

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

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brerman (Music Education Division).

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

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Music Analysis
No. 71279-1

1 unit
PG: MMus(Musicol)

Prereq and Coreq none

Assessment short weekly papers and/or term paper

Classes one 1hr seminar/wk

Course content:

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.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Music Analysis Today
No. 72171-2

1 unit
PG: MMus(Perf)

Prereq and Coreq none

Assessment 2500-3000w essay (100%)

Classes (one 50min lec/seminar)/wk

Course content:

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.

An Academic Studies course. For further information contact P McCallum. (Musicology Division).

Music Craft 1
No. 71223-1

2 units
PG: GDipM(Acc)

Prereq and Coreq none

Assessment 1hr prac and viva voce exam (100%)

Classes average 1hr tut and discussion/wk

Course content:

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.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

Music Craft 2
No. 72319-2

2 units
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

Course content:

Consolidation and extension of concepts and skills introduced in Music Craft 1.

A Performance Studies course. For further information contact D. Miller (Keyboard Division).

Music Education Studies in Popular Music

2 units
UG:BMusEd

No. 78218-2

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

Course content:

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.

An Academic Studies course. For further information contact P. Dunbar-Hall (Music Education Division).

Music History 1
No. 71036-1

2 units
UG:BMus

Prereq and Coreq none

Assessment 50min mid-semester test (30%), 3hr final exam (70%)

Classes one 50min lec & one 1hr tut/wk

Course content:

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 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 Ehinstable;
- The Burgundian School: Dufay and Binchois;
- Netherlands composers: Ockeghem and Obrecht;
- 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.

An Academic Studies course. For further information contact Dr K Nelson (Musicology Division).

Set texts

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 No. 72125-2

2 units
UG: BMus

Prereq and Coreq none

Assessment 50min mid-semester test (30%), 3hr final exam (70%)

Classes one 50min lec & one 1hr tut/wk

Course content:

This course continues the chronological study of Western art music, covering the period from 1550 to approximately 1700. The lectures deal with the emergency 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, 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 and the rise of national styles.
- Instrumental music 1450-1550;
- The madrigal and related forms;
- Reformation and counter-reformation;
- Instrumental music of the late 16th century;
- The Venetian School;
- Early Baroque opera: Florence, Rome, Venice;
- Vocal chamber music: Monteverdi and Schutz;
- 17th century instrumental music: Frescobaldi *et al*;
- Later Baroque vocal music: Italy, France, England;
- Later Baroque keyboard music: Buxtehude and Couperin;
- Later Baroque Ensemble Music: Corelli *et al*.

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.

An Academic Studies course. For further information contact Dr K Nelson (Musicology Division).

Set texts

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 No. 73141-1

2 units
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

Course content:

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.

An Academic Studies course. For further information contact D. Priest (Musicology Division).

Set texts

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 No. 74282-2

2 units
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

Course content:

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*.

An Academic Studies course. For further information contact D. Priest (Musicology Division).

Set texts

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 No. 71258-1

2 units
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

Course content:

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, H, III, IV, V, V7, VI and VII);
- one and two part rhythmic exercises, both practical and dictation;
- counterpoint and part-sin^in".

A Performance Studies course. For further information contact M. Black (Vocal Studies & Opera).

Music Skills 2
No. 72744-2
2 units
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

Course content:

Consolidation and extension, at a higher level of difficulty, of concepts and skills introduced in Music Skills 1.

A Performance Studies course. For further information contact M. Black (Vocal Studies & Opera).

Music Skills 3
No. 73358-1
2 units
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

Course content:

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;
- harmonic analysis of late Classical and Romantic vocal music.

A Performance Studies course. For further information contact M. Black (Vocal Studies & Opera).

Music Skills 4
No. 74488-2
2 units
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

Course content:

Consolidation and extension, at a higher level of difficulty, of concepts and skills introduced in Music Skills 3.

A Performance Studies course. For further information contact M. Black (Vocal Studies & Opera).

Music Skills 5
No. 75200-1
1 unit
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

Course content:

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;
- 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.

A Performance Studies course. For further information contact M. Black (Vocal Studies & Opera).

Music Skills 6
No. 76347-2
1 unit
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

Course content:

Consolidation and extension, at a higher level of difficulty, of concepts and skills introduced in Music Skills 5.

A Performance Studies course. For further information contact M. Black (Vocal Studies & 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

Course content:
 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 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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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

Course content:
 Topics will include novels by: Thomas Mann, Herman Hesse, Gunter Grass, Milan Kundera, James Joyce, Bruce Chatwin, Thea Astley and others.

An Academic Studies course. For further information contact P. McCallum (Musicology Division).

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

Course content:
 Topics in this course include: musical imagery in Shakespeare, in 18th and 19th century English poetry, T.S. Eliot *The Tales of Gengi*, French symbolist poetry, Marcel Proust, Andre Gide, Toni Morrison, Anthony Burgess, and Nicholson Baker.

An Academic Studies course. For further information contact P. McCallum (Musicology Division).

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

Course content:
 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 will enhance the comprehension of voice leading principles 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;
- Styles of simple instrumental accompaniment.

An Academic Studies course. For further information contact L. Cornwell (Musicology Division).

Set text
 E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

Music Writing Skills 2 **1 unit**
No. 72747-2 **UG: BMusEd**

Prereq and Coreq none
Assessment weekly assignments (40%), one 90min exam (60%)
Classes one 1hr tut/wk

Course content:
 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;
- simple instrumental arrangement and piano styles.

An Academic Studies course. For further information contact L. Cornwell (Musicology Division).

Set text

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.

Musicianship/Harmony 1 **2 units**
No. 71163-1 **UG:ADMT**

Prereq and Coreq none

Assessment weekly assignments (50%), 2hr exam (50%)

Classes one 1hr lec/workshop/wk

Course content:

Consists of the following topics: basic voice-leading principles; I and V; V7, inversions of V7, and VII6; uses of II, IV, and VI; cadential six-four; supertonic and subdominant sevenths.

For further information contact R. Gibson (School of Extension Studies).

Set text

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* Vol. 1 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

Musicianship/Harmony 2 **2 units**
No. 72255-2 **UG:ADMT**

Prereq Musicianship/Harmony 1: 711631

Assessment weekly assignments (50%), 2hr exam (50%)

Classes one 1hr lec/workshop/wk

Course content:

Consists of the following topics: V as a key area; uses of III and VII; counterpoint (first, second, and third species); five-three chord techniques; diatonic sequences.

For further information contact R. Gibson (School of Extension Studies).

Set text

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* Vol. 1 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

Musicianship/Harmony 3 **2 units**
No. 73238-1 **UG:ADMT**

Prereq Musicianship/Harmony 2: 72255-2

Assessment weekly assignments (50%), 2hr exam (50%)

Classes one 1hr lec/workshop/wk

Course content:

Consists of the following topics: six-three and six-four chord techniques; Counterpoint (fourth and fifth species); melodic and rhythmic figuration; seventh chords; applied chords (secondary dominants).

For further information contact R. Gibson (School of Extension Studies).

Set text

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* Vol. 2 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

Musicianship/Harmony 4 **2 units**
No. 74376-2 **UG:ADMT**

Prereq Musicianship/Harmony 3: 73238-1

Assessment weekly assignments (50%), 2hr exam (50%)

Classes one 1hr lec/workshop/wk

Course content:

Consists of the following topics: Atonal music of the early 20th century; Twelve-tone techniques; Diatonic modulation; Altered and borrowed chords; the Neapolitan sixth; Augmented sixth chords.

For further information contact R. Gibson (School of Extension Studies).

Settext

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* Vol. 2 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

Musicology Major— 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 Head 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.

Musiology 1 **4 units**
No. 71060-1 **UG: BMus**

Coreq Musicology Workshop 1: 71061-1

Assessment two papers, demonstrated initiative and research process (100%)

Classes one 2hr class/wk

Course content:

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.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

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

Course content:

Please refer to Musicology 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

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

Course content:

Please refer to Musicology 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology 4
No. 74307-2

4 units
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

Course content:

Please refer to Musicology 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology 5
No. 75084-1

4 units
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

Course content:

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.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology 6
No. 76232-2

4 units
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

Course content:

Please refer to Musicology 5.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology 7
No. 77360-1

4 units
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

Course content:

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.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology 8
No. 78194-2

4 units
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

Course content-

Please refer to Musicology 7.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology 5 (Honours)

No. 75241-1

4 units

UG: BMus

Assessment one major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from the Head (Musicology Division).

Musicology 6 (Honours)

No. 76809-2

4 units

UG: BMus

Assessment one major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from the Head (Musicology Division).

Musicology 7 (Honours)

No. 77474-1

4 units

UG: BMus

Assessment one major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from the Head (Musicology Division).

Musicology 8 (Honours)

No. 78194-2

4 units

UG: BMus

Assessment 1600w 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 the Head (Musicology Division).

Musicology Workshop 1

No. 71061-1

2 units

UG: BMus

Coreq Musicology 1: 71060-1

Assessment presentation of major study papers; assignments and participation in discussion (100%)

Classes one 2hr seminar/wk

Course content:

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.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology Workshop 2

No. 72150-2

2 units

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

Course content:

Please refer to Musicology Workshop 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology Workshop 3

No. 73169-1

2 units

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

Course content:

Please refer to Musicology Workshop 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology Workshop 4

No. 74308-2

2 units

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

Course content:

Please refer to Musicology Workshop 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology Workshop 5

No. 75085-1

3 units

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

Course content:

Please refer to Musicology Workshop 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology Workshop 6

No. 76233-2

3 units

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

Course content:

Please refer to Musicology Workshop 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology Workshop 7**No. 77361-1****3 units****UG: BMus***Prereq* Musicology Workshop 6: 76233-2*Coreq* Musicology 7: 77360-1*Assessment* presentation of major studypapers; assignments and participation in discussion (100%)*Classes* one 2hr seminar/wk**Course content:**

Please refer to Musicology Workshop 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Musicology Workshop 8**No. 78195-2****3 units****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**Course content:**

Please refer to Musicology Workshop 1.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Non-Western Music 1**No. 77329-1****1 unit****UG: BMusEd***Prereq* none*Assessment* one transcription assignment, an essay, a concert report*Classes* one 1hr lec/wk**Course content:**

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 eric 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.

An Academic Studies course. For further information contact J. Puskas or R. Toop (Musicology Division)

Non-Western Music 2**No. 78161-2****1 unit****UG: BMusEd***Prereq* Non-western Music: 77329-1*Assessment* one transcription assignment, an essay, a concert report*Classes* one 1hr lec/wk**Course content:**

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.

An Academic Studies course. For further information contact J. Puskas or R. Toop (Musicology Division)

Oboe Major — Preamble

At the beginning of the major study each student will 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 Head of Division 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**No. 71265-1****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 & 2hr concert practice/wk**Course content:**

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 Head of Division, accurately and from memory at a moderate speed. Four studies will also be submitted for examination. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied.

A Performance Studies course. For further information contact J. Hanic (Woodwind Division).

Oboe 2**No. 72727-2****4 units****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**Course content:**

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 a set work (to be provided six weeks before the examination), and a piece of their own choice in a 15 minute jury recital.

A Performance Studies course. For further information contact J. Hanic (Woodwind Division).

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

Course content:

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 Semester 4. At the end of the course students will be examined on their technical work, will present one study demonstrating technical virtuosity and one study to be set six weeks before the examination.

A Performance Studies course. For further information contact J. Hanic (Woodwind Division).

Oboe 4 **4 units**
No. 74473-2 **UG:BMus/DipMus**

Prereq BMus: Oboe 3: 73368-1

Prereq DipMus: Oboe 2:72727-2

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

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

Course content:

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.

A Performance Studies course. For further information contact J. Hanic (Woodwind Division).

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

Course content:

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 two other studies of their own choice, to be included

in a technical examination.

A Performance Studies course. For further information contact J. Hanic (Woodwind Division).

Oboe 6 **4 units**
No. 76790-2 **UG:BMus/DipMus**

Prereq BMus: Oboe 5: 75220-1

Prereq DipMus: Oboe 4: 74473-2

Assessment concerto exam, two 6min concert practice performances (100%)

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

Course content:

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.

A Performance Studies course. For further information contact J. Hanic (Woodwind Division).

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

Course content:

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 two studies of their own choice.

A Performance Studies course. For further information contact J. Hanic (Woodwind Division).

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

Course content:

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.

A Performance Studies course. For further information contact J. Hanic (Woodwind Division).

Oboe 7 (Honours) 4 units
No. 77475-1 UG: BMus

Prereq see BMus Honours regulations
Assessment 40min honours recital (100%)
Classes 2hr individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact the Head (Woodwind Division).

Oboe 8 (Honours) 4 units
No. 78210-2 UG: BMus

Prereq Oboe 7 (Honours): 77475-1
Assessment 1hr public honours recital (100%)
Classes 2hr individual lessons and concert practice/wk

Course content-

Available from the Head of Division.

A Performance Studies course. For further information contact the Head (Woodwind Division).

Observation/Demonstration Lessons 1

No. 71170-1 1 unit
UG: ADMT

Prereq and Coreq none
Assessment demonstration lesson
Classes one 1hr workshop/wk

Course content:

Students are required to attend a series of demonstration lessons given by Conservatorium teachers and other specialists to observe teaching methods. A detailed account of these observation lessons will be kept and submitted at the end of each semester. In addition each student will present a demonstration lesson with one of their own students each semester, and will receive a written report on the demonstration lesson by the supervising member of staff.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Observation/Demonstration Lessons 2

No. 72262-2 1 unit
UG: ADMT

Prereq and Coreq none
Assessment demonstration lesson
Classes one 1hr workshop/wk

Course content:

Please refer to Observation/Demonstration Lessons 1-

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Observation/Demonstration Lessons 3

No. 73245-1 1 unit
UG: ADMT

Prereq and Coreq none
Assessment demonstration lesson
Classes one 1hr workshop/wk

Course content:

Please refer to Observation/Demonstration Lessons 1.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Observation/Demonstration Lessons 4 1 unit
No. 74383-2 UG: ADMT

Prereq and Coreq none
Assessment demonstration lesson
Classes one 1hr workshop/wk

Course content:

Please refer to Observation/Demonstration Lessons 1-

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

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

Course content:

Concentration on aspects of the language specific to the needs of singers. Rules of pronunciation and diction.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Continuation of Opera French 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

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.

An Performance Studies course. For further information contact M. Shine (Vocal Studies & 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

Course content:

Consolidation of rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation.

An Performance Studies course. For further information contact M. Shine (Vocal Studies & 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

Course content:

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.

A Performance Studies course. For further information contact M. Shine (Vocal Studies & 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

Course content:

Consolidation of course content in Opera German 3.

A Performance Studies course. For further information contact M. Shine (Vocal Studies & 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

Course content:

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.

A Performance Studies course. For further information contact B. HoUeman (Vocal Studies & 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

Course content:

Consolidation of rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation.

A Performance Studies course. For further information contact B. HoUeman (Vocal Studies & 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

Course content:

Application and development 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.

A Performance Studies course. For further information contact B. HoUeman (Vocal Studies & 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

Course content:

Please refer to Opera ItaUan 3.

A Performance Studies course. For further information contact B. HoUeman (Vocal Studies & 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

Course content:

Please refer to Opera ItaUan 3.

A Performance Studies course. For further information contact B. HoUeman (Vocal Studies & 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

Course content:

Please refer to Opera Italian 3.

A Performance Studies course. For further information contact B. HoUeman (Vocal Studies & 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

Course content:

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.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Movement 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Movement 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Movement 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Movement 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Movement 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Supervised study of complete operatic roles. Careful attention is paid to music and text, and to 'pacing' a performance.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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

Course content:

Consolidation and extension of concepts and skills introduced in Vocal Repertoire Advanced 1.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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.

Course content:

Please refer to Opera Repertoire — Preamble.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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.

Course content:

Please refer to Opera Repertoire — Preamble.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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.

Course content:

Please refer to Opera Repertoire — Preamble.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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.

Course content:

Please refer to Opera Repertoire — Preamble.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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.

Course content:

Please refer to Opera Repertoire — Preamble.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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 lhr prac workshop/wk

Course content:

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.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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 lhr prac workshop/wk

Course content:

Please refer to Opera Stagecraft 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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 lhr prac workshop/wk

Course content:

Please refer to Opera Stagecraft 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

Opera Stagecraft 4 **1 unit**
No. 76294-2 **UG: DipOp**

Prereq Opera Stagecraft 3: 75146-1

Assessment examination of set skills; assessment of workshop, concerts and production (100%)

Classes one lhr prac workshop/wk

Course content:

Please refer to Opera Stagecraft 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

Opera Voice 1 **4 units**
No. 71190-1 **UG: BMus(Op)/DipOp**

Prereq and Coreq none

Assessment technical exam (100%)

Classes one lhr individual lesson/wk

Course content:

To develop the voice as an operatic instrument. Style, phrasing, diction, enunciation, and interpretation.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Voice 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Voice 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Voice 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Voice 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

Please refer to Opera Voice 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

Orchestra Studies 1 **1 unit**
No. 75186-1 **UG: BMus/DipMus**

Prereq Orchestral instrument major 4

Assessment 15min mock audition at end of semester using professional orchestral audition material (100%)

Classes 1hr lec &/or tut/wk

Course content:

To broaden students' knowledge of the orchestral literature for their instrument and, in particular, to prepare students for professional orchestral auditions.

The subject will be taught on a divisional basis, and will focus on a study of standard virtuoso orchestral passages.

A Performance Studies course. For further information contact the appropriate Head of Division.

Orchestra Studies 2 **1 unit**
No. 76346-2 **UG: BMus/DipMus**

Prereq Orchestra Studies 1: 75186-1

Assessment 15min mock audition at end of semester using professional orchestral audition material (100%)

Classes 1hr lec &/or tut/wk

Course content:

Please refer to Orchestra Studies 1.

A Performance Studies course. For further information contact the appropriate Head of Division.

Orff **1 unit**
No. 71171-1 **UG: ADMT**

Prereq and Coreq none

Assessment progressive assessment based on class participation and completion of assignments

Classes one 1hr lecture/workshop/wk

Course content:

The theories and musical resources of the Orff approach to pedagogy, with particular emphasis on applications within the private teaching studio.

For further information contact J. Pritchard (School of Extension Studies).

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

Course content:

Content of individual organ courses Organ 1-8 is available from D. Rumsey (Organ & Church Music Division).

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.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

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

Course content:

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey (Organ & Church Music). Organ seminar component of the course please refer to Organ 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ 3
No. 73133-1

4 units
UGrBMus

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

Course content:

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey (Organ & Church Music). Organ seminar component of the course please refer to Organ 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ 4
No. 74285-2

4 units
UG: BMus

Prereq Organ 3: 73133-1

Assessment 4Dmin junior recital, two 6min performances at organ seminar (100%)

Classes one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice)/wk

Course content:

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey (Organ & Church Music). Organ seminar component of the course please refer to Organ 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ 5
No. 75047-1

4 units
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

Course content:

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey (Organ & Church Music). Organ seminar component of the course please refer to Organ 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ 6
No. 76195-2

4 units
UGrBMus

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

Course content:

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey (Organ & Church Music). Organ seminar component of the course please refer to Organ 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ 7
No. 77335-1

4 units
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

Course content:

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey (Organ & Church Music). Organ seminar component of the course please refer to Organ 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ 8
No. 78171-2

4 units
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

Course content:

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey (Organ & Church Music). Organ seminar component of the course please refer to Organ 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ 7 (Honours)
No. 77476-1

4 units
UG: BMus

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Organ & Church Music).

Organ 8 (Honours)
No. 78211-2

4 units
UGrBMus

Prereq Organ 7 (Honours): 77476-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Organ & Church Music).

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 lhr seminar/ wk, includes organ Concert Practice

Course content:

Please refer to Organ/Church Music Seminar — Preamble.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ/Church Music Seminar 2 1 unit
No. 72705-2 UG: BMus(Organ)

Coreq Organ 2: 72117-2

Assessment to be advised

Classes one lhr seminar/wk, includes organ Concert Practice

Course content:

Please refer to Organ/Church Music Seminar — Preamble.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ/Church Music Seminar 3 1 unit
No. 73342-1 UG: BMus(Organ)

Coreq Organ 3: 73133-1

Assessment to be advised

Classes one lhr seminar/wk, includes organ Concert Practice

Course content:

Please refer to Organ/Church Music Seminar — Preamble.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ/Church Music Seminar 4 1 unit
No. 74446-2 UG: BMus(Organ)

Coreq Organ 4: 74285-2

Assessment to be advised

Classes one lhr seminar/wk, includes organ Concert Practice

Course content:

Please refer to Organ/Church Music Seminar — Preamble.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ/Church Music Seminar 5 1 unit
No. 75187-1 UG: BMus(Organ)

Coreq Organ 5: 75047-1

Assessment to be advised

Classes one lhr seminar/wk, includes organ Concert Practice

Course content:

Please refer to Organ/Church Music Seminar — Preamble.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ/Church Music Seminar 6 1 unit
No. 76334-2 UG: BMus(Organ)

Coreq Organ 6: 76195-2

Assessment to be advised

Classes one lhr seminar/wk, includes organ Concert Practice

Course content:

Please refer to Organ/Church Music Seminar — Preamble.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ/Church Music Seminar 7 1 unit
Nor77422-1 UG: BMus(Organ)

Coreq Organ 7: 77355-1

Assessment to be advised

Classes one lhr seminar/wk, includes organ Concert Practice

Course content:

Please refer to Organ/Church Music Seminar — Preamble.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ/Church Music Seminar 8 1 unit
No. 78256-2 UG: BMus (Organ)

Coreq Organ 8: 78171-2

Assessment to be advised

Classes one lhr seminar/ wk, includes organ Concert Practice

Course content:

Please refer to Organ/Church Music Seminar — Preamble.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

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 lhr class tuition/wk

Course content:

The organ from its origin to the late Renaissance. Acoustical and mechanical principles, construction,

development of pipe scaling and wind-systems.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ Repertoire 2 **2 units**
No. 72119-2 **UG: BMus(Organ)**

Prereq Organ Repertoire 1: 71029-1
Assessment 1000w essay (100%)
Classes one lhr class tuition/wk

Course content:

The Baroque organ, especially Germany (north and south) and France, its repertoire, registration and performance practice.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ Repertoire 3 **2 units**
No. 73135-1 **UG: BMus(Organ)**

Prereq Organ Repertoire 2:72119-2
Assessment 1000w essay
Classes one lhr class tuition/wk

Course content:

The organ from the late 18th century through to about 1980; repertoire, construction, specification and registration.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ Repertoire 4 **2 units**
No. 74491-2 **UG: BMus (Organ)**

Prereq Organ Repertoire 3:73135-1
Assessment 1000w essay
Classes one lhr class tuition/wk

Course content:

The 20th century — organ reform movement, design of new organs, electronic organs.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

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 lhr tut/wk

Course content:

To give students scope for in-depth research into a specialised area of the organ repertoire. The topic chosen will be approved by the Head of Division and supervised by staff from Musicology and/or Organ and Church Music divisions.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

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 lhr tut/wk

Course content:

Continuation of individual research project begun in Organ Research Project 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

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 lhr tut/wk

Course content:

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.

A Performance Studies course.. For further information contact D. Rumsey (Organ & Church Music).

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 lhr tut/wk

Course content:

Continuation of individual research project begun in Organ Research Project 3.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ Resources 1 **1 unit**
No. 71239-1 **UG:BMus**

Prereq and Coreq none
Assessment prac tests (100%)
Classes one lhr tut/wk

Course content:

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.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ Resources 2 **1 unit**
No. 72706-2 **UG: BMus**

Prereq Organ Resources 1: 71239-1
Assessment prac tests (100%)
Classes one lhr tut/wk

Course content:

Consolidation of concepts and skills introduced in Organ Resources 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ Resources 3**No. 73344-1***Prereq* Organ Resources 2: 72706-2*Assessment* prac tests (100%)*Classes* one lhr tut/wk**Course content:**

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.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

1 unit**UG: BMus**

extemporisation skills.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Organ Resources 8**No. 78258-2***Prereq* Organ Resources 7: 77423-1*Assessment* prac tests (100%)*Classes* one lhr tut/wk**Course content:**

Consolidation of concepts and skills introduced in Organ Resources 7.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

1 unit**UG: BMus****Organ Resources 4****No. 74447-2***Prereq* Organ Resources 3: 73344-1*Assessment* prac tests (100%)*Classes* one lhr tut/wk**Course content:**

Consolidation of concepts and skills introduced in Organ Resources 3.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

1 unit**UG: BMus****Palaeography and Source Studies****No. 71278-1***Prereq* none

Assessment class participation, portfolio of weekly assignments, take-home transcription of unseen work and term paper

Classes one lhr seminar/wk**Course content:**

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 music ficta. In addition, it will address current issues in manuscript studies and codicology through the study of specific sources or groups of sources.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

1 unit**PG: MMus(Musicol)****Organ Resources 5****No. 75189-1***Prereq* Organ Resources 4: 74447-2*Assessment* prac tests (100%)*Classes* one lhr tut/wk**Course content:**

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.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

1 unit**UG: BMus****Palaeography 1****No. 75117-1***Prereq and Coreq* none

Assessment end of semester submission of accumulated weekly assignments and take-home examination (100%)

Classes one lhr seminar/wk**Course content:**

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.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

1 unit**UG****Organ Resources 6****No. 76336-2***Prereq* Organ Resources 5: 75189-1

Assessment prac tests (details to be supplied by Head of Division)

Classes one lhr tut/wk**Course content:**

Consolidation of concepts and skills introduced in Organ Resources 5.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

1 unit**UG: BMus****Organ Resources 7****No. 77423-1***Prereq* Organ Resources 6: 76336-2

Assessment prac tests (details to be supplied by Head of Division)

Classes one lhr tut/wk**Course content:**

This course will provide opportunities for students to acquire and develop improvisation and

1 unit**UG: BMus**

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 lhr seminar/wk**Course content:**

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.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Pedagogy Brass and Percussion 1 2 units
No. 75233-1 UG: BMus*Prereq* none*Assessment* written assignment (50%), prac demonstration (50%)*Classes* one lhr tut/wk**Course content:**

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 breathe 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.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Pedagogy Brass and Percussion 2 2 units
No. 76804-2 UG: BMus*Prereq* Pedagogy Brass and Percussion 1: 75233-1*Assessment* written assignment (50%), prac demonstration (50%)*Classes* one lhr tut/wk**Course content:**

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 nodes and their impact on instrumental instruction. Students will also investigate the role of memory, and work on remedial teaching and performance stress.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Pedagogy Guitar 1 2 units
No. 75234-1 UG: BMus/DipMus*Prereq* none*Assessment* regular class presentations (100%)*Classes* one lhr tut/wk**Course content:**

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Pedagogy Guitar 2 2 units**No. 76810-2 UG: BMus/DipMus***Prereq* Pedagogy Guitar 1: 75234-1*Assessment* regular class presentations (100%)*Classes* one lhr tut/wk**Course content:**

Consolidation and extension of concepts and skills introduced in Pedagogy Guitar 1.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Pedagogy Keyboard 1 2 units
No. 75191-1 UG: BMus*Prereq* none*Assessment* regular class presentations (100%)*Classes* one lhr tut/wk**Course content:**

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Pedagogy Keyboard 2 2 units
No. 76337-2 UG: BMus*Prereq* Pedagogy Keyboard 1: 75191-1*Assessment* regular class presentations (100%)*Classes* one lhr tut/wk**Course content:**

Consolidation and extension of concepts and skills introduced in Pedagogy 1.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

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 2 units
No. 75237-1 UG: BMus*Prereq* none*Assessment* weekly assignments (20%), 1500w essay (40%), 10min viva voce exam (30%)*Classes* one lhr tut/wk**Course content:**

Principles of movement, holding the instrument and bow, starting bow strokes, principles of left hand placement, legato and detache strokes.

A Performance Studies course. For further information contact J. Davies (Strings Division).

Pedagogy Strings 2 **2 units**
No. 76813-2 **UG: BMus**

Prereq Pedagogy Strings 1: 75237-1
Assessment weekly assignments (20%), 1500w essay (40%),
 10min viva voce exam (30%)

Classes one lhr tut/wk

Course content:

Shifting, vibrato, martele, spiccato, staccato, approaches to training pitch, rhythm and note reading; developing the child's concept of expression and interpretation.

A Performance Studies course. For further information contact}. Davies (Strings Division).

Pedagogy Voice 1 **2 units**
No. 75238-1 **UG: BMus**

Prereq none
Assessment to be advised
Classes one lhr tut/wk

Course content:

Details of this course are available from B. Holleman, Head (Vocal Studies & Opera Division).

A Performance Studies course.

Pedagogy Voice 2 **2 units**
No. 76806-2 **UG: BMus**

Prereq Pedagogy Voice 1: 75238-1
Assessment to be advised
Classes one lhr tut/wk

Course content:

Details of this course are available from B. Holleman, Head (Vocal Studies & Opera Division).

A Performance Studies course.

Pedagogy Woodwind 1 **2 units**
No. 75239-1 **UG: BMus**

Prereq none
Assessment written assignment (50%), prac demonstration (50%)
Classes one lhr tut/wk

Course content:

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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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 lhr tut/wk

Course content:

Students will begin to be articulate with concepts learned in Pedagogy Woodwind 1. They will practice 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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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 performance and/or studio class (100%)
Classes one lhr individual lesson and concert practice/wk

Course content:

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).

A Performance Studies course. For further information contact D. Pratt (Brass & 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 lhr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion 3
No. 73157-1

4 units
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

Course content:

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);

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion 4
No. 74296-2

4 units
UG: BMus/DipMus

Prereq BMus: Percussion 3: 73157-1

Prereq DipMus: Percussion 2: 72139-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 (Ichiyanagi);
- one work for 4 mallet keyboards (Smadbeck);
- 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).

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion 5
No. 75071-1

4 units
UG: BMus

Prereq Percussion 4: 74296-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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);
- 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.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion 6
No. 76219-2

4 units
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 and concert practice/wk

Course content:

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

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion 7
No. 77352-1

4 units
UG: BMus/DipMus

Prereq Percussion 6: 76219-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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;
- 4 mallet patterns and combination of 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.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion 8
No. 78186-2

4 units
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 and concert practice/wk

Course content:

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)
- students have the option of including one duet or small ensemble work which features percussion (CMHtf).

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion 7 (Honours) 4 units
No. 77477-1 UG:BMus

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Percussion 8 (Honours) 4 units
No. 78212-2 UG: BMus

Prereq Percussion 7 (Honours): 77477-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Percussion Ensemble — Preamble

Percussion majors enrolled in BMus and DipMus may take Percussion Ensemble in lieu of Chamber Music. 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

Prereq and Coreq none

Assessment demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

Classes one 2hr rehearsal/wk

Course content:

Please refer to Percussion Ensemble — Preamble.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion Ensemble 2 2 units
No. 72738-2 UG

Prereq and Coreq none

Assessment demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

Classes one 2hr rehearsal/wk

Course content:

Please refer to Percussion Ensemble — Preamble.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion Ensemble 3 2 units
No. 73379-1 UG

Prereq and Coreq none

Assessment demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

Classes one 2hr rehearsal/wk

Course content:

Please refer to Percussion Ensemble — Preamble.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion Ensemble 4 2 units
No. 74484-2 UG

Prereq and Coreq none

Assessment demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

Classes one 2hr rehearsal/wk

Course content:

Please refer to Percussion Ensemble — Preamble.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion Ensemble 5 2 units
No. 75231-1 UG

Prereq and Coreq none

Assessment demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

Classes one 2hr rehearsal/wk

Course content:

Please refer to Percussion Ensemble — Preamble.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion Ensemble 6 2 units
No. 76802-2 UG

Prereq and Coreq none

Assessment demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

Classes one 2hr rehearsal/wk

Course content:

Please refer to Percussion Ensemble — Preamble.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion Ensemble 7 **2 units**
No. 77496-1 **UG**

Prereq and Coreq none

Assessment demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

Classes one 2hr rehearsal/wk

Course content:

Please refer to Percussion Ensemble — Preamble.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Percussion Ensemble 8 **2 units**
No. 78235-2 **UG**

Prereq and Coreq none

Assessment demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

Classes one 2hr rehearsal/wk

Course content:

Please refer to Percussion Ensemble — Preamble.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Performance 1 (Jazz Arranging) **4 units**
No. 71133-1 **UG: BMus(Jazz)**

Prereq and Coreq none

Assessment approved number of written arrangements for Advanced Small Ensemble (100%)

Classes one 1hr individual lesson/wk

Course content:

This course varies from Jazz Basic Arranging 1-2 in that the beginning instruction level is more advanced and more works are expected to be produced. It is the major course for Year 1ADJS 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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Performance 2 (Jazz Arranging) **4 units**
No. 72221-2 **UG:ADJS**

Prereq and Coreq none

Assessment approved number of written arrangements for Advanced Small Ensemble (100%)

Classes one 1hr individual lesson/wk

Course content:

Consolidation of concepts and skills included in Performance 1 Jazz Arranging.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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

Course content:

Consolidation of concepts and skills introduced in Performance 3 (Jazz Arranging).

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

Performance Practice 1 **1 unit**
No. 71057-1 **UG: BMus(Comp)**

Prereq and Coreq none

Assessment weekly performance assignments and a recorded performance of a composition each semester (100%)

Course content:

The course aims through performance to help students develop vital aural and improvisational skills which will significantly enhance their compositional capacity.

An Academic Studies course. For further information contact J. Bailey (Composition Division).

Performance Practice 2 **1 unit**
No. 72146-2 **UG: BMus(Comp)**

Prereq Performance Practice 1:71057-1

Assessment weekly performance assignments and a recorded performance of a composition each semester (100%)

Course content:

The course aims through performance to help students develop vital aural and improvisational skills which will significantly enhance their compositional process.

An Academic Studies course. For further information contact J. Bailey (Composition Division).

Performance Practice 3 **1 unit**
No. 73165-1 **UG: BMus(Comp)**

Prereq Performance Practice 2:72146-2

Assessment weekly assignments will involve writing for and performing on percussion in solo and ensemble contexts

Course content:

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.

An Academic Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Performance Practice 4 **1 unit**
No. 74304-2 **UG: BMus(Comp)**

Prereq Performance Practice 2: 72146-2

Assessment weekly assignments will involve writing for and performing on percussion in solo and ensemble contexts

Course content:

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.

An Academic Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Performance Practice 5 **1 unit**
No. 75080-1 **UG: BMus(Comp)**

Prereq Performance Practice 4:74304-2

Assessment recorded performance of one composition each semester

Course content:

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).

An Academic Studies course. For further information contact D. Pratt (Brass & Percussion Division) and J. Bailey (Composition Division).

Performance Practice 6 **1 unit**
No. 76228-2 **UG: BMus(Comp)**

Prereq Performance Practice 5: 75080-1

Assessment recorded performance of one composition each semester

Course content:

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).

An Academic Studies course. For further information contact D. Pratt (Brass & Percussion Division) and J. Bailey (Composition Division).

Performance Practice 7 **1 unit**
No. 77356-1 **UG: BMus(Comp)**

Prereq Performance Practice 6: 76228-2

Assessment weekly assignments and recorded performances of ensemble compositions

Course content:

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.

An Academic Studies course. For further information contact D. Pratt (Brass & Percussion Division) and J. Bailey (Composition Division).

Performance Practice 8 **1 unit**
No. 78190-2 **UG: BMus(Comp)**

Prereq Performance Practice 7: 77356-1

Assessment weekly assignments and recorded performances of ensemble compositions

Course content:

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.

An Academic Studies course. For further information contact D. Pratt (Brass & Percussion Division) and J. Bailey (Composition Division).

Performance Requirement **2 units**
No. 72283-2 **PG: MMus(MusEd)**

Prereq Foundations of Music Education: 71113-1, Research in Music Education: 71210-1

Assessment 15minmusic/danceexamwithassociated paper (100%)

Classes to be advised

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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 Head of Division 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 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

Course content:

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 20th century composer 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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Pianoforte 2 **4 units**
No. 72132-2 **UG: BMus/DipMus**

Prereq Pianoforte 1 71043-1

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

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

Course content:

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 piece of their own choice.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Pianoforte 3 **4 units**
No. 73149-1 **UG: BMus**

Prereq Pianoforte 2: 72132-2

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

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

Course content:

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

Head of Division, 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 Performance Studies course. For further information contact E. Powell (Keyboard Division).

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

Course content:

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 Head of Division). 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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Pianoforte 5 **4 units**
No. 75059-1 **UG: BMus**

Prereq Pianoforte 4: 74289-2

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

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

Course content:

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 *Gnomereign* or *Mazepa* by Liszt.

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

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

Course content:

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Pianoforte 7 4 units
No. 77346-1 UG: BMus/DipMus

Prereq Pianoforte 6: 76206-2

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

Course content:

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 Head of Division six weeks before the examination. This will be studied without the assistance from the lecturer and performed at the end of semester examination from memory.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

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

Course content:

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Pianoforte 7 (Honours) 4 units
No. 77478-1 UG: BMus

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Keyboard Division).

Pianoforte 8 (Honours) 4 units
No. 78213-2 UG: BMus

Prereq Pianoforte 7 (Honours): 77478-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Keyboard Division).

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

Course content:

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;
- basic chart reading skills.

A Performance Studies course. For further information contact M. Black (Vocal Studies & 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

Course content:

Consolidation and development of concepts and skills introduced in Piano Skills for Opera 1.

A Performance Studies course. For further information contact M. Black (Vocal Studies & 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

Course content:

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;
- writing simple piano accompaniments using the chords studied in the semester.

A Performance Studies course. For further information contact M. Black (Vocal Studies & 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

Course content:

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;
- 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.

A Performance Studies course. For further information contact M. Black (Vocal Studies & 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

Course content:

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 Michael Huxley (General Studies Division).

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 practice 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;
- 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

Course content:

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.

A General Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Practice Teaching 2 2 units
No. 74269-2 UG: BMusEd

Prereq Practice Teaching 1: 72109-2
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

Course content:

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.

A General Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Practice Teaching 3 **2 units**
No. 76191-2 **UG:BMusEd**

Prereq Practice Teaching 2: 74269-2
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

Course content:

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.

A General Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Practice Teaching 4 **2 units**
No. 78164-2 **UG:BMusEd**

Prereq Practice Teaching 3: 76191-2
Assessment fulfilment of practice teaching criteria published in *Conservatorium Practicum Handbook* (100%)
Classes 5wks

Course content:

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.

A General Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Practice Teaching ADMT 1 **2 units**
No. 71169-1 **UG:ADMT**

Prereq and Coreq none
Assessment 30min demonstration lesson, lesson plans to be presented at the start of the lesson (100%)
Classes one 2hr tut/wk

Course content:

Students are required to work under supervision with students of their own. Each semester they will give a demonstration lesson and provide a list of students being taught, their age and level of achievement.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Practice Teaching ADMT 2 **2 units**
No. 72261-2 **UG:ADMT**

Prereq and Coreq none
Assessment 30min demonstration lesson, lesson plans to be presented at the start of the lesson (100%)
Classes one 2hr tut/wk

Course content:

Please refer to Practice Teaching 1.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Practice Teaching ADMT 3 **2 units**
No. 73244-1 **UG:ADMT**

Prereq and Coreq none

Assessment 30min demonstration lesson, lesson plans to be presented at the start of the lesson (100%)
Classes one 2hr tut/wk

Course content:

Please refer to Practice Teaching 1.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Practice Teaching ADMT 4 **2 units**
No. 74382-2 **UG:ADMT**

Prereq and Coreq none

Assessment 30min demonstration lesson, lesson plans to be presented at the start of the lesson (100%)
Classes one 2hr tut/wk

Course content:

Please refer to Practice Teaching 1.

For further information contact Assoc. Prof. W. Thomson (School of Extension 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

Course content:

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.

An Academic Studies course. For further information contact Head (Music Education Division).

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

Course content:

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 Orff 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.

An Academic Studies course. For further information contact Head (Music Education Division).

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 7 units No. 72320-2 PG: MMus(MusEd)

Prereq and Coreq none

Assessment long essay or digital composition

Classes to be arranged with supervising lecturer

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Presentation 2 9 units No. 73302-1 PG: MMus(MusEd)

Prereq and Coreq none

Assessment recital A or digital composition

Classes to be arranged with supervising lecturer

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Presentation 3 12 units No. 74431-2 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

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Principal Study ADMT 1 4 units No. 71162-1 UG:ADMT

Prereq and Coreq none

Assessment teacher's written assessment report (100%)

Classes one 1hr individual lesson/wk

Course content:

The student attends individual weekly lessons under the supervision of a teacher of his/her particular instrument or voice of specialisation. Various technical and interpretative approaches are studied in detail, and emphasis is placed on the student's own performance skills.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Principal Study ADMT 2
No. 72254-2

4 units
UG: ADMT

Prereq and Coreq none

Assessment 30min exam (100%)

Classes one 1hr individual lesson/wk

Course content:

The student is required to give a short recital consisting of at least five works representative of different styles and periods. e.g. (for piano).

- a pre-Bach work;
- a Bach prelude and fugue;
- a complete sonata by Beethoven, Haydn, Mozart or Schubert;
- a substantial work by one of: Chopin, Debussy, Brahms, Schumann, Mendelssohn or Ravel;
- a work by a living composer.

For other instruments a program of contrasting works of approximately 30 minutes duration covering a range of periods is required. For singers a program of 6-8 songs and arias of approximately 30 minutes duration. In addition, students should submit, at the time of entry for the assessment, a list of repertoire covered during the year.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Principal Study ADMT 3
No. 73237-1

4 units
UG: ADMT

Prereq and Coreq none

Assessment teacher's written assessment report (100%)

Classes one 1hr individual lesson/wk

Course content:

Consolidation and extension of skills and concepts introduced in Principal Study ADMT 1 and 2.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Principal Study ADMT 4
No. 74375-2

4 units
UG: ADMT

Prereq and Coreq none

Assessment 30min exam (100%)

Classes one 1hr individual lesson/wk

Course content:

A more advanced program than that required for the first year. The student is required to give a short recital consisting of at least 5 works representative of different styles and periods e.g. (for piano):

- a pre-Bach work;
- a Bach Prelude and fugue;
- a complete Sonata by Beethoven, Haydn, Mozart or Schubert;
- a substantial work by one of the following: Chopin, Debussy, Brahms, Schumann, Mendelssohn, Ravel;
- a work by a living composer. In addition, the student should submit at the time of entry for the assessment a list of the repertoire covered during the year.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

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 and concert practice/wk

Course content:

Study of breathing and production; knowledge of acoustic properties of instrument major: Harmonic series: Scales—Major; C, G, D, A, E, B flat, E flat, A flat, and relative minors in harmonic and melodic forms: Arpeggios — of Major and Minor keys: Dominant 7ths and Diminished 7ths. Approach to tonguing, legato, slurring.

Trombone: Arban, Slokar, Lane, Remington and La Fosse.

Tuba: Rubank, Eby's, Bell and Jacob.

A Performance Studies course. For further information contact D. Pratt (Brass Division).

Principal Study Brass 2
No. 72095-2

3 units
UG: BMusEd

Prereq Principal Study Brass 1: 71003-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation of physiological and technical requirements of Principal Study Brass 1. Familiarity of scales and arpeggios is imperative. Transposition at elementary level for Trumpet and French Horn.

Learning program to include:

Trumpet: Studies (2) from Herbert Clarke *Elementary Studies* (Fischer); *First Tunes and Studies'* Wiggins (O.U.P.); Besson Cornet: *Trumpet Tutor* (Besson); Solos (2) from *Trombitamusika* (B and H). *Essential Repertoire* ed. Jones/Boustad (Universal). *A Handel Album* ed. Lethbridge (O.U.R) Solos/or Trumpet/PZai/ered. Walter Beelar (Schirmer). *Ten Trumpet Tunes* (Ricordi).

French Horn: Studies (2) from *Anton Horner Primary Studies* (Elkan Vogel). *Kopprasch Bkl* (Fischer or Chambers). *Muller 34 Studies Bkl*. *Maxime Alphonse BKS I&II* (Leduc). *Pottaq Orchestral Studies Vols I, II, III* (Belwin).

Solos (2) from *1st Solos for the Horn Player*, Mason Jones (Schirmer). *Second Book of Horn Solos*, Moore and Richardson (Faber). *Classical Album arr. Willner* (Band H). *Kurtmusik* (B and H). *Young Horn Player Vols I-III*. *Trombone:* Studies (2) *Blazhevich Clef Studies* (M.C.A.) *Melodius Etudes* from vocalises of Marco Bordagni (Fischer). La Fosse legato and technical studies. *Brown Orchestral Studies Vols I-III*.

Solos (2) from *H.C. Smith Solos* (Schirmer). *Galliard Sonatas I-VI* (N.M.C.) *Vivaldi Sonatas* (N.M.C.).

Saint-Saens, *Classical Solo Album* by Richardson (B and H).

Ttba.-Studies (2) Geib scales and studies, Ebysintervals and tone studies, *Rubank Advanced Methods for Tuba Vol. I*, Torchinsky orchestral excerpts Vols I & II.

Solos (2) *'Solos for the Tuba Player'* Wechselblatt (Schirmer). *Galliard Sonatas I-VI* (N.M.C.). Solos by Capuzzi, Hass, Catozzi, Geib and Handel.

A Performance Studies course. For further information contact D. Pratt (Brass Division).

Principal Study Brass 3 3 units
No. 73016-1 UG:BMusEd

Prereq Principal Study Brass 2:72095-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Study of abnormalities in production, corrective procedures. Knowledge of acoustic properties of brasses other than brass major. Additional scales of B, D flat and G flat Major, with relative minors in Harmonic and melodic forms Arpeggios of additional scales, Dominant 7ths. Further development of tonguing, slurring and flexibility techniques.

A Performance Studies course. For further information contact D. Pratt (Brass Division).

Principal Study Brass 4 3 units
No. 74253-2 UG:BMusEd

Prereq Principal Study Brass 3 73016-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation of work for semester 3. Whole tone and pentatonic scales from keynotes of major scales set. Transposition emphasised for horn and trumpet. Reading in tenor clef for trombone and euphonium majors. Learning program to include:

Trumpet: Studies (2) — Books as for Semester 2, plus 36 *Celebrated Studies*, No. Bousquet (King). 60 *Studies BK I*, Kopprasch (Int). and *BK11.6 Etudes*, Tomasi (Leduc). *Berdier Studies* (King).

Solos (2) — Solo books as for semester 2, plus solos by Bernstein, Botti, R. Goeb, O. Gibbins, Chaplaevsky, Frackenpohl, Ian Hamilton, M. Poot, P. Bonneau, I. Stravinsky, Purcell.

French Horn: Studies (2) *Kopprasch BKI* (Fischer or Chambers), Muller 34 *Studies BKI*, Maxime Alphonse *BKIII. Pottaq Orchestral Studies Vols I-III* (Belwin). Solos (2) Mason Jones *Solos for the Horn Player* (Schirmer). Mason Jones *1st Solos for the Horn Player* (Schirmer) and solos by Grieg, Granados, Brahms, Froydis Ree Wekre *'Favourite Prunes'* Vols I, II, III.

Trombone-Studies (2) *Blazhevich Clef Studies* continued, *Schubrek Studies*, *Brown Orchestral Studies vols III, IV & V*. Solos (2) 20th century solos from the Paris Conservatoire repertoire.

Tuba: Studies (2) *Rubank Advanced Method Vol. II, Concone & Marchesi Studies* by David L. Kuehn, Torchinsky Orch. excerpts Vols IH, IV & V.

Solos (2) Exploration of the modern solo repertoire, i.e. Hindemith, Gregson.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Principal Study Brass 5 3 units
No. 75033-1 UG:BMusEd

Prereq Principal Study Brass 4: 74253-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

All scales and arpeggios. Approach to more advanced techniques—emphasis on range, slurring, tonguing, flexibility. Study of brass band instruments, voicing and pitch relationships. Transposition for French Horn and Trumpet. Reading in tenor clef for Trombone and Euphonium majors. Hand stopping and glissandi for Horn.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

Principal Study Brass 6 3 units
No. 76177-2 UG:BMusEd

Prereq Principal Study Brass 5:75033-1.

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 on further development of techniques as for semester 5. Learning program to include:

Trumpet: Studies (1) — Books as for Semester 4 and studies by H. Galanz (Filmore) and *Studies and Exercises* by H. Burrell (O.U.P.). Solos (2) — from *Solos for the Trumpet Player* ed. Beeler (Schirmer) and Solos by Batti, F. Baines, J. Mouquet, P. Bonneau, Scarlatti, Hubeau, Barat, Reutter, Balay, Fesch, F. Zehm. Cornet Solos by P. Code (Allans).

French Horn: Studies (1) *Kopprasch BKII*, Maxime Alphonse *BKIV*, *XZzcg40SfHdies* and *Studies* by Gallay, *Orchestral Studies* by Chambers vols I-II. Solos (2) Mozart *Concerto No. 1* (K412), Mozart *No. 3 Concerto* (K447), Haydn No. 2. Solos by Piantoni, Sinigaglia, Glazounov, Scriabin, Head, Sain-Saens, Pilss, and *'Collection of Contemporary French pieces'* (Qubradous) (Int. M Co).

Trombone: Studies (1) Arban characteristic studies, *Kopprasch studies*, *La Fosse Methode Complete Part III*. Solos (2) concerto and sonata material (including transcriptions) by composers such as: Handel, Vivaldi, Hasse, Bertali, David, Sulek, Jacob, Hindemith.

Tuba: Studies (1) *Blazhevich/Bell VOL II*, Geib *Tuba method Part 2*, 20th century orchestral studies by Abe Torchinsky. Solos (2) The transcription of suitable works of the pre-20th century period, i.e. Marcello, Bach, Muller, Capuzzi, Gabrielli.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion)

Principal Study Brass 7 3 units
No. 77321-1 UG:BMusEd

Prereq Principal Study Brass 6:76177-2

Assessment 15min technical exam, one concert practice

performance (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

Revision of all areas of practice and research covered to end of Semester 6 study. Study of Teaching materials suitable for early learning and group instruction.

A Performance Studies course. For further information contact D. Pratt (Brass Division).

**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 and concert practice/wk

Course content:

Trumpet: Studies — Books as for semester 6. *Vingt Etudes* by Vanetelbosch (Leduc) and Dubois — *Douze Etudes*. Varie (Leduc). Solos — *Solo Book Essential Repertoire* Jones/Boustad (Uni.) plus solos by Arnell, Bissell, Shelukov, Katchaturian, E. Bozza, M. Bitsch, A. Copland, Hubeau, Bonneau, Schubert, Geodicke, J. Tacks, Gensmer, W. Latham, Purcell, J. Haydn, Neruda, J. Hummel, and Cornet Solos by H. Clarke, and S. Whitehouse.

French Horn: Studies — *Kopprasch BKII*, Maxime Alphonse BKS 5,6, MuUer 34 Studies VOL 2, Studies by Ballay, Belloli, Neuling, Kling and Schuller. Solos — Mozart *Concerto No. 2 (K417)*. *Concerto Rondo* (Mozart). Mozart *Concerto No. 4 (K495)*. J. Haydn *No. 1*, Beethoven Sonata, Sain-Saens *Morceau de Concert*, and solos by Abbot, Bozza, Chabrier, Nielson, Fr. Strauss, Sciber, Poot, Vinter, Glier, Telemann, Dukas, Bush, Britten.

Trombone: Studies — Review of Arban, La Fosse, Slokar and Ostranda Studies. Solos — Hindernith Sonata, Bonneau Capriccio, Blazhevich concertos and concert sketches, solo transcriptions of the 18th century. *Tuba:* Studies — *Arnold Jacob Studies*, Bach studies by D. Bixby, Paul Bernard *Etudes et Exercises*. Solos Schmidt *Concerto*, Hartley *Concertino*, Frackenpohl *Concerto*, Jacob *Tuba Suite*, Vivaldi *Concerto in A Minor*.

Final assessment will comprise an examination at which four contrasting pieces will be presented two of these to be chosen by the examination panel.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion).

**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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

**Principal Study Guitar 2
No. 72098-2**

**3 units
UG: BMusEd**

Prereq Principal Study Guitar 1: 71006-1

Assessment 15min technical exam, one 6min concert practice performance and/or studio class (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation of skills and concepts introduced in Principal Study (Guitar 1).

A Performance Studies course. For further information contact G. Pikler (Strings Division).

**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 and concert practice/wk

Course content:

Further refinement of technique to include development of better tone and vibrato, bass stopping, and slurring. Stylistic elements of repertoire for early fretted 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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

**Principal Study Guitar 4
No. 74256-2**

**3 units
UG: BMusEd**

Prereq Principal Study Guitar 3: 73019-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Further refinement of technique to include development of better tone and vibrato, bass stopping and slurring. Stylistic elements of repertoire for early fretted instruments.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

**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 and concert practice/wk

Course content:

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).

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Principal Study Guitar 6 3 units
No. 76180-2 UG: BMusEd

Prereq Principal Study Guitar 5: 75036-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Principal Study Guitar 7 3 units
No. 77324-1 UG: BMusEd

Prereq Principal Study Guitar 6: 76180-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content: ■

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).

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Principal Study Guitar 8 3 units
No. 78156-2 UG: BMusEd

Prereq Principal Study Guitar 7: 773241-1

Assessment exam (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pikler (Strings Division).

Principal Study Keyboard 1 3 units
No. 71001-1 UG: BMusEd

Prereq and Coreq none

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 and inversions including dominant and diminished 7ths. A study repertoire of short pieces will be decided in consultation with the individual teacher.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Principal Study Keyboard 2 3 units
No. 72093-1 UG: BMusEd

Prereq Principal Study Keyboard 1: 71001-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Principal Study Keyboard 3 3 units
No. 73014-1 UG: BMusEd

Prereq Principal Study Keyboard 2: 72093-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Principal Study Keyboard 4 3 units
No. 74251-2 UG: BMusEd

Prereq Principal Study Keyboard 3: 73014-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Principal Study Keyboard 5 3 units
No. 75031-1 UG: BMusEd

Prereq Principal Study Keyboard 4: 74251-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

To develop and extend performing skills, so that more difficult aspects of the piano repertoire can be presented

at the end of year examination.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

Principal Study Keyboard 7 3 units
No. 77319-1 UG: BMusEd

Prereq Principal Study Keyboard 6: 76175-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

To develop and extend performing skills, so that more difficult aspects of the piano repertoire can be presented at the end of year examination.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact E. Powell (Keyboard Division).

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 and organ seminar/wk

Course content:

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);
- two 20th Century pieces (Alain, Messiaen).

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

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 and organ seminar/wk

Course content:

Consolidation and extension of concepts and skills introduced in Principal Study Organ 1.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

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 and organ seminar/wk

Course content:

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 (Orgelbuchlein);
- one work in free form by J.S. Bach ('8 short', early c minor, trio d minor);
- three Sonata movements (Mendelssohn, Guilmant, Rheinberger);
- two 20th Century pieces (Planyavsky, Heiller).

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

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 and organ seminar/wk

Course content:

Consolidation and extension of concepts and skills

introduced in Principal Study Organ 3.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Principal Study Organ 5 **3 units**
No. 75209-1 **UG: BMusEd**

Prereq Principal Study Organ 4: 74463-2

Assessment 15min technical exam, one organ seminar performance (100%)

Classes one 1hr individual lesson and organ seminar/wk

Course content:

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 (Weima Preludes & Fugues);
- two substantial works (Franck, Reger);
- two 20th Century pieces (Alain, Messiaen, Hindemith).

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Principal Study Organ 6 **3 units**
No. 76780-2 **UG: BMusEd**

Prereq Principal Study Organ 5: 75209-1

Assessment 15min technical exam, one organ seminar performance (100%)

Classes one 1hr individual lesson and organ seminar/wk

Course content:

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.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Principal Study Organ 7 **3 units**
No. 77440-1 **UG: BMusEd**

Prereq Principal Study Organ 6: 76780-2

Assessment 15min technical exam, one organ seminar performance (100%)

Classes one 1hr individual lesson and organ seminar/wk

Course content:

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);

- three 20th Century works (Radulescu, Heiller, Alain).

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Principal Study Organ 8 **3 units**
No. 78273-2 **UG: BMusEd**

Prereq Principal Study Organ 7: 77440-1

Assessment exam (100%)

Classes one 1hr individual lesson and organ seminar/wk

Course content:

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.

A Performance Studies course. For further information contact D. Rumsey (Organ & Church Music).

Principal Study Percussion 1 **3 units**
No. 71007-1 **UG: BMusEd**

Prereq and Coreq none

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Emphasis will be on remedial work and technical development as follows:

- snare drum: 40 PAS International Drum Rudiments;
- xylophone, marimba and vibraphone: all major and minor scales and arpeggios (2 octaves); four mallet exercises in all keys eg mixed strokes;
- timpani: rolling, damping, pedalling and tuning intervals between drums, stroke patterns.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Principal Study Percussion 2 **3 units**
No. 72099-2 **UG: BMusEd**

Prereq Principal Study Percussion 1: 71007-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation and extension of concepts and skills introduced in Principal Study Percussion 1.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Principal Study Percussion 3 **3 units**
No. 73020-1 **UG: BMusEd**

Prereq Principal Study Percussion 2: 72099-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation and extension of concepts and skills introduced in Principal Study Percussion 2.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Principal Study Percussion 4 **3 units**
No. 74257-2 **UG: BMusEd**

Prereq Principal Study Percussion 3: 73020-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

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 and concert practice/wk

Course content:

Consolidation and extension of concepts and skills introduced in Principal Study Percussion 4.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Principal Study Percussion 6 **3 units**
No. 76181-2 **UG: BMusEd**

Prereq Principal Study Percussion 5: 75037-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

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 and concert practice/wk

Course content:

Students prepare a recital or an assignment in consultation with the lecturer.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact the Head (String Division).

Principal Study Strings 2 **3 units**
No. 72097-2 **UG: BMusEd**

Prereq Principal Study Strings 1: 71005-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation and extension of concepts and skills introduced in Principal Study Strings 1.

A Performance Studies course. For further information contact the Head (String Division).

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 and concert practice/wk

Course content:

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.

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. 1 study.

Cello: All major and melodic minor scales and arpeggios in 3 octaves. Thirds, sixths and octaves in 3 octaves where possible.

Double Bass: Studies: Bottesini *Method Book II* 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.

A Performance Studies course. For further information contact the Head (String Division).

Principal Study Strings 4 3 units
No. 74255-2 UG: BMusEd

Prereq Principal Study Strings 3: 73018-1
Assessment 15-20min recital, one concert practice performance (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation and extension of concepts and skills introduced in Principal Study Strings 3.

A Performance Studies course. For further information contact the Head (String Division).

Principal Study Strings 5 3 units
No. 75035-1 UG: BMusEd

Prereq Principal Study Strings 4: 74255-2
Assessment 15min technical exam, one concert practice performance (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

Violin: All scales and arpeggios as in Principal Study Strings 3 (Violin).

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*, *sautille*, 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 I and II.

A Performance Studies course. For further information contact the Head (String Division).

Principal Study Strings 6 3 units
No. 76179-2 UG: BMusEd

Prereq Principal Study Strings 5: 75035-1
Assessment 20-25min recital, one concert practice performance (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 of these to be examined.

A Performance Studies course. For further information contact the Head (String Division).

Principal Study Strings 7 3 units
No. 77323-1 UG: BMusEd

Prereq Principal Study Strings 6: 76179-2
Assessment 15min technical exam, one concert practice performance (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

Violin, Viola, Cello and Double Bass: Prepare approximately 10 minutes of repertoire not previously performed during the course.

A Performance Studies course. For further information contact the Head (String Division).

Principal Study Strings 8 3 units
No. 78155-2 UG: BMusEd

Prereq Principal Study Strings 7: 77323-1
Assessment exam (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact the Head (String Division).

Principal Study Voice 1 3 units
No. 71004-1 UG: BMusEd

Prereq and Coreq none
Assessment 10min technical exam, one concert practice performance (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 giving 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.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

Principal Study Voice 2 3 units
No. 72096-2 UG: BMusEd

Prereq Principal Study Voice 1: 71004-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Repertoire to be studied includes:

- Folk Songs (English, Irish, Welsh, Scottish, Australian, American);
- Elizabethan Love Lyrics;
- Early Italian Songs and Arias;
- Mozart, Haydn, Schubert, Franz.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

Principal Study Voice 3 3 units
No. 73017-1 UG: BMusEd

Prereq Principal Study Voice 2: 72096-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Repertoire to be studied will include:

- Early English Songs;
- Italian Songs and Arias;
- Schubert, Schumann, Brahms, Beethoven;
- Early 20th century English Songs: Ireland, Head, Howells, etc.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

Principal Study Voice 4 3 units
No. 74254-2 UG: BMusEd

Prereq Principal Study Voice 3: 73017-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation and extension of concepts and skills introduced in Principal Study Voice 3.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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 and concert practice/wk

Course content:

Repertoire to be studied will include:

- Mahler, Wolf, Strauss;
- Chausson, Debussy, Faure, Poulenc;
- The National School, e.g. Grieg, Sibelius, Rachmaninoff, de Falla, etc.;
- Contemporary, e.g. Copland, Ives, Britten, Rorem, Tippett, Barber, Berg, Webern, Hindemith, Schoenberg.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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 and concert practice/wk

Course content:

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 Head (Woodwind Division). Four studies to be submitted, two to be chosen by examiners. Sight-reading (C transpositions for clarinet and saxophone).

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

Principal Study Woodwind 2 3 units
No. 72094-2 UG: BMusEd

Prereq Principal Study Woodwind 1: 71002-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

Consolidation of concepts and skills introduced in Principal Study Woodwind 1.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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 and concert practice/wk

Course content:

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).

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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 and concert practice/wk

Course content:

Consolidation of concepts and skills introduced in Principal Study Woodwind 3.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

Principal Study in the Graduate Diploma of Opera

Principal Study 1 No. 71144-1

8 units
PG: GDipM(Op)

Prereq and Coreq none

Assessment 25min jury recital (100%)

Classes two 1hr individual lessons/wk

Course content:

The development of technical facility and vocal range and colour necessary for the enlarging repertoire. The program may include Lieder or Art Song repertoire which will include one aria from the period up to and including Mozart. All arias must be in the original language.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

Principal Study 2 No. 72232-2

8 units
PG: GDipM(Op)

Prereq Principal Study 1: 71144-1

Assessment jury exam (100%)

Classes two 1hr individual lessons/wk

Course content:

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

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & Opera).

Principal Study in the Graduate Diploma of Music (Performance) — Preamble

The Principal Study (GradDip) 1 and 2 is 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 Head of the relevant Division. In those semesters when the part-time students do not present a formal recital, the Head 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 No. 71152-1

8 units
PG: GDipM(Perf)

Prereq and Coreq none

Assessment 1hr solo public recital or equivalent (100%)

Classes two 1hr individual lessons/wk

Course content:

To be arranged in consultation with the lecturer.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study (GradDip) 2 No. 72240-2

8 units
PG: GDipM(Perf)

Prereq Principal Study (Grad Dip) 1: 71152-1

Assessment 1hr solo public recital or equivalent (100%)

Classes two 1hr individual lessons/wk

Course content:

To be arranged in consultation with the lecturer.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study (GradDip) 1A No. 71189-1

4 units
PG: GDipM(Perf)

Prereq and Coreq none

Assessment 30min jury recital (100%)

Classes one 1hr individual lesson/wk

Course content:

To be arranged in consultation with the lecturer.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study (GradDip) 1B No. 72284-2

4 units
PG: GDipM(Perf)

Prereq Principal Study (GradDip) 1A: 71189-1

Assessment 1hr solo public recital or equivalent (100%)

Classes one 1hr individual lesson/wk

Course content:

To be arranged in consultation with the lecturer.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study (GradDip) 2A No. 73278-1

4 units
PG: GDipM(Perf)

Prereq Principal Study (GradDip) 1B: 72284-2

Assessment 30min jury recital (100%)

Classes one 1hr individual lesson/wk

Course content:

To be arranged in consultation with the lecturer.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

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/wk**Course content:**

To be arranged in consultation with the lecturer.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study in the Master of Music (Performance) 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 Head of Division 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**No. 71081-1****8 units****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**Course content:**

Learning objectives and course content will be devised and approved in consultation between individual students and the appropriate Head of Division.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study 2**No. 72169-2****8 units****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**Course content:**

Learning objectives and course content will be devised and approved in consultation between individual students and the appropriate Head of Division.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study 3**No. 73188-1****8 units****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**Course content:**

Learning objectives and course content will be devised and approved in consultation between individual students and the appropriate Head of Division.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study 4**No. 74328-2****8 units****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**Course content:**

Learning objectives and course content will be devised and approved in consultation between individual students and the appropriate Head of Division.

A Performance Studies course. For further information contact D. Rumsey (Graduate Course Convenor).

Principal Study in the Master of Music (Composition) Award — Preamble

The work in Principal Study, in addition to intensive and extensive coverage of electronic music and/or acoustic composition, will culminate in tangible evidence of the capacity of the student to organise and present materials which show a thorough knowledge of the repertoire and command of the literature, and which demonstrate independence of thought, critical and imaginative powers and potential as a musician and scholar.

Specific requirements will vary from student to student, but generally each will be required to produce three public performances, or lecture / demonstrations or some other appropriate activity which has been approved by the Head of the Composition Division.

Students can use a wide range of resources, including:

- live electronics;
- computer systems;
- MIDI devices;
- instrumentalists and singers.

Various musical forms can be explored, including:

- chamber music;
- orchestral music;
- music theatre;
- opera;
- music for tape;
- algorithmic composition;
- radiophony;
- audio-visual pieces.

Principal Study 1**No. 71280-1****6 units****PG: MMus(Comp)***Prereq* none*Assessment* completed smaller works or equivalent proportion of a major work in progress*Classes* one 1hr seminar/wk**Course content:**

Please refer to Principal Study in the Master of Music (Composition) — Preamble.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Principal Study 2**No. 72742-2****7 units****PG: MMus(Comp)***Prereq* Principal Study 1: 71280-1*Assessment* completed smaller works or equivalent proportion of a major work in progress*Classes* one 1hr seminar/wk**Course content:**

Please refer to Principal Study in the Master of Music (Composition) — Preamble.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Principles of Design in CAI**No. 72206-2****2 units****PG: MMus(MusEd)***Prereq* Music Technology Survey: 71115-1, Foundations of Music Education: 71113-1*Assessment* continuous and based on individual tasks*Classes* to be arranged with supervising lecturer**Course content:**

This subject surveys selected software and courseware for computer-assisted instruction in music 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™.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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**Course content:**

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 and 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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Production 1**No. 71192-1****2 units****UG: BMus/DipOp***Prereq and Coreq* none*Assessment* progressive assessment based on class/workshop activities (50%), prac exam (50%)*Classes* one 3hr workshop/wk**Course content:**

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.

A Performance Studies course. For further information contact B. FitzGerald (Vocal Studies & Opera).

Production 2**No. 72288-2****2 units****UG: BMus/DipOp***Prereq* Production 1: 71192-1*Assessment* progressive assessment based on class/workshop activities (50%), prac exam (50%)*Classes* one 3hr workshop/wk**Course content:**

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.

A Performance Studies course. For further information contact B. FitzGerald (Vocal Studies & Opera).

Production 3**No. 73282-1****2 units****UG: BMus/DipOp***Prereq* Production 2: 72288-2*Assessment* progressive assessment based on class/workshop activities (50%), prac exam (50%)*Classes* one 3hr workshop/wk**Course content:**

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.

A Performance Studies course. For further information contact B. FitzGerald (Vocal Studies & Opera).

Production 4**No. 74414-2****2 units****UG: BMus/DipOp***Prereq* Production 3: 73282-1*Assessment* progressive assessment based on class/workshop activities (50%), prac exam (50%)*Classes* one 3hr workshop/wk**Course content:**

Classes continue to be based on a practical/workshop

approach. Students are encouraged towards self-discovery while their work becomes more rehearsal oriented.

A Performance Studies course. For further information contact B. FitzGerald (Vocal Studies & Opera).

Production 5
No. 75093-1

2 units
UG: BMus/DipOp

Prereq Production 4: 74414-1

Assessment progressive assessment based on class/ workshop activities (50%), prac exam (50%)

Classes one 3hr workshop/wk

Course content:

The experience students have gained in 2 years of course work enables them to continue their development and consolidate their competencies.

A Performance Studies course. For further information contact B. FitzGerald (Vocal Studies & Opera).

Production 6
No. 76240-2

2 units
UG: BMus/DipOp

Prereq Production 5: 75093-1

Assessment progressive assessment based on class/workshop activities (50%), prac exam (50%)

Classes one 3hr workshop/wk

Course content:

In this final semester the student continues to work in character and role building, acting and performance styles with more challenging and complex tasks.

A Performance Studies course. For further information contact B. FitzGerald (Vocal Studies & Opera).

Production Opera 1
No. 71149-1

3 units
PG: GDipM(Op)

Prereq and Coreq none

Assessment progressive assessment based on class /workshop activities (50%), prac exam (50%)

Classes one 3hr workshop/wk

Course content:

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.

A Performance Studies course. For further information contact B. FitzGerald (Vocal Studies & 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 (50%), prac exam (50%)

Classes one 3hr workshop/wk

Course content:

Consolidation and extension of concepts and skills introduced in Production Opera 1.

A Performance Studies course. For further information contact B. FitzGerald (Vocal Studies & 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 6hrs of workshops/wk

Course content:

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;
- 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.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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 6hrs of workshops/wk

Course content:

Consolidation and extension of concepts and skills introduced in Production Repetiteur 1.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & Opera).

Psychology of Teaching
No. 71080-1

1 unit
UG:ADMT

Prereq and Coreq none

Assessment 2500w written assignment (100%)

Classes one 1hr lec/wk

Course content:

Students are introduced to studies of both the learning process and child growth and development. The major theories of learning, the various types of learning the problems of motivation and the retention and transfer of learning, are reviewed in the context of individual music teaching. Students consider the various principles of development within the framework of the stage theories and of general learning theory. Sufficient background information is covered for students to undertake some basic case studies of pupils selected from those they teach.

For further information contact Assoc Prof W. Thomson (School of Extension Studies).

Set texts

Guy R. Lefrancois *Psychology for Teaching* (Wadsworth Publishing, Belmont, California)

R.C. Sprinthall and N.A. Sprinthall *Educational Psychology: A Developmental Approach* (Addison Wesley)

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 Head of Division 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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Recorder 2 No. 72730-2

4 units
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 and concert practice/wk

Course content:

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 available peculiar to Baroque instruments. Further technical advancement will be obtained with the use of scales and studies appropriate with 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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Recorder 3 No. 73371-1

4 units
UG: BMus

Prereq Recorder 2: 72730-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Recorder 4 No. 74476-2

4 units
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 and concert practice/wk

Course content:

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 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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Recorder 5 No. 75223-1

4 units
UG: BMus

Prereq Recorder 4: 74476-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 effects 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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

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 and concert practice/wk

Course content:

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. The music studied will be both early and 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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

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 12min lunch-time concert performance (100%)

Classes one 1hr individual lesson and concert practice/wk

Course content:

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 with complete program notes for the audience.

A Performance Studies course. For further information contact H. Oberg (Woodwind Division).

Recorder 7 (Honours) **4 units**
No. 77479-1 **UG: BMus**

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

Recorder 8 (Honours) **4 units**
No. 78214-2 **UG: BMus**

Prereq Recorder 7 (Honours): 77479-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact Head (Woodwind Division).

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 Division. Insofar as enrolment numbers and financial resources permit, special seminars are offered. These include Post-Graduate 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;
- 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

Course content:

Please to Related Studies Seminar — Preamble.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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

Course content:

Please to Related Studies Seminar — Preamble.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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

Course content:

Please to Related Studies Seminar — Preamble.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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

Course content:

Please to Related Studies Seminar — Preamble.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

Repertoire (Keyboard) 1 **2 units**
No. 71168-1 **UG:ADMT**

Prereq and Coreq none

Assessment participation in class discussions, tutorial presentations, one 2000w essay (100%)

Classes one 2hr prac workshop/wk

Course content:

Repertoire and methods of teaching relevant to beginner piano students, including exercises for technical development; tutors and studies; sources of easier piano repertoire.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Repertoire (Keyboard) 2 **2 units**
No. 72260-2 **UG:ADMT**

Prereq and Coreq none

Assessment participation in class discussions, tutorial presentations, one 2000w essay (100%)

Classes one 2hr prac workshop/wk

Course content:

Standard piano repertoire from the Baroque and Classical periods will be examined with regard to stylistic features and performance practices; pedagogical issues and methods of teaching.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Repertoire (Keyboard) 3 **2 units**
No. 73243-1 **UG:ADMT**

Prereq and Coreq none

Assessment participation in class discussions, tutorial presentations, one 2000w essay (100%)

Classes one 2hr prac workshop/wk

Course content:

Standard piano repertoire from the 19th century will be examined with regard to stylistic features and performance practices; pedagogical issues and methods of teaching.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Repertoire (Keyboard) 4 **2 units**
No. 74381-2 **UG:ADMT**

Prereq and Coreq none

Assessment participation in class discussions, tutorial presentations, one 2000w essay (100%)

Classes one 2hr prac workshop/wk

Course content:

Standard piano repertoire from the 20th century will be examined with regard to stylistic features and performance practices; pedagogical issues and methods of teaching.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Repertoire (Non-Keyboard) 1 **2 units**
No. 71275-1 **UG:ADMT**

Prereq and Coreq none

Assessment folio of works, class participation, 2000w written assignment (100%)

Classes one 2hr prac workshop/wk

Course content:

Students will attend workshop sessions covering the teaching repertoire and methods of teaching for their instrument/voice. Material is graded from rudimentary through to advanced levels in order that students will be able to compile a systematic folio of works (including technical work) that will be of use to them as teachers. Additionally, students will be required to complete a written assignment on a topic relevant to the subject area.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Repertoire (Non-Keyboard) 2 **2 units**
No. 72737-2 **UG:ADMT**

Prereq and Coreq none

Assessment folio of works, class participation, 2000w written assignment (100%)

Classes one 2hr prac workshop/wk

Course content:

Please refer to Repertoire Non-Keyboard 1.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Repertoire (Non-Keyboard) 3 **2 units**
No. 73378-1 **UG:ADMT**

Prereq and Coreq none

Assessment folio of works, class participation, 2000w written assignment (100%)

Classes one 2hr prac workshop/wk

Course content:

Please refer to Repertoire Non-Keyboard 1.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Repertoire (Non-Keyboard) 4
No. 74483-2
2 units
UG: ADMT

Prereq and Coreq none

Assessment folio of works, class participation, 2000w written assignment (100%)

Classes one 2hr prac workshop/wk

Course content:

Please refer to Repertoire Non-Keyboard 1.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Research in Music Education
No. 71210-1
2 units
PG: MMus(MusEd)

Prereq and Coreq none

Assessment continual assessment and individual task assessment is applied to this subject

Classes one 2hr seminar

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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)
No. 75204-1
2 units
UG: BMusEd (Hons)

Prereq and Coreq none

Assessment 1000w short essay (25%), statistical exercise (25%), 2000w critical review of research article (50%)

Classes 1hr lec & 1hr tut/wk

Course content:

This course will introduce the students to a range of research methodologies including methods of data collection, analysis and reporting. The course will be led by a team of lecturers from the School of Academic Studies. 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;
- descriptive and qualitative research methods.

An Academic Studies course. For further information please contact P. Dunbar-Hall (Music Education).

Set text

L. Cohen and L. Marion *Research Methods in Education* 4th edn (London: Routledge, 1994)

Research Methods 2 (Honours)
No. 76350-2
2 units
UG: BMusEd (Hons)

Prereq Research Methods 1 (Honours): 75204-1

Assessment 1500w critique of research article (20%), presentation of literature review (20%), special study proposal (60%)

Classes 1hr lec & 1hr tut/wk

Course content:

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;
- analyse and critique a number of research papers to refine basic concepts such as hypothesis, validity and reliability.

An Academic Studies course. For further information please contact P. Dunbar-Hall (Music Education).

Set text

L. Cohune and L. Marion *Research Methods in Education* 4th edn (London: Routledge, 1994)

Resource Class Eurhythmies 1
No. 71022-1
1 unit
UG: BMusEd

Prereq and Coreq none

Assessment resource notes (50%), two prac assignments (25% each)

Classes one 1hr prac workshop/wk

Course content:

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 involving in learning experiences which develop their own musical knowledge, and are suitable for application to lesson planning and curriculum supplementation in the classroom.

An Academic Studies course. For further information contact J. Willey (Music Education Division).

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

Course content:
 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;
 - syncopation.

Improvisation: as for Semester 1 but extended.
 An Academic Studies course. For further information contact J. Willey (Music Education Division).

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

- Course content:**
 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;
 - enable students to assemble and perform basic maintenance on school percussion instruments.

A Performance Studies course. For further information contact D. Pratt (Brass & 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 Head of Division 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
Course content:

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. Four studies will also be submitted for examination. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:
 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 a set work (to be provided six weeks before the examination), and a piece of their own choice in a 15 minute jury recital.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:
 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, will present one study demonstrating technical virtuosity and one study to be set six weeks before the examination.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

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.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

**Saxophone 5
No. 75224-1**
**4 units
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

Course content:

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 two other studies of their own choice, to be included in a technical examination.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

**Saxophone 6
No. 76794-2**
**4 units
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

Course content:

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.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

**Saxophone 7
No. 77455-1**
**4 units
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

Course content:

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 two studies of their own choice.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

**Saxophone 8
No. 78290-2**
**4 units
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

Course content:

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.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

**Saxophone 7 (Honours)
No. 77480-1**
**4 units
UG: BMus**

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact the Head (Woodwind Division).

**Saxophone 8 (Honours)
No. 78215-2**
**4 units
UG: BMus**

Prereq Saxophone 7 (Honours): 77480-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact the Head (Woodwind Division).

Saxophone Orchestra — Preamble

Students undertaking a Saxophone major in either the BMus or DipMus may undertake Saxophone Orchestra in lieu of the required Chamber Music sequence of courses.

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 **2 units**
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

Course content:

Please refer to Saxophone Orchestra — Preamble.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

Please refer to Saxophone Orchestra — Preamble.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

Please refer to Saxophone Orchestra — Preamble.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

Please refer to Saxophone Orchestra — Preamble.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

Please refer to Saxophone Orchestra — Preamble.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

Please refer to Saxophone Orchestra — Preamble.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

Please refer to Saxophone Orchestra — Preamble.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

Please refer to Saxophone Orchestra — Preamble.

A Performance Studies course. For further information contact M. Walton (Woodwind Division).

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

Course content:

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;
- 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 stores.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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

Course content:

Consolidation and extension of concepts and skills introduced in Score Reading and Repertoire 1.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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-i

UG: BMus(Musicoi)

Prereq and Coreq none

Assessment teacher's report to appropriate Head of Division

Classes one 30min individual lesson/wk

Course content:

To be advised by specialist lecturer.

A Performance Studies course. For further information contact the appropriate Head of Division.

Second Study 2

1 unit

No. 72276-2

UG: BMus(Musicol)

Prereq and Coreq none

Assessment 10min exam (100%)

Classes one 30min lesson/wk

Course content:

To be advised by specialist lecturer.

A Performance Studies course. For further information contact the appropriate Head of Division.

Second Study 3

1 unit

No. 73271-1

UG: BMus(Musicol)

Prereq and Coreq none

Assessment teacher's report to appropriate Head of Division

Classes one 30min lesson/wk

Course content:

To be advised by specialist lecturer.

A Performance Studies course. For further information contact the appropriate Head of Division.

Second Study 4

1 unit

No. 74402-2

UG: BMus(Musicol)

Prereq and Coreq none

Assessment 10min exam (100%)

Classes one 30min lesson/wk

Course content:

To be advised by specialist lecturer.

A Performance Studies course. For further information contact the appropriate Head of Division.

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

Course content:

Students will undertake *one of: Claudio Monteverdi, Music and Society, The Foundations of Classicism* (see course descriptions below) or another course which may be offered by the Musicology Division in this category of electives.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

Seminar 4:

1 unit

No. 73189-1

PG:MMus(Perf)

Prereq and Coreq none

Assessment assignment (80%), class participation (20%)

Classes one 1hr seminar/wk

Course content:

Students will undertake *one of: Claudio Monteverdi, Music and Society, The Foundations of Classicism, Classical and Romantic Performance Practice* (see course descriptions below) or another course which may be offered by the Musicology Division in this category of electives.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

Claudio Monteverdi

Course content:

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 supersession, 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.

Set texts

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

Course content:

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

Course content:

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.

Set texts

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

Course content:

Examines C.P.E. Bach's influence of 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.

Set texts

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)

Seminar/Elective (In-Service) Courses —

Preamble

Students enrolled in the ADMT may undertake elective course(s) from the range of in-service courses for private instrumental teachers which are offered by the School of Extension Studies. These courses are not charged under HECS and fees are payable to the Sydney Conservatorium of Music. Students who adopt this option should enrol in the following courses.

Seminar/Elective (In-Service) Course

1 unit

UG:ADMT

NO.71166-A

Prereq and Coreq none

Assessment assignment (100%)

Classes 1hr lec/demo or workshop/wk

Course content:

Dependant on course taken

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Seminar/Elective (In-Service) Course

1 unit

UG: ADMT

No. 72258-A

Prereq and Coreq none

Assessment assignment (100%)

Classes 1hr lec/demo or workshop/wk

Course content:

Dependant on course taken.

For further information contact Assoc. Prof. W. Thomson (School of Extension Studies).

Senior Secondary Music Education A

2 units

UG:BMusEd

No. 76189-2

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

Course content:

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;
- introduction to music curriculum design—Senior School.

An Academic Studies course. For further information contact the Head (Music Education Division).

Senior Secondary Music Education B

2 units

UG: BMusEd

No. 77331-1

Prereq Senior Secondary Music Education A: 76189-2

Assessment continual, including seminar tasks and assignment or exam

Classes 1hr lec & 1hr tut/wk

Course content:

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;
- thematic, conceptual, interdisciplinary and related arts approaches to music curriculum design.

An Academic Studies course. For further information contact the Head (Music Education Division).

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**Course content:**

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.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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**Course content:**

The focus of this course is on the practical application of theoretical concepts and skills acquired in Sound Enhancement and Recording 1.

A Performance Studies course. For further information contact D. Montz (Jazz Studies Division).

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**Course content:**

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.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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**Course content:**

Please refer to Special Projects 1.

A Performance Studies course. For further information contact S. Kenway (Vocal Studies & 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**Course content:**

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.

An Academic Studies course. For further information contact D. Russell (Music Education Division).

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

Course content:

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.

An Academic Studies course. For further information contact D. Russell (Music Education Division).

Special Project (Pro-Seminar) 1 unit

No. 73190-1

PG: MMus(Perf)

Prereq Introduction to Research Method: 71082-1

Assessment presentation of special project proposal

Classes 1hr seminar/wk

Course content:

The Special Project (Pro-seminar) focuses on the production of the essay which will be presented at the conclusion of Special Project Seminar. It gives students an 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*.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Special Project Seminar 2 units

No. 74329-2

PG: MMus(Perf)

Prereq Special Project (Pro-Seminar): 73190-1

Assessment 10 000w essay (100%)

Classes one individual lesson, 1hr/wk

Course content:

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 (conducted versions of which may form the basis of a final lecture-recital) 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 Division.

An Academic Studies course. For further information contact Dr J. Hardie (Musicology Division).

Special Study 1 (Honours) 2 units

No. 77437-1

UG: BMusEd(Hons)

Prereq none

Assessment satisfactory progress (Pass/Fail)

Classes one 2hr seminar/wk

Course content:

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.

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Special Study 2 (Honours) 2 units

No. 78269-2

UG: BMusEd(Hons)

Prereq Special Study 1 (Honours): 77437-1

Assessment 10 000-15 000w special study (80%), lecture on special study (20%), or 30-40min recital (50%), 6000-10 000w special study (40%), lecture on the special study (10%)

Classes one 2hr seminar/wk

Course content:

Students will work individually on their Special Study under the supervision of a lecturer from the School of Academic Studies. 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.

An Academic Studies course. For further information contact Dr R. Gilbert (General Studies Division).

Stage Movement 1 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

Course content:

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.

A Performance Studies course. For further information contact B. HoUeman (Vocal Studies & Opera).

Stage Movement 2 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

Course content:

Please refer to Stage Movement 1.

A Performance Studies course. For further information contact B. Holleman (Vocal Studies & 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

Course content:

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 from, data from a specific music research purpose, and one tutorial paper.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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

Course content:

Please refer to Strings Performance Class—Preamble.
A Performance Studies course. For further information contact C. Gadd (Strings Division).

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

Course content:

Please refer to Strings Performance Class—Preamble.
A Performance Studies course. For further information contact C. Gadd (Strings Division).

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

Course content:

Please refer to Strings Performance Class—Preamble.
A Performance Studies course. For further information contact C. Gadd (Strings Division).

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

Course content:

Please refer to Strings Performance Class—Preamble.
A Performance Studies course. For further information contact C. Gadd (Strings Division).

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

Course content:

Please refer to Strings Performance Class—Preamble.
A Performance Studies course. For further information contact C. Gadd (Strings Division).

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

Course content:

Please refer to Strings Performance Class—Preamble.
A Performance Studies course. For further information contact C. Gadd (Strings Division).

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

Course content:

Please refer to Strings Performance Class—Preamble.
A Performance Studies course. For further information contact C. Gadd (Strings Division).

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

Course content:

Please refer to Strings Performance Class—Preamble.

A Performance Studies course. For further information contact C. Gadd (Strings Division).

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

Course content:

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;
- 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;
- unit-based music planning.

An Academic Studies course. For further information contact P. Dunbar-Hall (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

Course content:

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.

An Performance Studies course. For further information contact D. Miller (Keyboard Division).

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

Course content:

Attendance will include three hours each week in a vocal studio and participation in the Vocal Repertoire 2 class.

An Performance Studies course. For further information contact D. Miller (Keyboard Division).

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

Course content:

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.

An Academic Studies course. For further information contact the Head (Composition Division).

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

Course content:

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 subdivision 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;
- 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.

An Academic Studies course. For further information contact the Head (Composition Division).

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

Course content:

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, 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*.

An Academic Studies course. For further information contact B. Kos (Composition Division).

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

Course content:

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.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

Technical Studies 5

No. 75082-1

3 units

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

Course content:

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 text setting are explored to study the phonetic/timbral aspect of text, text as metaphor, the integration of text within the musical conception and intertextuality.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

Technical Studies 6

No. 76230-2

3 units

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

Course content:

Investigation of diverse structural and formal aspects of music written primarily in the second half of the 20th century. Works of many composers from this period will be analysed in some detail with respect to organisation of pitch, rhythm, harmony (vertical pitch organisation), timbre, texture, syntax, orchestration, transformational processes and formal problems.

Investigation of influences of various transformational and structural processes, originally developed in electronic/computer music, on orchestration, structure and transformational processes of instrumental music. Some emphasis will also be given to class discussion on aesthetics and philosophical backgrounds of various stylistic trends and compositional approaches in the 20th century.

An Academic Studies course. For further information contact B. Kos (Composition Division).

Technical Studies 7

No. 77358-1

3 units

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

Course content:

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.

An Academic Studies course. For further information contact G. Whitehead or B. Kos (Composition Division).

Technical Studies 8
No. 78192-2

2 units
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

Course content:

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.

An Academic Studies course. For further information contact T. Pearce (Composition Division).

Technology and Curriculum Integration

No. 73305-1 **2 units**
PG: MMus(MusEd)

Prereq Principles of Design in CAI: 72206-2

Assessment continuous and based in individual tasks

Classes to be arranged with supervising lecturer

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Thesis 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.

Thesis 1
No. 72310-2

7 units

PG: MMus(MusEd)

Formulating and submitting a proposal is the requirement for Thesis 1. Continual assessment at meetings with supervisor.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

Thesis 2
No. 73276-1

9 units

PG: MMus(MusEd)

Evidence of substantial on-going research is required and progress reports will be given by all candidates at specified times during the semester.

An Academic Studies course. For further information contact Dr P. Brerman (Music Education Division).

Thesis 3
No. 74430-2

12 units

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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.

Trombone 1
No. 71271-1

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 & 2hr concert practice)/wk

Course content:

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 Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Trombone 2
No. 72733-2
4 units
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

Course content:

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 Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Trombone 3
No. 73374-1
4 units
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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Trombone 4
No. 74479-2
4 units
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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Trombone 5
No. 75226-1
4 units
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

Course content:

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 Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Trombone 6
No. 76796-2
4 units
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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Trombone 7
No. 77457-1
4 units
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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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
Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Trombone 7 (Honours) 4 units
No. 77481-1 UG: BMus

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Trombone 8 (Honours) 4 units
No. 78216-2 UG: BMus

Prereq Trombone 7 (Honours): 77481-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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 discuss first achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and if necessary, advise the Head of Division 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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

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

Course content:

The course will provide opportunities to improve the students technical proficiency and increase the quantity of suitable repertoire in preparation of the technical examination.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

Trumpet 5 4 units
No. 75225-1 UG: BMus/DipMus

Prereq Trumpet 4: 74478-2

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

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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact G. Webb (Brass & Percussion).

Trumpet 7 (Honours) 4 units
No. 77482-1 UG: BMus

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

Trumpet 8 (Honours) 4 units
No. 78217-2 UG: BMus

Prereq Trumpet 7 (Honours): 77482-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact D. Pratt (Brass & Percussion Division).

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

Course content:

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 Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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

Course content:

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 Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

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

Course content:

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.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

Tuba 7 (Honours) **4 units**
No. 77483-1 **UG: BMus**

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

**Tuba 8 (Honours)
No. 78329-2**

**4 units
UG: BMus**

Prereq Tuba 7 (Honours): 77483-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact A. Hubbard (Brass & Percussion).

**Viola 1
No. 71261-1**

**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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Todicescu (Strings Division).

**Viola 2
No. 72723-2**

**4 units
UG: BMus/DipMus**

Prereq Viola 1: 71261-1

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Todicescu (Strings Division).

**Viola 3
No. 73364-1**

**4 units
UG: BMus**

Prereq Viola 2: 72723-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Todicescu (Strings Division).

**Viola 4
No. 74469-2**

**4 units
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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Todicescu (Strings Division).

**Viola 5
No. 75216-1**

**4 units
UGrBMus**

Prereq Viola 4: 74469-2

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

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

Course content:

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.

A Performance Studies course. For further information contact A. Todicescu (Strings Division).

**Viola 6
No. 76786-2**

**4 units
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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Todicescu (Strings Division).

**Viola 7
No. 77447-2**

**4 units
UG: BMus/DipMus**

Prereq Viola 6: 76786-2

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

Classes one 1hr individual lesson and concert practice/wk

Course content:

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. At the end of the course students will be able to list the works to be included in the recital program for approval by the Head of Division. Students will also continue to expand their knowledge of more advanced orchestral repertoire, in preparation for the technical exam.

A Performance Studies course. For further information contact A. Todicescu (Strings Division).

Viola S **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 and concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact A. Todicescu (Strings Division).

Viola 7 (Honours) **4 units**
No. 77484-1 **UG: BMus**

Prereq see BMus Honours regulations

Assessment 40min honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact the Head (Strings Division).

Viola 8 (Honours) **4 units**
No. 78219-2 **UG: BMus**

Prereq Viola 7 (Honours): 77484-1

Assessment 1hr public honours recital (100%)

Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact the Head (Strings Division).

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

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

Course content:

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.

A Performance Studies course. For further information contact the Head (Strings Division).

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 and/or studio class (100%)

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

Course content:

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.

A Performance Studies course. For further information contact the Head (Strings Division).

Violin 3 **4 units**
No. 73363-1 **UG: BMus**

Prereq Violin 2: 72722-2

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

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

Course content:

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:

A Performance Studies course. For further information contact the Head (Strings Division).

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 & 2hr concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact the Head (Strings Division).

Violin 5 **4 units**
No. 75215-1 **UG: BMus**
Prereq Violin 4: 74468-2
Assessment 30min technical exam, two 6min concert practice performances (100%)
Classes one 1hr individual lesson & 2hr concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact the Head (Strings Division).

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 & 2hr concert practice / wk

Course content:

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.

A Performance Studies course. For further information contact the Head (Strings Division).

Violin 7 **4 units**
No. 77446-1 **UG: BMus/DipMus**
Prereq Violin 6: 76785-2 .
Assessment 30min technical exam, one 6min concertpractice performance, one 12minlunch-timeconcert performance (100%)
Classes one 1hr individual lesson & 2hr concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact the Head (Strings Division).

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 12minlunch-time concert performance (100%)
Classes one 1hr individual lesson & 2hr concertpractice/wk

Course content:

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 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.

A Performance Studies course. For further information contact the Head (Strings Division).

Violin 7 (Honours) **4 units**
No. 77485-1 **UG: BMus**
Prereq see BMus Honours regulations
Assessment 40min honours recital (100%)
Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact the Head (Strings Division).

Violin 8 (Honours) **4 units**
No. 78220-2 **UG: BMus**
Prereq Violin 7 (Honours): 77485-1
Assessment 1hr public honours recital (100%)
Classes 2hrs of individual lessons and concert practice/wk

Course content:

Available from the Head of Division.

A Performance Studies course. For further information contact the Head (Strings Division).

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

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

Course content:

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.

A Performance Studies course. For further information contact G. Pedersen (Strings Division).

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

Course content:

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.

A Performance Studies course. For further information contact G. Pedersen (Strings Division).

Violoncello 3 **4 units**
No. 73365-1 **UG: BMus**

Prereq Violoncello 2: 72724-2

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

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

Course content:

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.

A Performance Studies course. For further information contact G. Pedersen (Strings Division).

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 & 2hr concert practice/wk

Course content:

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.

A Performance Studies course. For further information contact G. Pedersen (Strings Division).

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

Course content:

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 Violoncello 5-8. At the end of the course, the student will demonstrate a high level of achievement in a technical examination.

A Performance Studies course. For further information contact G. Pedersen (Strings Division).

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 & 2hr concert practice/wk

- Wagner: *Tristan and Isolde*.

An Academic Studies course. For further information contact D. Priest (Musicology Division).

Set text

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 lhr lec & one lhr tut/wk

Course content:

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, Schonberg, Scriabin, Stravinsky, Varese and Webern.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

Western Art Music 6

No. 76249-2

2 units
UG: BMusEd

Prereq and Coreq none

Assessment tut-based assignment (25%), exam (75%)

Classes one lhr lec & one lhr tut/wk

Course content:

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.

An Academic Studies course. For further information contact R. Toop (Musicology Division).

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 lhr tut/wk

Course content:

This class gives students an opportunity to perform regularly at master classes. Students will be expected to discuss and criticise each others performances in an

articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered.

A Performance Studies course. For further information, contact M. Scott (Woodwind Division).

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 lhr tut/wk

Course content:

Please refer to Woodwind Class 1.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

Woodwind Class 3

No. 75199-1

1 unit
UG: DipMus

Prereq and Coreq none

Assessment preparation of class material, master class performances, class participation (100%)

Classes one lhr tut/wk

Course content:

Please refer to Woodwind Class 1.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

Woodwind Class 4

No. 76345-2

1 unit
UG: DipMus

Prereq and Coreq none

Assessment preparation of class material, master class performances, class participation (100%)

Classes one lhr tut/wk

Course content:

Please refer to Woodwind Class 1.

A Performance Studies course. For further information contact M. Scott (Woodwind Division).

World Music Survey

No. 72252-2

2 units
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

Course content:

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.

An Academic Studies course. For further information contact Dr P. Brennan (Music Education Division).

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;
 Sem 2: (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

