



The
University
of Sydney

'09



Sydney Conservatorium
of Music
undergraduate handbook 2009

Acknowledgements



The Arms of the University

Sidere mens eadem mutato

*Though the constellation may change
the spirit remains the same*

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Official course information

Faculty handbooks and their respective online updates along with the *University of Sydney Calendar* form the official legal source of information relating to study at the University of Sydney. Please refer to the following websites:

www.usyd.edu.au/handbooks
www.usyd.edu.au/calendar

Amendments

All authorised amendments to this handbook can be found at www.usyd.edu.au/handbooks/handbooks_admin/updates2009

Disability access

Accessible versions of this document in Microsoft Word are available at www.usyd.edu.au/handbooks/handbooks_disability/index

Resolutions

The Coursework Clause

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

The Research Clause

All postgraduate research courses must be read in conjunction with the relevant rules and Resolutions of the Senate and Academic Board, including but not limited to:

1. The *University of Sydney (Amendment Act) Rule 1999 (as amended)*.
2. The *University of Sydney (Doctor of Philosophy (PhD)) Rule 2004*.
3. The Resolutions of the Academic Board relating to the Examination Procedure for the Degree of Doctor of Philosophy.
4. The relevant Faculty Resolutions.

Disclaimers

1. The material in this handbook may contain references to persons who are deceased.
2. The information in this handbook was as accurate as possible at the time of printing. The University reserves the right to make changes to the information in this handbook, including prerequisites for units of study, as appropriate. Students should check with faculties for current, detailed information regarding units of study.

Price

The price of this handbook can be found on the back cover and is in Australian dollars. The price includes GST.

Handbook purchases

You can purchase handbooks at the Student Centre, or online at www.usyd.edu.au/handbooks

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Important dates

University semester and vacation dates for 2009

Summer/Winter School lectures	Dates
Summer School – December program	Begins: Monday 8 December
Summer School – main program	Begins: Monday 5 January
Summer School – late January program	Begins: Monday 19 January
Winter School – main program	Monday 29 June to Saturday 25 July
Semester One	Dates
International student orientation (Semester 1) – STABEX	Monday 16 February and Tuesday 17 February
International student orientation (Semester 1) – full degree	Wednesday 18 February and Thursday 19 February
Lectures begin	Monday 2 March
AVCC Common Week/non-teaching Easter period	Friday 10 April to Friday 17 April
International application deadline (Semester 2) *	Thursday 30 April *
Last day of lectures	Friday 5 June
Study vacation	Monday 8 June to Friday 12 June
Examination period	Monday 15 June to Saturday 27 June
Semester ends	Saturday 27 June
AVCC Common Week/non-teaching period	Monday 6 July to Friday 10 July
Semester Two	Dates
International student orientation (Semester Two) – STABEX	Monday 20 July and Tuesday 21 July
International student orientation (Semester Two) – full degree	Wednesday 22 July and Thursday 23 July
Lectures begin	Monday 27 July
AVCC Common Week/non-teaching period	Monday 28 September to Friday 2 October
Last day of lectures	Friday 30 October
International application deadline (for Semester 1, 2010) *	Saturday 31 October *
Study vacation	Monday 2 November to Friday 6 November
Examination period	Monday 9 November to Saturday 21 November
Semester ends	Saturday 21 November

* Except for the faculties of Dentistry and Medicine, and the Master of Pharmacy course. See www.acer.edu.au for details.

Last dates for withdrawal or discontinuation for 2009

Semester 1 – units of study	Dates
Last day to add a unit	Friday 13 March
Last day for withdrawal	Tuesday 31 March
Last day to discontinue without failure (DNF)	Friday 24 April
Last to discontinue (Discontinued – Fail)	Friday 5 June
Semester 2 – units of study	Dates
Last day to add a unit	Friday 7 August
Last day for withdrawal	Monday 31 August
Last day to discontinue without a failure (DNF)	Friday 11 September
Last day to discontinue (Discontinued – Fail)	Friday 30 October
Last day to withdraw from a non-standard unit of study	Census date of the unit, which cannot be earlier than 20 per cent of the way through the period of time during which the unit is undertaken.
Public holidays	Dates
Australia Day	Monday 26 January
Good Friday	Friday 10 April
Easter Monday	Monday 13 April
Anzac Day	Monday 27 April
Queen's Birthday	Monday 8 June
Labour Day	Monday 5 October



Conservatorium Calendar 2009

Semester 1, 2009

Week beginning	Sydney Conservatorium of Music	Conservatorium Open Academy	Conservatorium High School
5 Jan	<i>Non-teaching period</i>		<i>School holidays</i>
12 Jan	<i>Non-teaching period</i>	12-16 Jan: Summer Festival	<i>School holidays</i>
19 Jan	<i>Non-teaching period</i>		<i>School holidays</i>
26 Jan 26 Jan: <i>Australia Day</i>	<i>Non-teaching period</i>		27 Jan: Term 1 starts
2 Feb	<i>Non-teaching period</i> 2 Feb: <i>Late Auditions (tbc)</i>		
9 Feb	<i>Non-teaching period</i>	9 Feb: Community Academy Term 1 starts 14 Feb: Intro to Music starts	
16 Feb	<i>Non-teaching period</i>		
1 23 Feb	Individual lessons start 1st Year Orientation	28 Feb: Jnr/Snr Schools Sem 1 starts	
2 2 Mar	Academic and ensemble lessons start <i>USyd Semester 1 starts</i>		
3 9 Mar			
4 16 Mar			
5 23 Mar			
6 30 Mar	30 Mar: HECS census deadline	3 Apr: Community Academy Term 1 ends 5 Apr: Jnr/Snr Schools Sem 1 breaks 5 Apr: Intro to Music breaks	
7 6 Apr 10 Apr: <i>Good Friday</i>			9 Apr: Term 1 concludes
- 13 Apr 13 Apr: <i>Easter Monday</i>	<i>AVCC Common Week</i> <i>non-teaching week</i>		<i>School holidays</i>
8 20 Apr			<i>School holidays</i>
9 27 Apr	Special Projects Week 1*	Vocal School starts 2 May: Intro to Music resumes 2 May: Jnr/Snr Schools resume	28 Apr: Term 2 starts
10 4 May		4 May: Community Academy Term 2 starts	
11 11 May			
12 18 May		23 May: Intro to Music ends	
13 25 May			
14 1 Jun	5 Jun: Academic and ensemble lessons conclude		
15 8 Jun 8 Jun: <i>Queen's Birthday</i>	<i>Study Week</i> Individual/makeup lessons conclude Honours & postgraduate recitals 2nd year exams Tue, Wed 1st & 2nd year jury exams Wed, Thu, Fri		
16 15 Jun	Written examinations Postgraduate recitals	20 Jun: Jnr/Snr Schools Sem 1 ends	
17 22 Jun	27 June: USyd Semester 1 ends BMus(MusEd) Bali Field trip	26 Jun: Community Academy Term 2 ends 26 Jun: Vocal School ends	
29 Jun	<i>Non-teaching period</i>		
6 Jul	<i>Non-teaching period</i>		10 Jul: Term 2 ends
13 Jul	<i>Non-teaching period</i>	20-25 Jul: Winter Festival	<i>School holidays</i>
		8 weeks <i>Vocal School (Yrs 10-12)</i> 12 weeks <i>Intro to Music</i> 13 weeks <i>Jnr/Snr Schools</i> 8 weeks <i>Community Academy per term</i>	16 weeks <i>practical lessons</i>

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

^ Deferral of recitals is subject to written approval. See Rule 5.4 of the Sydney Conservatorium of Music Rules in this Handbook.

Note: Subject to approval by Academic Board.

Conservatorium Calendar 2009

Semester 2, 2009

Week beginning	Sydney Conservatorium of Music	Conservatorium Open Academy	Conservatorium High School
1 20 Jul	Individual lessons start Deferred Semester 1 Recitals^ Academic classes start for BMus (MusEd) 3 & 4		<i>School holidays</i>
2 27 Jul	Academic & ensemble lessons start BMus(MusEd) 3 single day Practicum starts USyd Semester 2 starts	27 Jul: Community Academy Term 3 starts 27 Jul: Vocal School starts	27 Jul: Term 3 starts
3 3 Aug	BMus(MusEd) 2: Monday Practicum starts	8 Aug: Intro to Music starts 8 Aug: Jnr/Snr Sem 2 starts	
4 10 Aug	BMus(MusEd) 4: 7 week Practicum starts		
5 17 Aug			
6 24 Aug	29 Aug: Sydney Uni Live		
7 31 Aug	BMus(MusEd) 3: 4 week Practicum starts		
8 7 Sep			
9 14 Sep	Special projects Week 2 * 14 Sep: <i>Early Auditions 1 (tbc)</i>	18 Sep: Community Academy Term 3 ends 18 Sep: Vocal School ends	
10 21 Sep	BMus(MusEd) 3 & 4 week Practicum ends	27 Sep: Intro to Music break 27 Sep: Jnr/Snr Schools Sem 2 break	
- 28 Sep	<i>AVCC Common Week - Non-teaching week</i> 2 Oct: <i>Early Auditions 2 (tbc)</i>		2 Oct: Term 3 ends
11 5 Oct 5 Oct: <i>Labour Day</i>	6 Oct: Teaching resumes BMus(MusEd) 3 & 4 non teaching week		<i>School holidays</i>
12 12 Oct			<i>School Holidays</i>
13 19 Oct		19 Oct: Community Academy Term 4 starts 24 Oct: Intro Music resumes 24 Oct: Jnr/Snr Schools resume	19 Oct: Term 4 starts
14 26 Oct	30 Oct: Academic & ensemble lessons end BMus(MusEd) 2: Monday Practicum ends		
15 2 Nov	<i>Study Week</i> Individual and makeup lessons conclude 2nd year exams Mon, Tue, Wed 1st and 2nd year jury exams Wed, Thu, Fri Honours recitals		
16 9 Nov	Written examinations week Postgraduate recitals		
17 16 Nov	Years 3 and 4 recitals BMus (MusEd) 2: Block Practicum starts 21 Nov: <i>USyd Semester 2 ends</i>	20 Nov: Community Academy Term 4 ends 21 Nov: Intro to Music ends	
18 23 Nov	Years 3 & 4 recitals BMus (MusEd) 2: Block Practicum ends	28 Nov: Jnr/Snr School Sem 2 ends	
19 30 Nov	Deferred recitals# <i>Auditions (tbc)</i>		
20 7 Dec	<i>Non-teaching period</i> <i>Auditions (tbc)</i>		
14 Dec	<i>Non-teaching period</i>		18 Dec: Term 4 concludes
21 Dec	<i>Non-teaching period</i>		
		8 weeks <i>Vocal School</i> 12 weeks <i>Jazz School</i> 12 weeks <i>Intro to Music</i> 13 weeks <i>Jnr/Snr School</i> 5-8 weeks <i>Community Academy</i>	16 weeks <i>practical lessons</i>
* During each Special Projects Week there will be a cessation of normal lessons and classes for tertiary students. ^ Deferral of recitals is subject to written approval. See Rule 5.4 of the Sydney Conservatorium of Music Rules in this Handbook.			

Note: Subject to approval by Academic Board.

How to use this handbook

This handbook brings together all the important information you need as a student at the Sydney Conservatorium of Music in one easy-to-access place. It's a toolkit that you can download or print, view on the web, or order as a printed copy.

In it you will find information on what you need to know about the Faculty, its undergraduate courses and the University. It also features information on:

- finding the best possible way to meet your own goals for learning as well as meeting the requirements of your chosen degree
- administrative requirements with which you need to be familiar, such as how to change your enrolment
- how we can support you through providing facilities such as practice rooms and technology labs as well as more personal support such as the Counselling Service

and very importantly, how to find more help: who to ask, where to go.

The 2009 Handbook features information on the post-2008 new degrees as well as those degrees that will continue for students enrolled prior to 2008.

Transition and credit transfer

If you are enrolling for the first time, you will automatically take your place in the post-2008 new degrees. If you enrolled prior to 2008 for the first time, you may choose to remain in your current degree or to transfer to the new one.

For further information you can:

- go to the Conservatorium's dedicated transition web page - <http://www.music.usyd.edu.au/CS/courseinfo/degreetransition.shtml>
- contact the Student Administration Office, coninfo@usyd.edu.au, +61 2 9351 1216
- read chapters 4-8 of this handbook which outline the requirements of, and all units of study offered in the post-2008 degrees (the ivory pages)

Where to find what in this handbook

Postgraduate information

Information on postgraduate courses is published in a separate publication, the Sydney Conservatorium of Music Postgraduate Handbook.

Course terminology

University terminology – such as 'credit point' and 'unit of study' – can be found in the Abbreviations and Glossary sections, at the back of this handbook.

Dates/Calendar

The start and end dates of semester can be found in the front section of the handbook where you will find two calendars, one for the University in general and one for the Conservatorium in particular.

Please read these and take note of important dates such as cut-off dates for changing enrolments, semester start dates at the Conservatorium and examination periods.

Contents and index

In 2009, this handbook has two sets of indexes. Both list units of study only. The first index (ivory pages) refers to units of study available to the post-2008 new degrees and the second (blue pages) to units of study available to the degrees that commenced prior to 2008.

Both indexes allow you to find every page which refers to your unit of study within the handbook. If you wish to find other information, please check in the comprehensive contents section at the front of the handbook. A detailed outline of the information about the courses offered by the Conservatorium can be found below.

Rules and regulations

Senate and Faculty resolutions are the regulations pertaining to specific degrees in a faculty. The Conservatorium's degree resolutions for post-2008 new degrees can be found in Chapter 7 of this handbook. Degree resolutions for pre-2008 degrees can be found in Chapter 11 of this handbook. They cover issues that include admission requirements, structure and graduation requirements of each undergraduate degree.

The Conservatorium also sets out other rules that cover all degrees in a more general way. The Conservatorium Rules can be found in Chapter 12 of this handbook.

These chapters should be read along with the University's Coursework Rule 2000 (as amended) which can be found in the University Calendar.

Altogether, these Rules and Resolutions outline the agreement between student and faculty, and student and University.

General University Information and Student Services Information sections

These are handy reference pages for all sorts of services from where to play sport to where to find help with study skills. You can find a complete list in the Contents at the front of the Handbook. The section includes, among other things:

- Summer and Winter Schools information
- international student information

Maps

This section contains:

- a map of Camperdown-Darlington campus.
- a public transport access map to the Conservatorium and also to the Arts-Music Unit located on Darlington Campus in the Seymour Centre
- a guide to what's where in the Conservatorium

Course planning

You might like to plot the course of your degree as you read about your units of study. A course planner can be found at the back of the handbook, as well as some tips for planning your course.

Chapter outline

In **Chapter 1** the Sydney Conservatorium of Music welcomes readers to the Faculty. A complete list of all undergraduate degrees offered



in 2009 and some general course information follows. The rest of the chapter sets out the Conservatorium's mission statement, graduate attributes and contains an overview of career pathways and information on events at the Conservatorium open to your family and friends such as public concerts and courses at the Conservatorium Open Academy.

The staff of the Conservatorium is listed in **Chapter 2**.

Chapter 3 is an important source of information about studying at the Conservatorium, including information on some University policies and rules with which you should become familiar. For example, there are Resolutions and Rules governing how you make your way through the course (academic progress), there are Rules and policies on how to apply for special consideration. This chapter explains some of the rules in simpler language.

You can also find out about the Conservatorium's facilities such as how to hire a locker, how your email works and how to find support for personal and study issues.

It also includes information on the 'who and where' of the Faculty: names and locations of people and offices you are likely to need to contact during the year.

Post-2008 new degrees

Chapters 4-7 – the ivory pages – are about the post-2008 new degrees offered in 2009. They contain information and enrolment advice about the courses and units of study as well as important policy affecting students in the Faculty. You should read the particular sections devoted to your degree in conjunction with the Resolutions for new degrees in chapter 7.

Chapter 4 outlines requirements for each new post-2008 undergraduate degree the Conservatorium offers including core areas of study, a recommended sequence and which units you need to do when. We have also included some enrolment patterns for each degree to help give you an idea of what your enrolment may look like. For some degrees these are typical, for others, such as the Advanced Diploma of Opera, they are mandatory.

Chapters 5 and 6 cover information on the units of study available to the new degrees. If you want to know what a unit of study is and how it fits into your new degree plan, this is the best place to look. You should read these chapters in conjunction with the section in chapter 4 on your degree as well as the Resolutions in chapter 7.

In **Chapter 7** you will find the fine print: the Undergraduate Degree Resolutions for all the post-2008 new degrees. The information in this chapter takes precedence over all other information about the new degrees in this handbook. You should read the relevant parts of this chapter, and refer to them from time to time during your studies to make sure you are on track to satisfy the requirements of your degree.

Pre-2008 degrees

Chapters 8-11 – the blue pages – are about the degrees first offered prior to 2008. They contain information and enrolment advice about the courses and units of study as well as important policy affecting students in the Faculty. You should read the particular sections devoted to your degree in conjunction with the Resolutions for pre-2008 degrees in chapter 11.

Chapter 8 outlines requirements for each pre-2008 undergraduate degree the Conservatorium offers including core areas of study and which units you need to do when. We have also included some enrolment patterns for each degree to help give you an idea of what your enrolment may look like. For some degrees these are typical, for others, such as the Diploma of Opera, they are mandatory.

Chapters 9 and 10 cover information on the units of study available to the pre-2008 degrees. If you want to know what a unit of study is and how it fits into your degree plan, this is the best place to look. You should read these chapters in conjunction with the section in chapter 8 on your degree as well as the Resolutions for pre-2008 degrees in chapter 11. Please remember that some units of study listed in these chapters will also be offered in the new degree programs commencing in 2008.

In **Chapter 11** you will find the fine print: the Undergraduate Degree Resolutions for pre-2008 courses. The information in this chapter takes precedence over all other information about the pre-2008 degrees in this handbook. You should read the relevant parts of this chapter, and refer to them from time to time during your studies to make sure you are on track to satisfy the requirements of your degree.

The final section of the Handbook contains a variety of useful information.

Chapter 12 contains the Rules for the Conservatorium.

The remainder of the Handbook contains a **Glossary and Abbreviations** section, **General University information** and **Student Services information** sections, **Maps** and also a **Course planning tips** and **Course planner** section.

Handbook updates

The information in the Handbook is current at the time of publication. Updated information to handbooks and references to University policies such as plagiarism and special consideration, among others can be found in the University's website.

Feedback regarding this Handbook is welcome.
Visit <http://www.usyd.edu.au/handbooks/>

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1. Welcome to the Sydney Conservatorium of Music

Message from the Dean

IMAGINATION - INSPIRATION - INNOVATION



The Sydney Conservatorium of Music, affectionately known as the Con, is a place for artists and scholars, a magical and wonderful setting where our talented faculty members, students and visitors engage with the dynamic music and ideas of our time, as well as with the great masters and musical traditions of the past.

Today, the Conservatorium is Australia's premier music educator, a destination for the finest musicians from across Australia and around the world. The strength and heart of the Conservatorium's excellence lies

with our talented faculty and their significant contributions to research, creative activity and outstanding teaching. Among the faculty are award-winning performers and composers, world-class scholars and acclaimed musicians whose high-level contacts in the music world span Europe, the USA and Asia.

Illustrious visiting artists and scholars, including the greatest names in the music world, regularly give lectures and masterclasses at the Conservatorium.

Along with the quality of the faculty, the quality of the students attracted to SCM is the most important and exciting factor in maintaining SCM's outstanding reputation. Excellent candidates in our degree programs have a variety of characteristics: musical, intellectual, personal, and come from a wide variety of backgrounds and preparation. Our scholars collaborate in research to push the boundaries of instruments, composition, repertoire, history and performance. Our students enjoy extensive opportunities to perform, teach and present in cosmopolitan Sydney, nationally and internationally while living in the most vibrant, beautiful and livable city in the world.

In the increasingly global music conversation, the Conservatorium has ensured that its courses remain amongst the finest in the world and more easily enable its graduates to take their place in the international music market; 2008 saw the introduction of nine new internationally benchmarked degrees and diplomas. These include the combined awards -the innovative Bachelor of Music Studies and Graduate Medicine program and the Bachelor of Music Studies and Bachelor of Arts. Conservatorium courses range from undergraduate studies through to the highest levels of music performance, conducting and research doctorates in academic and performance specialisation.

With an outstanding orchestral and ensemble program (featuring jazz, early music, contemporary, symphonic, chamber orchestra, opera, choral, wind symphony and gamelans), the Conservatorium also provides opportunities for students to perform in professional ensembles such as the Australian Brandenburg Orchestra, the Australian Chamber Orchestra, the Australian Opera and Ballet Orchestra and the Sydney Symphony. The opera program provides students the opportunity to observe rehearsals with Opera Australia and to perform three operas a year.

All courses focus on developing students' talents on their exciting journey to become leaders in their fields: the Conservatorium's alumni enjoy exceptional careers worldwide as performers, composers and scholars in the finest musical company.

We offer the largest number of significant music scholarships in Australia providing premium places, in addition to the HECS-HELP free places for performers, composers and scholars. Uniquely, SCM offers key scholarships for students to study abroad as part of their SCM course through numerous exchange opportunities. The state-of-the-art facilities for the study of music are unrivaled.

In 2008 the Conservatorium participated along with nine other premier institutions (Julliard, Yale, Salzburg Mozarteum, Royal Academy of London, Beijing, Shanghai, Seoul etc.) in the Musicatholon in Beijing.

Welcome to the musical dialogue here in Sydney.

Professor Kim Walker

Dean and Principal of the Sydney Conservatorium of Music



Mission of the Sydney Conservatorium of Music

The Sydney Conservatorium of Music is an innovative cultural catalyst inspiring the study, research, creation and performance of music in all its forms to prepare students for artistic performance and scholarship at the highest level of excellence, to foster lifelong commitment to music and culture and to provide enjoyment and enlightenment to all people.

Graduate Attributes

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

SCHOLARSHIP – *an attitude or stance towards knowledge:*

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

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

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

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

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

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

Research and Inquiry

Graduates of the University will be able to develop new knowledge and understanding through the process of research and inquiry.

For example, students will:

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

Information Literacy

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

For example, students will:

- be able to recognise the extent of information needed for professional and informed music performance, composition, teaching and research

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

Personal and Intellectual Autonomy

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

For example, students will:

- be intellectually curious and able to sustain intellectual interest
- be capable of rigorous and independent thinking
- be open to new ideas, methods and ways of thinking
- be able to respond effectively to unfamiliar problems in unfamiliar contexts
- be able to identify processes and strategies to learn and meet new challenges in scholarly work, composition, teaching or performance
- be independent learners who take responsibility for their own learning
- recognise and be able to undertake lifelong learning through reflection, self-evaluation and self-improvement
- have a personal vision and goals, and be able to work towards these in a sustainable way by establishing good work practices in music scholarship, composition, teaching or performance

Ethical, Social and Professional Understanding

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

For example, students will:

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

Communication

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

For example, students will:

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

Degrees at the Conservatorium

Degrees post-2008

These degrees are available to all new students enrolling from 2008 onwards and to any other student who wishes to transfer from a degree they started prior to 2008:

Bachelor of Music (Composition)

BMus(Comp) – *Four years full-time*

Bachelor of Music (Music Education)

BMus(MusEd) – *Four years full-time*

Bachelor of Music (Musicology)

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

Bachelor of Music (Performance)

BMus(Perf) – *Four years full-time*

Bachelor of Music Studies

BMusStudies – *Three years full-time*

Bachelor of Music Studies (Honours)

BMusStudies(Hons) – *One year full-time*

This course may also be taken as part of the following combined degrees on offer

Bachelor of Music Studies/Bachelor of Arts

BMusStudies/BA – *Five years full-time (optional honours year in Music Studies and/or Arts)*

Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery

BMusStudies/MBBS – *Three years full-time followed by four years Graduate Medicine (optional honours year in Music Studies)*

Diploma of Music

DipMus – *Two years full-time*

Advanced Diploma of Opera

AdvDipOp – *Three years full-time*

Degrees pre-2008

These degrees are only on offer to students who commenced their degree prior to 2008:

Bachelor of Music (Composition)

BMus(Comp) – *Four years full-time*

Bachelor of Music (Music Education)

BMus(MusEd) – *Four years full-time*

Bachelor of Music (Musicology)

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

Bachelor of Music (Performance)

BMus(Perf) – *Four years full-time*

Bachelor of Music Studies

BMusStudies – *Three years full-time*

Bachelor of Music Studies (Honours)

BMusStudies(Hons) – *One year full-time*

This course may also be taken as part of the following combined degrees.

Bachelor of Arts/Bachelor of Music Studies

BA/BMusStudies – *Five years full-time (optional honours year in Music Studies and/or Arts)*

Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery

BMusStudies/MBBS – *Three years full-time followed by four years Graduate Medicine (optional honours year in Music Studies)*

Diploma of Music

DipMus – *Two years full-time*

Diploma of Opera

DipOp – *Three years full-time*

Bachelor degrees

Bachelor of Music

The Bachelor of Music is a degree for musically talented students aspiring to a professional career in music. The goals of the program are:

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

Bachelor of Music Studies

This is a flexible course of study without specialisation: students may study in the four key areas of playing music (performance), writing music (composition and music skills), writing about music (historical and cultural studies) and teaching music.

If you enrol in the **Bachelor of Music** or **Bachelor of Music Studies** degrees you can generally choose from subjects common to both courses with the option to transfer at the end of the first year. Both degrees allow for study in other faculties at the University of Sydney if you wish to pick up subjects in non-musical disciplines.

The Conservatorium now offers a fourth year Honours program in the Bachelor of Music Studies and its combined degrees for students who meet the criteria.

Combined degrees

The combined degree **Bachelor of Music Studies/Bachelor of Arts** allows students to acquire musical skills in performance, composition, music education or musicology together with expertise in an arts discipline within a broad humanities context.

The combined **Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery** award course will allow students to combine their demonstrated interests in music and in medicine.

Students in either degree may also choose to apply for the Bachelor of Studies (Honours) award in the fourth year.

Principal Study

If you are enrolled in a **Bachelor of Music** or **Bachelor of Music Studies** degree or the **Diploma of Music** you will need to select a unit of Principal Study based on the performance or academic areas for which you have successfully auditioned and/or been interviewed. If you choose a Principal Study in a performance unit, it will consist of instrumental or vocal lessons as well as Performance Workshop or small group study, giving you plenty of chances to perform. You can choose from a range of brass, early music instruments, keyboard, organ, strings, woodwind, percussion and jazz performance instruments, as well as voice (opera, classical or jazz). You can also choose a Principal Study in composition or musicology.

Diplomas

The **Diploma of Music** is a specialised vocational course that provides training in high-level performance skills and develops artistic and intellectual knowledge that will prepare you for a career as a professional classical or jazz musician.

The **Advanced Diploma of Opera** will teach you to sing with technical proficiency and to perform with a sense of musical style and dramatic interpretation. This is complemented by an awareness of the professional and practical demands of the theatre and its environment. You will also be able to acquire basic piano skills, demonstrate a thorough understanding of musicianship, sing in the major operatic

languages, perform movement and dance sequences and build a character on developed stagecraft skills. You need to be at least 21 years old on 1 March of your first year in the opera course.

Bachelor of Arts (Major in Music)

Arts is a generalist degree with wide career potential. A large number of students undertake specialised research training in a subject and go on to gain an honours degree followed by a higher degree or postgraduate diploma. You can major in music as part of the Bachelor of Arts degree. Duration: 3 years (4 years honours). The Arts Music Unit of the Sydney Conservatorium of Music is located on the main campus of the University of Sydney. Students from all faculties including the Con can study a wide range of subjects including music skills, musicology and ethnomusicology, performance and composition. All classes are held on the main university campus.

First year music courses accommodate a wide range of skills in musical literacy placing significant emphasis on critical listening. It is possible to begin music study without any prior knowledge of notation although literacy as well as aural skills are developed in an appropriate musical language course during the first year. There are no audition requirements for entry to first year units. Successful completion of 12 junior credit points in Music permits access to a wide range of Senior units of study including courses in Musicology (both western and non-western), Composition and Performance. Media and technology courses are also available.

A full Music major and Honours program are available and can be taken as part of a B.A. or combined Arts degree in many faculties of the University (Economics, Education, Engineering, Law, Nursing and Science).

Students should consult the Arts Faculty for further details on admission and degree requirements.

Career pathways

Studying music offers a variety of pathways to a vast array of rewarding careers: composition and/or arrangement; writing about music as a musicologist, journalist or critic; broadcasting and music recording; performance including conducting, as soloist or ensemble player; teaching, from early childhood to secondary; music therapy; arts administration including cultural planning, marketing, and festival or venue management. For further information:

- go to the Careers Good Guide at: <http://jobguide.dest.gov.au/> or
- enquire with the University's Careers Centre: <http://www.careers.usyd.edu.au/>

Concerts at the Conservatorium

Performance opportunities, creation of musical works and an enhanced appreciation of live performance are at the heart of your musical education. The Conservatorium hosts an extensive concert program, giving all the students an opportunity to perform alongside renowned musicians including our talented faculty and visiting performers.

Our concert series, including the popular Lunchbreak concerts and the Sensational Sunday series, is known for its diverse musical repertoire and attracts receptive audiences of music lovers including members of the faculty and the general public. You are encouraged to invite your friends and family to come hear you and your fellow students play.

Booking information

Many events at the Conservatorium are free for Conservatorium and University of Sydney students and faculty. To ensure you receive the best seats in the hall for reserved seating and ticketed events, advanced booking is recommended. You can book in person, over the phone or through our website. Advanced bookings are accepted until 3pm on the last business day prior to the concert. Any remaining seats will be available for sale at the Conservatorium on hour before the concert.

In Person: City Recital Hall Box Office, Angel Place, Sydney. Monday to Friday, 9am to 5pm.

Telephone Bookings: +61 2 8256 2222

Online bookings: www.music.usyd.edu.au

Conservatorium Open Academy

The Sydney Conservatorium of Music's commitment to providing the finest music education training and training for children, young musicians, adults and teachers has a very long and distinguished tradition, commencing in 1916 when the Conservatorium enrolled its first students.

The Open Academy is the Conservatorium's specialist public outreach unit and through its programs, shares the outstanding teaching resources and facilities of the Conservatorium with thousands of students, teachers and professional musicians annually. It researches, creates and delivers the following non-tertiary programs to the wider music community in Sydney and throughout regional NSW:

- K-12 Music Academy for young musicians 5-20 years provides non-tertiary courses including HSC Music Revision Workshops, Vocal School and the Saturday Junior and Senior Schools
- Community Open Program offers short casual programs for adults in general interest and leisure courses, and practical courses in music literacy and instrumental, ensemble or vocal performance
- Professional Development Academy including Summer and Winter Schools and Pedagogy Workshops for Teachers
- Regional Outreach Program including MusicLink for teachers, students and music communities across regional NSW

The Open Academy is also supported by the Minister and Department of Education and Training to deliver these programs.

For information on the Open Academy, please call +61 2 9351 1207/1208/1209 or email con.openacademy@usyd.edu.au or go to the website at: www.music.usyd.edu.au/community.

2. Staff

Faculty

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Pro-Dean (Performance)

Imre Palló

Pro-Dean (Academic)

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Associate Dean (Graduate Studies)

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Hideki Isoda DipMus Indiana USA

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Part-time staff

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Ross Gilbert, BA NEMEd PhD III
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Professor

Anne Boyd AM, BA (Hons) Syd HonDUniv DPhil York

Emeritus Professor

Peter J. Sculthorpe OBE AO, MusBac, HonDMus Melb HonDLitt Tas HonDLitt Sus HonDMus Syd

Professor in Historical Musicology and Senior Research Fellow

Richard Charteris, MA PhD Syd, FAHA FRHistS ATCL

Associate Professor

Winsome Evans BEM OAM, BMus (Hons) LTCL Syd

Lecturers

Charles Fairchild, BA III MA York Tor PhD NY Buffalo
Cecilia Sun, BMus Edith Cowen MMus Eastman AMusA DMA PhD Syd

Brass Unit

Chair/Lecturer

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Lecturers

Andrew Bain (French Horn), BMus Elder GradDip Karlsruhe
Ben Jacks (French Horn)
Scott Kinmont (Trombone), BMus ANU MMus Northwestern
Steve Rosse (Tuba)

Part-time staff

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Bruce Hellmers (Trumpet)
Roslyn Jorgensen (Trombone), BAMus QUT GradDipPerf CSMMPerf Syd
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John Bassett, MDes Sci(Hons) Syd
Nigel Butterley AM, HonDMus Newcastle(NSW)
Roslyn Dunlop, BMus Syd
Bradley Gill, BMus(Hons) Syd
Peter McNamara, MMus Syd
Rosalind Page
Damien Ricketson, BMus PGradCert RoyalConsHague PhD Syd
Paul Stanhope, MMus PhD Syd

Conducting and Opera Production Unit

Chair/Professor in Conducting

Imre Palló

Senior Lecturer

Stephen Mould (Operatic Studies), BMus PhD Royal Academy of Music

Lecturers

Neil McEwan, Cert(Cond) Meistersinger von Nürnberg MMus UNSW PhD
Pierre St Just (Opera Coordinator)

Part-time staff

Henryk Pisarek, MA Warsaw



Early Music Unit

Chair/Lecturer

Neal Peres Da Costa (Early Keyboards), BMus(Hons) *Syd*
DipEarlyMus *Guildhall* MMus *City Uni London* PhD *Leeds*

Part-time staff

Tommie Andersson (Lute), BMus MMus(Perf) *Goteborg*
Kirsten Barry (Baroque Oboe)
Hans-Dieter Michatz (Recorder/Baroque Flute), DipEd BMus(equiv)
Hannover UMDip(Perf) *The Hague*
Marina Phillips (Harpsichord), BMus(Hons) MMus *UWA* PhD *UT*
Daniel Yeadon (Baroque Cello/Viola da Gamba), BSc *Oxf*
PostDipEarlyMusic *Royal College of Music*

Ensemble Studies Unit

Chair/Senior Lecturer

David Miller AM (Piano/Accompaniment), BA(Hons) LMus *Syd*

Lecturer

Jeanell Carrigan (Piano/Accompaniment), BA(Mus) *Künstlerische*
Straatsdiplom *Munich* MMus *QLD DCA* *W'gong*

Associate Lecturers

David Howie (Piano/Accompaniment), BMus GradDipMus(Acc) *Syd*
Clemens Leske (Piano/Accompaniment), BMus *Juilliard*
Natalia Ricci (Piano/Accompaniment), BMus *Cinc* MMus *RNCM*

Jazz Studies Unit

Chair/Senior Lecturer

Craig Scott (Double Bass), MMus *ANU* GradCertHigherEd *Syd*

Lecturers

William Motzing, BMus *Eastm* MMus *Manhattan*
David Theak (Saxophone), MMus(Perf) *Syd*
Phillip Slater (Trumpet), *BCA* *W'gong* MMus *ANU* GradDipInfoMngt
Syd

Part-time staff

Warwick Alder (Trumpet)
Judy Bailey OAM (Piano), *ATCL* *Syd*
Dale Barlow (Saxophone)
Kerrie Biddell (Voice)
Steve Brien (Guitar)
Andrew Dickeson (Drums)
Kevin Hunt (Piano), MMus(Perf) *Syd*
Col Loughnan (Saxophone)
Matt McMahan (Piano), *ADJS* *BA* *Syd*
Mike Nock (Piano) *ONZM*, MMus *ANU*
David Panichi (Trombone)
Ron Philpott (Bass-Electric)
Julie Spithill (Piano Class), *DSCM* *BA(Music)* *BA(Ed)* MMus(MusEd)
Syd

Keyboard Unit

Chair

Paul Rickard-Ford (Pedagogy and Piano), BMus(Hons) *Melb* *PGCAS*
RCM *GCAM* *UTS*

Senior Lecturers

Chih-Yi Chen (Pedagogy and Piano), *BM* *MM* *DM* *Indiana*
Daniel Herscovitch (Piano), *DSCM* *Performer(Hons)* *Syd*
DSCM *Teacher (Hons)* *Reifeprüfung* *Meisterklassendiplom* *Munich*
Stephanie McCallum (Piano), *DSCM* *Performer with Merit* *DSCM*
Teacher *ARCM* *LRAM*
Elizabeth Powell (Piano), *ARCM* *Premier Prix* *ParisConservatoire*
Gerard Willems (Piano), *DSCM* *Performer(Hons)* *DSCM*
Teacher(Hons)

Associate Lecturers

Clemens Leske (Piano/Accompaniment), BMus *Juilliard*
Natalia Ricci (Piano/Accompaniment), BMus *Cinc* MMus *RNCM*

Part-time staff

Lyall Duke (Piano)
Nikolai Evrov (Piano), *DipMus* *Sofia*
Natalia Sheludiakova (Piano), *DipMus(Teach)* *BMus* *Ukraine* *MMus*
Moscow
Phillip Shovk (Piano), *MA* *Moscow*
Joshua Tsai (Piano), *BMus* *JohnsHopkins* *Balt* *LRSM*
Alexandra Vinokurov (Piano), *DipMus* *SCM* *Moscow*
Katie Zhukov (Piano), *BMus(Hon)* *Adel* *MMus* *Juillard* *PhD* *UNSW*

Music Education Unit

Chair/Senior Lecturer

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

Associate Professor

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

Lecturers

Anthony Hood, BMus(Hons) *Syd* *MSc* *DPhil* *York*
James Renwick, *GradDipArts(Res)* *UNSW* *BMus* *Syd*
Michael Webb, *DipMusEd* *Alexander Mackie* *CAE* *BMus* *Syd* *MA* *PhD*
Wesleyan
Jennifer Rowley, *BA* *DipEd* *MEd* *GradDipEd* *PhD* *UNSW*
Sharon Tindall-Ford, *BEd* *SAust* *MEd* *PhD* *UNSW*

Part-time staff

Pauline Beston, *DipMus(Ed)* *BEd* *Newcastle(NSW)* *MMus* *UNSW* *PhD*
Syd
Susan Head, *GradDipEd* *ACU*
Bronwyn Irvine, *BMusEd* *ACKME* *Qld*
Neil McEwan, *Cert(Cond)* *Meistersinger von Nürnberg* *MMus* *UNSW*
PhD *Syd*
Patricia Morton *DipMusEd* *Newcastle* *BME* *MMus* *UNSW*
GradDipCouns & Psych *Syd*
Sandra Nash, *Dalcroze Lic* *Lond* *Dalcroze* *Dip* *Sup* *Geneva* *BMus*
Syd
Suzanne Oyston, *BMusEd* *SydneyCAE* *MMus(Ed)* *Syd*
Damien Ricketson, *BMus* *PGradCert* *RoyalConsHague* *PhD* *Syd*
Gary Watson, *RSA* *Cert* *TEFLA* *MMus* *Syd*
Anne Wisdom, *DipTeach* *UTS* *MMus* *UNSW*

Musicology Unit

Chair/Lecturer

Lewis Cornwell, BMus(Hons) *Syd*

Reader

Richard Toop, BA(Mus) *Hull*

Associate Professor

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

Senior Lecturer

Kathleen Nelson, MMus PhD *Adel*

Lecturers

Alan Maddox *BA(Hons)* *PhD*
Neal Peres Da Costa (Harpsichord), *DipEarlyMus* *Guildhall*
BMus(Hons) *Syd* *MMus* *City Uni London* *PhD* *Leeds*

Part-time staff

Rachel Campbell, *BMus(Hons)* *Syd*
Scott Davie, *BMus* *MMus(Perf)*
Angharad Davis, *BMus(Hons)* *LMusA* *Syd*
Megan Evans, *BMus* *Syd*
Karen Lemon, *DalCert* *DalLic* *CMU* *BMusEd* *BMus(Hons)* *PhD* *Syd*
Stephen Loy, *LMusA* *AMusA* *DipABRSM* *BMus (Hons)* *PhD* *Syd*
Anna Maslowiec, *BMus(Hons)* *PhD* *Syd*
Laura McDonald, *BMus(Hons)* *PGradCert* *Moscow Cons* *LMusA* *Syd*
Peter McNamara, *BMus(Hons)* *MMus* *Syd*
Brett Mullins, *BMus* *Syd*
Jason Noble, *BMus(Hons)* *LMusA* *Syd*
Damien Ricketson, *BMus* *PGradCert* *RoyalConsHague* *PhD* *Syd*

Carl Schmidt, MMus(Perf) *RoyalConsHague* BMus(Hons) DipMus
AIM LMusA AMusA Syd

Organ Studies

Co-ordinator

Philip Swanton DSCM, Dip für alte Musik *Basel*

Percussion Unit

Chair/Lecturer

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

Part-time staff

Steven Machamer, BMus MMus *Juilliard*

Richard Miller

Strings Unit

Chair/Associate Professor

Goetz Richter (Violin), Kuenstl Staatsdiplom *Munich* BA(Hons) PhD
Syd

Associate Professors

Ole Böhn (Violin), AdvDip *Royal Danish* AdvDip *Hörschule Köln*

Reiner Schmidt (Viola), DipMus *Conservatory G.Dima*

Alice Waten (Violin), MA *Moscow Conservatoire*

Senior Lecturers

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

Caroline Henbest (Viola)

Georg Pedersen (Violoncello), Deuxieme Prix *ParisCons*

Lecturers

Maxime Bibeau (Double Bass)

Susan Blake (Violoncello), Solisten Diplom *Basel* DSCM *Syd*

Kees Boersma (Double Bass) DipMus *VCA*

Alex Henery (Double Bass)

Gregory Pikler (Guitar)

Marina Phillips (Violin, Viola), BMus (Hons) MMus *UWA* PhD *UT*

Part-time staff

Raffaele Agostino (Guitar)

Janet Davies (Violin)

Charmian Gadd (Violin)

Jane Hazelwood (Viola)

Mark Ingwersen (Violin), BMus *AIS* GSMD *Lond*

Louise Johnson (Harp), ALCM(Teach) *Syd*

Christopher Kimber (Violin)

Maria Lindsay (Violin), DSCM(Perf) *Syd*

Jemima Littlemore (Violin), BMus *Syd*

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

Anna McDonald (Violin)

Elisabeth Mitchelmore (Violin), SGPML *Stuttgart* GradDip(Perf) *Syd*

Philippa Paige (Violin), BMus(Perf) *Syd* LRAM(Teach) *Lond*

Carl Pini (Violin)

Sun Roh (Violin), BMus *RAM*

Zoltan Szabo (Cello)

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

Thomas Tsai (Cello), PerfDip *Sth Calif* DSCM *Syd*

Emma West (Violin)

Uzi Wiesel (Cello)

Wanda Wilkomirska (Violin), MMus *Budapest*

Jeremy Williams (Viola)

Robin Wilson (Violin)

Daniel Yeadon (Cello)

Peter (Shi-Xiang) Zhang (Violin)

Vocal Studies and Opera Unit

Chair/Senior Lecturer

Maree Ryan (Voice), MMus(AppResMusPerf) DSCM LMusA *Syd*

Associate Professor

Michael Halliwell (Voice), BA (Hons) DipEd *Witw* BA(Hons) *S.Af.* MA
PhD *Natal* DipOp *Lond* OpCtr GradCertHigherEd *Syd*

Lecturers

Rowena Cowley (Voice), BMus DipEd GradDipOp GradDipMus *Griffith*
DMA Manhattan SM

Nicole Dorigo (Italian/French), BA(Hons)(Italian) MPhil(Italian) *Syd*

Barry Ryan (Voice), DipOpArtMusTheatre

Part-time staff

Matthew Barclay (Movement and Stagecraft), GradCert(ArtsEntMgt)
Deakin DipDance *Aust Ballet School*

Phoebe Briggs (Vocal Coach), BMus *Melb* LMus *Syd*

Eun-Jung Byun (Accomp), LMusA BMus(Perf) MPerf *Syd*

Vincent Colagiuri (Vocal Coach), LTCL *Trinity* AMusA BMus *Syd*

Andrew Dalton (Voice)

Anke Frankenhäuser (Movement and Stagecraft), BA(Hons) *Kent*
MDA NIDA

Anke Hoepfner-Ryan (German) MMus(Singing) *Hanns-Eisler Cons,*
Berlin

Kate Johnson OA (Vocal Coach), GradDipDesign *UTS* BMus(Hons)
Syd

Simon Kenway, BMus GradDipOpera *Qld* GradDipOpera *RCM London*
Jennifer Marten-Smith (Vocal Coach)

Rachel McDonald (Acting), BA *W.Aust* DipMusAdvDirecting *WAAPA*

Johanna Puglisi (Dance), BA *W.Syd* AssDipExpressPerfArts *UNSW*

Ingrid Sakurovs (Repetiteur), ADMT BAComm GradDipMus(Rep) *Syd*

Robyn Wells (Voice), BA(Hons) DipEd *Syd*

Stephen Yalouris (Voice), MMus *UNSW* DipOpArtMusTheatre

Woodwind Unit

Chair/Associate Professor

Alexa Still (Flute), BMus *Auck* MMus DMA *SUNY StonyBrook* FTCL
Trinity

Professor

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

Lecturers

Andrew Barnes (Bassoon), PerfDip PerfCert *Indiana* Perfectionnement
Geneva BEc *Macq*

Francesco Celata (Clarinet), BMus *VCA*

Michael Duke (Saxophone), DM MM BMus Perf (Hons) *Indiana*

Ngairé de Korte (Oboe), BMus *VCA* UM *Rotterdam*

James Kortum (Flute), BMus(Hons) *DePaul Uni* MA *Nwecastle(NSW)*

Christina Leonard (Saxophone), MMus *Syd*

Catherine McCorkill (Clarinet), BA(Music) GradDipMus *Canberra*

Alexandre Oguey (Oboe), Konzertreifeiplom Lehrdiplom *Zurich*

Part-time staff

Bridget Bolliger (Flute), DipMus(soloist) *Basel Music Academy*
AssDipMus *Syd*

Roger Brooke (Bassoon)

Geoff Collins (Flute)

John Cran (Bassoon)

Diana Doherty (Oboe)

Deborah de Graaff (Clarinet), BMus *Syd*

Roslyn Dunlop (Clarinet), BMus *Syd*

Jocelyn Fazzone (Flute), MMus *Peabody Conservatory* *Virtuosite*
Conservatoire Geneve LTCL *Trinity* LMusA BMus(Hons) *Syd*

Peter Jenkin (Clarinet), BMus *Adel*

Riley Lee (Shakuhachi), MA PhD *University of Hawaii*

Elizabeth Lim (Clarinet), ASCM BMus (Merit) MMus *Syd*

Conall McClure (Oboe)

Hans-Dieter Michatz (Recorder/Baroque Flute), DipEd BMus(equiv)
Hannover UMDip(Perf) *The Hague*

Sue Newsome (Clarinet), BMus GradDip *Rotterdam*

James Nightingale (Saxophone), MMus *Syd*

Rosamund Plummer (Flute)

Margery Smith (Clarinet/Saxophone), CertPerfCommSkills *Guildhall*

GradCertMusTech *Newcastle(NSW)* DipMusEd *Syd*

Matthew Wilkie (Bassoon)

Honorary Research Associates

William Barton
Hugh de Ferranti, PhD *Syd*
Eric Gross AO, MA MLitt DMus *Aberd FTCL Syd*
Graham Hardie, MMus *Melb PhD Cornell LRAM Syd*
Michael Noone, MA PhD *Camb*
Richard Meale, HonDMus *Syd*
Deborah Priest, LMusA LTCL BMus(Hons) *Syd*
Nicholas Routley, MA MusB *Syd PhD Camb*
Lionel Sawkins, BMus PhD *Lond Diploma Nottingham ARCM LTCL Syd*
Roger Smalley, ARCM *Lond MA Canterbury DMus UWA*

Many of the Conservatorium's teaching staff listed above perform with the Sydney Symphony Orchestra, the Australian Chamber Orchestra, the Australian Opera and Ballet Orchestra, and Opera Australia.

Pacific And Regional Archive for Digital Sources in Endangered Cultures (PARADISEC)

Director/Associate Professor
Linda Barwick, BA PhD *Flin*

Library

Library Manager
Jonathan Wood, BA Hons *Bristol PG Cert Ed NELP London Dip Lib&Info Sci Riverina-Murray IHE*

Deputy Librarian
Claire McCoy, MA *UNSW Dip Lib Riverina-Murray IHE Cert IV AWT UTS*

Library Staff
Marie Chellos, BAppSc(InformationStudies) *UTS LibTech Cert Syd TAFE ALIA*
Bligh Glass, GradDipArtsLib&InfoSc *CSU (Riverina) BA Syd*
Jackie Luke, BA *VUW (NZ) GradDipEd CTC (NZ) GradDipLib&InfoSc CSU (Riverina)*
Wendy Patten, BA *Macq Dip Lib&InfoStudies SIT*
Murray Scott, BSc *UNE GradDipAdulEd Sydney CAE Dip Lib&InfoStudies SIT*
Ludwig Sugiri, BA *Trisakti (Indonesia) GradDipInfoM UTS BMus Studs Syd*
James Taylor, BA Hons *Grad Cert (Journalism) UTS*
Vic Walker

Administration

Faculty Manager
TBC

Executive Assistant to the Dean
Gloria Holland

Academic Affairs Coordinator
Adrienne Sach, BMus *Syd*

Faculty Scholarships Officer
Cathy-Anne Jones

Faculty Support Officers
Martin Carroll
Johnathon Foley
Christina Gorantis

Administrative Assistants
Geoff Kelly
Stephen Yates

Space and Timetable Coordinator
Katherine Rowell, AssocDipLibPrac *SITU BA Syd*

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

Piano Technician
Geoffrey Pollard, Cert(Piano Tuning) *NSWCM*

Facilities Officer
TBC

Technical Officer
Adam Wilson

Human Resources Officer
Helen Cornwell

Student Administration Office

Manager
Cedric Poon, AssocDip (Accounting) *Syd*

Undergraduate Coordinator
Karol Foyle, BA *Syd*

Postgraduate Coordinator
Renee Arena, BSc MCom *UNSW*

Student Administration Officer
Linda Yeung, BBus *UTS*

Student Administration Assistants
Rene Tsiknas
Marianne Uy

Finance Office

Finance Manager
Lynn Greenwood, BA(Hons) *Uxbridge*

Finance Staff
Ross Binfield, HND(Business and Finance) *Farnbrough College of Technology AAT Guilford Technical College*
Henrietta Holden

Communications and Marketing Unit

Manager
Scott Saunders, BCA *W/gong*

International Development Manager
Elaine Chia, BArts *RMIT*

Venue Manager
Jan Marshall

Communication & Marketing Coordinator
Siobhain O'Leary BA (Perf) *UWS GradDipAM UTS*

Operation & Events Coordinator
Peter Loxton

Ensembles and Orchestral Coordinator
Paige Shipway, MM *UTS BMus*

Front of House Manager
Allan Scott-Rogers

Box Office Receptionist
Julian Lockyer

Development Coordinator
Angela Topping

Attendants

Attendant in Charge
Rodney Boatwright

Attendants
Alex Norwich
Gary Wirth
Adam Withers

Conservatorium Open Academy

Rising Star Program Manager
Joy Lee, BMus(Hons) MMus ANU

Community Program Manager
Pierre St Just

Community Program Officers
Gillian Markham
Anthea Parker

3. Guide to the Conservatorium: Enrolment and Academic Information

This chapter provides information about studying at the Conservatorium, and explains some of the rules in simpler language. For example, there are rules governing what's called academic progress, and other rules such as how to apply for special consideration. You can also find out about the Conservatorium's facilities including how to hire a locker, how your email works and how to find support for personal and study issues.

The chapter contains 4 sections:

- Enrolment and Academic Information
- Facilities
- Student Support Services
- Useful contacts and further information

Enrolment and academic information

Please look after your enrolment. Your journey from first year to graduation involves a combination of meeting your academic work requirements and making sure you do your administration correctly. This section will give you information on both of these requirements. If you have any other questions, you have access to several sources of information: Student Administration Office, Student and Staff Support Services and the Conservatorium and University websites.

Some important things to note:

- Check the dates each semester for enrolment, withdrawal and discontinuation.
- Check your pathway through the course so that you enrol in the correct prerequisites and/or corequisites.
- Check you have enrolled in the correct number of credit points in the required areas.
- Please stay in contact. Keep your address (including email) updated, respond when required to written University correspondence and check your University email address regularly.
- If something unforeseen occurs, such as illness or accident, let your teacher, Chair of Unit, Head of School and/or Student Administration know. There are many services to assist you and arrangements can be made in certain circumstances.
- If you are struggling to meet your course requirements for any reason – work, personal issues or family commitments for example – talk to your teacher, Chair of Unit, Student Administration or make an appointment to see a Student Counsellor. All of these people can help you and/or refer you to a number of services that the Conservatorium and the University provide to students.
- If you have any questions about your enrolment, please go to the Student Administration Office at the Conservatorium.

You are responsible for ensuring your enrolment is correct each year and that your progress is in accordance with the Resolutions of the Faculty and the University Senate. While the Conservatorium makes every effort to provide advice and information, the onus is on you to ensure that deadlines and course requirements are met.

There are many University procedures and services (such as Special Consideration and the Counselling Service) to accommodate students who experience personal problems, illness and misadventure. It is important for you to familiarise yourself with the regulations for your chosen course and with the services available at the University.

All students enrolled in the Conservatorium of Music are required to familiarise themselves with the following key policies:

- Special Consideration, available at www.usyd.edu.au/studentcentre/exams/spec_con.shtml
- and Academic Honesty and Misconduct, available at www.usyd.edu.au/senate/policies/Plagiarism.pdf

It is also expected that you will meet the University's code of conduct for students. For more information please read the Academic Board policy (www.usyd.edu.au/ab/policies/Student_code_conduct.pdf) *See also:* Academic honesty and academic misconduct, Student Support Services, Special consideration.

Student Administration Office

The Student Administration Office is the initial point of contact for administrative enquiries. You can obtain information and advice on enrolment and your degree here, as well as accessing various forms relating to your candidature including application for transfer, leave of absence and variations of enrolment.

You can find us on Level 3 (Greenway Building) between 10am and 4pm Monday to Friday.

If you are on Camperdown campus, you can also go to the Student Centre. The Student Centre is located on Level 1 of the Carlaw Building (Building Code F07), Eastern Avenue. The Centre is open 9am to 5pm Monday to Friday.

Student Files and Privacy

All major documentation related to your candidature is attached to your student file held in the Student Administration Office. Privacy legislation applies to student records and is enforced by the University of Sydney. This means we cannot release any of your information to anyone but you or someone you have authorised in writing.

Enrolling

Admission (new students)

All undergraduate applicants are required to lodge an application for admission to a course with the Student Administration Office as well as with the Universities Admission Centre (UAC). International Students must apply to the International Office (www.usyd.edu.au/internationaloffice/)

If you have undertaken any previous tertiary studies you may be eligible for credit or advanced standing. Please contact the Student Administration Office to discuss obtaining approval for previous studies.

Fees for non-award courses

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

Enrolment (new students)

New students should enrol using this handbook as a reference. On enrolment day you choose your units of study for your first year. You should check the requirements for your degree, set out in the course information chapters and in the Resolutions for your degree (in chapter 7) as well as the unit of study tables and listings (chapters 5 and 6). You may also wish to use the course planner at the end of this handbook.



See also: Course planner, Resolutions, Student Administration Office.

Enrolment (continuing students)

Continuing students are required to pre-enrol in October each year. At this time you choose your units of study for the following year. Pre-enrolment should be completed online. Information regarding pre-enrolment is emailed in late September.
See also: MyUni, Student Administration Office.

Enrolment confirmation

All students receive a confirmation of their enrolment at the beginning of the semester. It is your responsibility to ensure that your enrolment is correct. You will receive a confirmation via email and you will also be given your Unikey login which gives you access to your MyUnikey account.

See also: Student Administration Office, MyUni.

Prerequisites/corequisites

If you wish to enrol in a unit of study that has a pre- or corequisite that you do not meet, you are required to obtain the written approval of the coordinator for the unit of study in which you wish to enrol. Student Administration cannot override any pre- or corequisites without academic approval. If you need to have a pre- or corequisite waived, your enrolment variation must be completed at the Student Administration Office. You will not be able to make the changes online.

Student ID card

All students will be issued with a student ID card upon enrolment. New students will obtain their ID card on enrolment day. Continuing students will receive information via mail once they are successfully pre-enrolled. Your ID card will indicate your student ID number and will be used as a library card. You should carry your card at all times during attendance at the Conservatorium. If you need to replace your card because it has been lost or stolen, you will have to pay for a new one. Replacement cards can be obtained at the Student Card Office, Level 2, Fisher Library.

See also: Student Administration Office.

Timetables

The Conservatorium timetable is prepared twice a year. You should check class and rehearsal times at the beginning of each semester. You will be required to attend tutorials when you enrol in some units of study at the Conservatorium. You will be assigned to a tutorial through the timetabling process.

Individual timetables for Semester 1 will be available before the end of February 2009 and for Semester 2 by mid-June 2009. Your timetable is available through MyUni. If you have any clashes on your timetable you need to let the Timetables Unit know. Please see information on how to do this on the Timetabling unit's website:
<http://web.timetable.usyd.edu.au/changingTimetables.jsp>

You can find the Conservatorium dates at the front of this Handbook and you can find more information on timetabling on the Conservatorium's website at:

www.music.usyd.edu.au/CS/courseinfo/timetables.shtml

See also: Conservatorium Calendar, MyUni.

Changing enrolment

Changing your degree

From pre-2008 degrees to post-2008 new degrees

Please see Transition below or in How to use this handbook for information.

Other transfers

If you wish to transfer from one undergraduate degree offered by the Conservatorium to another, you must obtain an application form to transfer. Forms are available from the Student Administration Office

or online. Your application must be received at least two weeks prior to the commencement of the semester. You must meet all admission requirements of the degree to which you wish to transfer. Please note that it is not normally possible to transfer to another Conservatorium degree course in the last semester of an award.

See also: Admission.

Transition

The Conservatorium has revitalised the degree and diploma program on offer from 2008. Students who enrolled in 2007 or earlier may transfer their candidature to a new post-2008 degree or diploma.

The post-2008 degree and diploma programs include standardised six credit point units of study. Students who choose to transfer to the new program will be able to access these new six credit point units of study (as listed in chapters 5 and 6). Any student who chooses to remain in their pre-2008 degree or diploma program will continue to have access to the units of study pre-standardisation as well as selected new units of study (as listed in chapters 9 and 10).

Changing units of study

You can make changes to your enrolment within the timeline specified at the front of this handbook. You can withdraw and add units for a semester until the end of Week 2 of classes. You can withdraw from a unit of study without any penalty until the end of March for Semester 1, and the end of August for Semester 2. Variations to your enrolment can affect your Weighted Average Mark (WAM) and your HECS liability. For example, if you discontinue a unit of study after 31 March, (with the permission of the Head of School), you will receive a Discontinue Not Fail (DNF) grade and be liable for HECS for that unit of study. If you discontinue a unit of study after 31 March without permission, you receive a Discontinue Fail (DF) grade. This will affect your WAM and you will be liable for HECS.

Most variations can be done using the MyUni website. Any other variations can be completed at the Student Administration Office. Your confirmation of enrolment can be used at the Student Administration Office to make variations to your enrolment. No one but you can make or request variations to your enrolment.

See also: Enrolment, Glossary, Important dates, MyUni.

Staying enrolled

Academic honesty and academic misconduct

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

Deliberate breaches of academic honesty constitute academic misconduct.

These breaches may include:

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

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

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

Students with any queries should consult the University's policy – Student Plagiarism: Coursework. This policy can be found at: www.usyd.edu.au/senate/policies/Plagiarism.pdf

In addition, the Conservatorium publishes a guide called "What's Expected: The Conservatorium Guide to Academic Writing and Thinking" which you can find at: www.music.usyd.edu.au/docs/assguide.pdf

How to avoid academic misconduct

You must submit original, non-plagiarised work. In developing original work, you will often draw on the words and ideas of others. It is vitally important that these words and ideas be fully referenced.

If you require assistance with academic writing and referencing skills you are strongly advised to participate in the support programs offered by the Learning Centre in Student Services: +61 2 9351 3853 or email: lc@stuserv.usyd.edu.au
See also: Student Support.

Your address

You can view or update your address details through MyUni. You may record up to three addresses but you must nominate which of these is your preferred correspondence address. You should check for University correspondence regularly.

Alternatively, you can change your address using the Change of Address form, in person at the Student Administration Office or Student Centre on Camperdown campus, or by mail directed to the Student Centre, Level 1, Carslaw Building, F07, The University of Sydney, NSW, 2006. Please make sure you include your name and student identification number.

Change of Address Forms are available at:

- www.usyd.edu.au/studentcentre/forms/changeofaddress.pdf
- from the Student Administration Office
- from the Student Centre on Camperdown Campus.

See also: MyUni.

Appeals

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

Where the Chair of Unit is the subject of complaint, reports should be made to the Head of School. You should contact the Student Administration Office for further avenues for appeal or if you need help with this process.

In cases where you feel you have been harassed or discriminated against, and in cases of professional misconduct, or the failure of a staff member to attend to teaching or supervisory duties, you should first approach the lecturer in charge. However, given the nature of such complaints, this may be difficult. In such situations, you are advised to contact the Student Administration Office for guidance. You should refer to the University Policy on Appeals for further information on the appeals process.

See also: CSA, Grievances, SRC, Student Administration Office.

Attendance

Attendance is essential to the completion of your degree. You should notify your unit of study coordinator if you cannot attend any class. See also: Counselling Service, Leave of absence, Special arrangements, Special consideration.

Leave of absence

A student who is absent for any reason must notify the Student Administration Office, and in the case of a performance activity, the person responsible for that activity. Acceptable reasons for leave of absence include illness, professional activity or family or financial difficulties.

See also: Counselling Service, Special arrangements, Special consideration.

Performance requirements

All students must complete some core performance requirements, including participation in large ensemble. Performance students are required to enrol in Principal Study in their performance area, as well as to participate in large ensemble, Performance Workshop and selected master classes in their unit areas. Information about performance examinations and Performance Workshop follows.

Performance examinations

The Conservatorium requires all public performance examination programs to be approved. Each student must complete an online Application for Recital Examination Program Approval when preparing for their performance examinations, and must submit this **five (5) weeks prior to the examination**.

Please refer to

www.music.usyd.edu.au/CS/courseinfo/recitals.shtml for more information and forms.

Performance Workshop

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

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

Students at Risk

In 2007, the University introduced a new policy and set of procedures. It includes the previous policy on Show Cause as part of a wider program that aims to support students displaying signs of struggle with their academic work well before the Show Cause policy and possible exclusion would arise. Students may struggle with their work for a variety of reasons: academic, financial and/or personal. Support may include information sessions and meeting with an advisor. (These may be mandatory at particular stages of the procedure.)

Each semester the Conservatorium will identify those students who are deemed 'at risk'. You may be identified at risk if you:

- Fail to complete 50% of your semester enrolment
- Fail to complete a core unit
- Fail the same unit of study for the second time

If you are identified as at risk for the **first** time you will be required to complete a Staying On Track survey and attend an information session.

A **second** identification of being at risk will require you to complete a second Staying on Track survey and meet with an academic adviser.

If you are identified as a student at risk for a **third** time you will be required to show good cause for why you failed to meet progression requirements. Failure to show good cause may result in an exclusion for two years.

If you are permitted to continue in your degree after showing good cause and are identified for a **fourth** time as a student at risk you will be automatically excluded for two years.

You have the right to appeal any decision made by the Sydney Conservatorium of Music regarding your status as a student at risk. More information is available at:

www.usyd.edu.au/secretariat/students/riskstudents.shtml

See also: Counselling Service, Enrolment, Student Administration Office.

Special arrangements

The Special Arrangements for Examination and Assessment Policy is designed to support and assist students who are experiencing difficulty in meeting their assessment requirements or in attending examinations due to competing essential community commitments.

If you are having difficulty with the following community commitments you may wish to apply for Special Arrangements:

- Essential religious commitments or essential beliefs;
- Compulsory legal absence (e.g. jury duty, court summons);
- Sporting or cultural commitments, including political and union commitments, where you are representing the University, state or nation;
- Australian Defence Force commitments (including Army Reserve)

Special Arrangements may only be considered in the above circumstances if the commitment falls on the same day as an assessment task or examination. Special Arrangements will not be made if the commitment falls before or after the assessment task or examination.

Please see Student Administration for an application. You must submit the Application for Special Arrangements no later than seven (7) days prior to the due date of the assessment or examination for which you would like to make alternative arrangements.

See also: Counselling Service, Enrolment, Student Administration Office.

Special consideration

The Conservatorium recognises that the work of students may be adversely affected by illness or misadventure which can lead to absence from lectures, inability to perform at a recital, failure to hand in an assignment and/or poor performance in an examination. In such cases, for example, you can discuss the issue with your teacher or Chair of Unit.

In the event of serious illness or misadventure, provision is made for special consideration. If you believe that your performance has been or may be adversely affected by an occurrence of serious illness or misadventure you may request that the Conservatorium grant you special consideration. All such requests must:

- include the completion of a special consideration application form available from the Student Administration Office, www.music.usyd.edu.au/docs/special_consideration_form.pdf or the main Student Centre located in the Carslaw Building at the Camperdown Campus;
- be supplied within *one week* of the occurrence; and
- be accompanied by an appropriate Professional Practitioner's Certificate, such as a doctor's certificate or counsellor's letter, or other relevant documentary evidence apart from your own submission. For guidelines on what constitutes satisfactory documentation, refer to the Special Consideration section at: www.usyd.edu.au/studentcentre/exams/documentation.shtml

The Conservatorium will only compensate for sub-standard performance in assessments that do not reflect your true competence in a unit of study, and will ensure this compensation does not act to the disadvantage of other students. It is important to understand that

non-attendance at an examination, together with submission of any accompanying Professional Practitioner's Certificate or documentary evidence of misadventure, does not guarantee that a deferred assessment will take place.

If you have a serious disability that is likely to affect a high proportion of end-of-semester examinations you are advised to discuss the situation with your Chair of Unit and to contact the Disability Services Office on +61 2 9351 2228.

See also: Counselling Service, Disability Services, Enrolment, Student Administration Office.

Graduation

If you are enrolled in your final year you are strongly encouraged to confirm that the units you have enrolled in will enable you to complete all requirements for the award.

Changes to enrolment to establish potential graduand status must be made by 31 March for Semester 1 and 31 August for Semester 2. You should apply to the Student Administration Office for a graduation check well before the end of March or August.

See also: Student Administration Office.

Other information

Scholarships

Through generous donations and bequests, the Sydney Conservatorium of Music is able to offer many scholarships that are available to all local and international students. There are three main types of scholarships – merit, financial aid and travel. The faculty endeavours to award more than 200 of these scholarships annually. Individual scholarship awards can vary in value between \$800 and \$10,000 annually.

All new students are considered for merit-based scholarships based on their performance at audition or interview. Students do not need to fill out an application form or present a separate scholarship audition. Continuing scholarships can be awarded throughout the students' course (subject to maintaining a high level of achievement in assessment).

To support students with financial assistance, there are many scholarships available. To be considered for these scholarships, you will need to complete an application form. These forms will be available annually from the Conservatorium's Student Administration Office from beginning of November. Application forms can also be downloaded from the SCM website.

As part of the University of Sydney, Sydney Conservatorium of Music students are also eligible for scholarships for new, continuing and international students. Further information about these scholarships can be found at www.usyd.edu.au/fstudent/scholarships.shtml

See also: Student Administration Office.

Student Exchange Opportunities

Both the Conservatorium and the University of Sydney have a range of student exchange programs with universities and music schools. The exchange programs allow you to complete a semester or a year of your degree overseas and have the results credited towards your degree at the University of Sydney. The Conservatorium has special exchange agreements with a number of institutions including the Royal Academy of Music, the Royal College of Music, the Staatliche Hochschule fur Musik, Freiburg, and the Hochschule fur Musik, Detmold. If you wish to apply for an overseas exchange please contact the Study Abroad and Exchange Office on +61 2 9351 3699.

See also: Scholarships, Study Abroad.

3. Guide to the Conservatorium: Facilities

This section is a guide to the facilities available in the Conservatorium building.

Building and Equipment

Attendants

The Attendant team support the learning and teaching activities at the Conservatorium by setting up class rooms, orchestral set-ups, venue and room access and moving instruments and equipment. Any lost property queries should be directed to the attendants.

During semester they are usually on campus between 8.00am and 7.00pm.

You can find them moving around the building in their blue uniforms, or alternatively their office is located to the left of the main entrance on Level 3 in Room 3010. You can also phone them on +61 2 9351 1300.

Health and safety

Health and safety is everyone's responsibility. You have a duty of care not only to yourself, but to other people in the building. Please report any health and safety issues immediately to the Safety Officer or the attendant team (see contact list at the end of this chapter) and complete an Incident Report form **within 24 hours of an incident** – available as a PDF from the University website at: www.usyd.edu.au/risk/docs/forms/incident.pdf

In addition please:

- familiarise yourself with all fire exits
- do not move equipment or instruments without supervision or prior consent from Conservatorium staff
- do not run inside the building
- do not leave unattended items in or around the Conservatorium

Health and security contacts

Safety Officer and First Aid Officer

Andrew Humphries +61 2 9351 1295, a.humphries@usyd.edu.au

First Aid Officers

Conservatorium campus

David Miller +61 2 9351 1260, d.miller@usyd.edu.au

Andrew Humphries +61 2 9351 1295, a.humphries@usyd.edu.au

Peter Loxton +61 2 9351 1260, p.loxton@usyd.edu.au

For **security issues**, please contact security on 9351 1394 or 0416 053 417. You can find more information about health and safety at www.music.usyd.edu.au/staff/facilities/health_safety.shtml

Instrument/Equipment hire

Long-term

The Conservatorium has a limited stock of instruments for loan to enrolled students. Please see your Chair of Unit in the first instance for information on instruments available.

If you wish to hire an instrument you will need to pay a deposit and modest hire fee, and arrange relevant insurance cover. You will be liable for the cost of lost or damaged instruments, as well as incidental items such as strings. Hire agreement forms, including terms and conditions, are available from Student and Staff Support Services (Room 2151).

Short-term

There are a number of instruments and other equipment available for short-term loan, most of which are available from Student and Staff Support Services (Room 2151). Staff will sign instruments in and out. You need to show your student ID and your student ID number will be recorded. All loans are to be returned each day and none of the instruments or other equipment available from the Student and Staff Support Services is to be taken out of the Conservatorium. Under certain circumstances this may be possible with written permission from the Facilities Officer, proof of adequate insurance cover and, if warranted, a hire fee. For other short-term loans please contact the Facilities Officer: +61 2 9351 1295, a.humphries@usyd.edu.au.

Lockers

A limited number of instrument and bag lockers are available in the Conservatorium building. You should complete an application form and present it at Student and Staff Support Services (Room 2151). The charge is \$32.50 per semester or \$60 per year (including GST). In some cases, combination locks will be supplied rather than keys. You need to agree and adhere to the terms and conditions of hire as part of the application. Application forms will be available on the Conservatorium website at:

www.music.usyd.edu.au/CS/index.shtml

Practice facilities

The Conservatorium has a generous supply of acoustically treated practice rooms (approximately 70) for enrolled students only. These rooms are located:

- on Level 1 in the inner corridor at the rear of the building and near the Percussion studios (percussion only)
- on Levels 2 and 3 in the corridors around the recital halls
- in the front turrets of Level 4 in the Greenway building

Enrolled students may use these facilities at any time when the building is open without booking and are encouraged to use the rooms as much as possible.

The efficient management and sharing of this resource requires that students using practice facilities adhere to the following code of conduct:

- Students must carry their current student card with them at all times and show that card to Conservatorium or security staff on request.
- Students may practice for as long as they wish unless another student requires the room in which case they must vacate it on the hour. In periods of heavy use, if no practice rooms are available, students may knock on the door of any practice room on the hour and politely request that it be vacated. The student occupying the room at that time should vacate it promptly. Students who have vacated one room in this way may relocate to another room either when one becomes available or by using this principle.
- Practice rooms cannot be held by leaving instruments in the rooms, nor can they be used as storage facilities.
- Practice rooms equipped with pianos are to be used only by pianists.
- Practice rooms are to be used for practice only. Students may not take food or drink into practice rooms.
- Under no circumstances should practice rooms be used for private teaching. Students who teach in practice rooms may have their rights to practise in the Conservatorium rooms revoked.
- Music stands must be returned to their original location at the conclusion of any group rehearsal.



- Keyboard students requiring the use of a grand piano may request special access to teaching studios at Student and Staff Support Services (Room 2151). Double bass, harp and harpsichord students may also book studios for practice. In all other cases, teaching studios should not be used for student practice.
- Please look after the practice rooms for present and future students.
- It is important for you to take responsibility for your property as the Conservatorium cannot accept liability for broken, missing or stolen items. The building is open to the general public and the security of your property cannot be guaranteed.
See also: Student & Staff Support Services

Room bookings

Ensemble room bookings can be made up to 2 weeks in advance or, at the minimum, 24 hours before. You can make a room booking with the Space and Timetabling Coordinator (Room 2137). Please bring your student card as we cannot accept room bookings by email or phone.

Please note students cannot book large venues such as the Recital Halls, the Music Workshop or Verbrugghen Hall.

IT and Communications

Email accounts

The University's Information and Communications Technology portfolio (ICT) provides all students with an email account free of charge. At the beginning of each academic year ICT will allocate you an email account, details of which will be printed on your Confirmation of Enrolment. If you do not have a computer of your own, you can access your email through any Web browser. This basic email access, convenient for use in computer laboratories, can be used from any Web browser and can be accessed at: www-mail.usyd.edu.au/

If you have your own computer, you will be able to choose from a number of different ways for reading your email. For more information please see:

<http://itassist.usyd.edu.au/student/services/email/index.shtml>

See also: MyUni, Unikey.

Conservatorium Mailing Lists

All students will be included on the Conservatorium's mailing lists relevant to students. Please remember to check your email.

Music Technology

The Conservatorium Music Technology area provides information technology (IT), audio-visual (AV) and music technology resources and support for students and staff to assist with their learning/teaching and research needs. Located on Level 1 of the Conservatorium building, underneath the Library, the Music Technology area includes:

- four Apple computer labs
- recording and production studios
- a range of specialist music software and hardware for use by students studying a variety of subjects including composition, music education, performance and sound recording.

Other general IT resources also available include Internet access, word processing and printing facilities. These facilities are also available in the Library.

More information on these and other Music Technology services can be found on the noticeboards in the Music Technology area, or by contacting the Music Technology support staff at constudentit@usyd.edu.au or in the Technical Support Office (Room 1027).

See also: Email, Library, MyUni.

MyUni

MyUni is the University of Sydney's student Web portal which enables all students at the University to access a broad range of services such as the Library, student support services and student self-administration. These services are common to all University students. You will need a UniKey account to login. MyUni can be found at: <http://myuni.usyd.edu.au/>

For Conservatorium-specific services you need to visit the current student section of the Conservatorium website: www.music.usyd.edu.au/CS/index.shtml

See also: Email, Enrolment, Timetable, Website.

UniKey account

The University provides a number of electronic facilities to all University of Sydney students. The account you use to access them is called your UniKey account. Most systems which are only available to University of Sydney students, such as MyUni, will ask you for this login to confirm that you are a student here. Your UniKey account is generally created after your enrolment is processed and is included on most students' confirmation of enrolment letter. It is usually a four alpha followed by four digit login name.

See also: Email, MyUni.

Conservatorium Library

Library hours during semester are generally:

Monday to Thursday from 8am to 8pm

Friday from 8am to 6pm, and

Saturday from 10am to 5pm.

Variations will appear on noticeboards and the Conservatorium webpage.

Students can borrow from all University of Sydney libraries. You can request items from other libraries to be made available for pick-up at the Conservatorium Library by using the inter-library loans interface. You can also place holds on material currently on loan.

The library also provides a range of facilities and training including photocopying and printing, video-viewing, audio and seminar rooms and a comprehensive Information Literacy Program that trains students to use databases, e-journals, Internet searching and document delivery facilities. The Library also runs Library tours at the beginning of each semester.

The Library can be found on Level 2 of the Conservatorium.

Phone: +61 2 9351 1317

Fax: +61 2 9351 1372

Email: conlibrary@usyd.edu.au

See also: Library in General University information.

3. Guide to the Conservatorium: Student support services

This section provides information on the wide range of support services available to Conservatorium students. You can access support and advice through the first year mentoring program, year advisors, the Student Counsellor, the Student Disability Liaison Officer and the Sexual Harassment Officer. A contact list is provided below. Support for learning and teaching is provided by the Student and Staff Support Office (see below for details of services provided to students).

Conservatorium students can also make use of the general services and assistance provided by the University such as:

- Accommodation Service
- Careers Centre
- Casual Employment Service
- Koori Centre
- Learning Centre
- University Health Service

See the section on General University Information at the end of this handbook. You can find more information about the types of support offered by visiting the Student Services website at www.usyd.edu.au/stuser/v

Support for international students is available through the International Student Services Unit (ISSU). The ISSU provides an integrated counselling and welfare service to international students and helps students cope with the challenges of living and studying in an unfamiliar culture. It is also a resource centre for students and their families. You can find more information by visiting the ISSU website at www.usyd.edu.au/stuser/v/issu/

Student support contacts at the Conservatorium

Student Counsellor

Phone: +61 2 9351 2228 for appointments

Sexual Harassment Officer

Dr Diane Collins

Email: diane.collins@usyd.edu.au

Phone: +61 2 9351 1327

Faculty Student Disability Liaison Officer

Cathy-Anne Jones

Email: cathy.jones@usyd.edu.au

Phone: +61 2 9351 1377

First Year Advisor/First Year Mentoring Program Coordinator

Dr Diane Collins

Email: diane.collins@usyd.edu.au

Phone: +61 2 9351 1327

Second Year Advisor

Lewis Cornwell

Email: l.cornwell@usyd.edu.au

Phone: +61 2 9351 1275

Third Year Advisor

Alan Maddox

Email: a.maddox@usyd.edu.au

Phone: +61 2 9351 1289

Fourth Year Advisor

Dr Neal Peres Da Costa

Email: n.peresdacosta@usyd.edu.au

Phone: +61 2 9351 1273

Graduate Student Advisor

Dr Peter Dunbar-Hall

Email: p.dunbar-hall@usyd.edu.au

Phone: +61 2 9351 1334

International Student Advisor (Teaching)

Dr Kathleen Nelson

Email: k.nelson@usyd.edu.au

Phone: +61 2 9351 1272

International Student Advice (Administration)

Student Administration Office

Email: coninfo@usyd.edu.au

Phone: +61 2 9351 1216

Student and Staff Support Services

This office (formerly the Student Support Office) provides many useful services such as:

- information on how to contact staff
- incident report forms and first aid kit location
- lodgement of building and piano faults
- assignment cover sheets
- return and submission of student assignments
- performance workshop forms
- harpsichord request forms
- equipment and instrument hire including audio equipment hire, short term hire of musical instruments and application forms for long term hire of musical instruments
- issue of lockers
- swipe card access forms (for jazz, double bass and postgraduate students only)
- harpsichord and harp room bookings
- piano teaching studios bookings by keyboard students

Student and Staff Support Services are located in Room 2151 on Level 2 of the Conservatorium. You can contact them on +61 2 9351 1222/1327/1378 or at syates@usyd.edu.au

Counselling Service

Counsellors can help you to deal effectively with various situations and crises that you may encounter at this stage of your life, as you progress through university. For example, they can help you:

- manage stress
- manage performance anxiety
- determine priorities, and make decisions
- clarify course choices and options including discontinuing your studies
- work through 'transition to university' issues
- express painful feelings associated with work-related, personal or social concerns, e.g. self-esteem, sexual issues
- deal with unwanted behaviours, e.g. substance abuse, eating disorders
- understand and deal with major mental health concerns, e.g. depression, anxieties, suicidal thoughts, panic attacks
- deal with relationship issues
- deal with a traumatic experience and its consequences
- deal with grief/bereavement issues
- in appropriate circumstances, by providing documentation for Special Consideration



This service is FREE and CONFIDENTIAL. If you are having any trouble at all, please make an appointment.

A counsellor from the Counselling Service visits the Conservatorium about once per fortnight during semester time. To make an appointment call the Counselling Service on +61 2 9351 2228. If you need to see a counsellor more urgently, please make an appointment to see a counsellor on Camperdown campus. The Counselling Service is located on Level 7 of the Education Building A35 (beside Manning House).

The Counselling Service on Camperdown campus also provides workshops on issues that many students face such as time management and performance anxiety. You can find information on some of these issues as well as the services they provide by visiting their website at:

www.usyd.edu.au/stuserv/welfare/counselling.shtml

If you are an international student, please see the information included on the International Student Support Office in the General University Information section at the back of this handbook.

See also: Grievances, ISSU, Learning Assistance Centre, Special consideration.

Financial assistance

The University of Sydney can provide some funds to assist students who experience financial difficulties. This assistance is for help in emergencies and to supplement other income. It is not intended to provide ongoing income support or payment of fees.

Financial Assistance is available for any student enrolled at the University of Sydney who is making satisfactory progress and who is experiencing genuine financial hardship. Non-degree students are not eligible.

See also: Casual Employment Service in General University Information, Scholarships.

Conservatorium Student Support Network: the Mentoring Program

The Mentoring Program is a recent initiative of Conservatorium staff and students. The program aims to assist new students with the transition from secondary to tertiary study. Through the program new students are helped to:

- meet other students
- gain familiarity with the building
- access useful information
- build networks of support; and
- make the most of the Conservatorium community

The program works by assigning every first year student (or 'mentee') to a senior student (or 'mentor'). Each student is also placed in a small group with other first year students who share the same mentor. All the mentors volunteer to work in the program. Student mentors are not trained to deal with serious personal or academic issues but they are supportive and encouraging, and often provide the most immediate means of learning about Camperdown campus services as well as life at the Conservatorium.

The program is coordinated by Dr Diane Collins. You can contact her on: +61 2 9351 1327, diane.collins@usyd.edu.au

The mentoring website is available at www.music.usyd.edu.au/CS/services/mentoring.shtml

Students with disabilities

If you have a disability you should contact Disability Services to familiarise yourself with the services and support you are eligible to receive.

Disability Services can arrange services such as:

- access to buildings
- provision of notetaking in lectures
- loan of equipment
- letters of support to lecturers
- information on parking permits
- special exam conditions

The Disability Services staff work closely with others in the administration and academic departments of the University to make sure that arrangements relating to teaching and assessment are made for students with disabilities.

The Conservatorium's Disability Liaison Officer is Cathy-Anne Jones (see the list of student support contacts on the previous page) or you can call the Disability Services office directly on +61 2 9351 2228. You can find further information on the Disability Services website at: www.usyd.edu.au/stuserv/disability/

Student organisations

Student organisations are an important part of university life. Being involved in non-academic interests at university helps you to develop a network of friends and to broaden your outlook and skills. These organisations also provide a range of support and advocacy services.

Conservatorium Students' Association (CSA)

The Conservatorium Students' Association (CSA) represents the student body. Its aim is to promote student morale and to encourage communication amongst students and between students and staff. It also acts as a liaison organisation between Conservatorium students and the University of Sydney student organisations.

The CSA Annual General Meeting is held in September or October each year when office bearers, year and course representatives are elected. The CSA offices are located on Level 4 and can be reached on +61 2 9351 1291. This position is provided courtesy of the Students' Representative Council (SRC).

Other student organisations

The University of Sydney Union offers many welfare, social and cultural services to all students. It provides catering facilities around the University, coordinates recreational activities and funds clubs and societies. The Union also provides welfare services such as a resting room and lockers for students with disabilities on main campus.

The Students' Representative Council (SRC) represents undergraduate students at the University. The SRC has Welfare and Education Officers to provide advice and assistance with Austudy, social security, harassment and discrimination, tenancy, course problems, grievance procedures, assessment and many other matters. There are also free legal advice and interest-free loans.

SU Sport provides an extensive range of sporting and recreation services including many sporting clubs you can join.

You can find more information and contact details for these organisations in the General University information at the back of this Handbook.

3. Guide to the Conservatorium: Useful contacts and further information

Contact list

Administration and services				
Student Administration Office		+61 2 9351 1216	coninfo@usyd.edu.au	Level 3 Room 3013
Student and Staff Support Services		+61 2 9351 1237	s.yates@usyd.edu.au	Level 2 Room 2151
Space and Timetabling Coordinator	Katherine Rowell	+61 2 9351 1254	krowell@usyd.edu.au	Level 2 Room 2137 Office hours: 10am-1pm
Library		+61 2 9351 1317	conlibrary@usyd.edu.au	Level 2
Box Office		+61 2 8256 2222	www.music.usyd.edu.au	City Recital Hall, Angel Place, Sydney (bookings only, performances at the Conservatorium)
Attendants' Office		+61 2 9351 1300	conattendants@usyd.edu.au	Level 3 Room 3010
Facilities Office		+61 2 9351 1295		Level 2 Room 2126
Security		+61 2 9351 1394 or 0416 053 417	scmsecurity@shfa.nsw.gov.au	Level 3 Room 3005

Academic and Performance units				
Arts and Cultural Inquiry				
<i>Chair</i>	Diane Collins	+61 2 9351 1327	diane.collins@usyd.edu.au	Level 2
Arts Music				
<i>Chair</i>	Matthew Hindson	+61 2 9351 2889	m.hindson@usyd.edu.au	Seymour Centre
Brass				
<i>Chair</i>	Andrew Evans	+61 2 9351 1247	a.evans@usyd.edu.au	Level 2
Composition and Music Technology				
<i>Chair</i>	Michael Smetanin	+61 2 9351 1321	smetanin@usyd.edu.au	Level 1
Conducting and Opera Production				
<i>Chair</i>	Imre Palló	+61 2 9351 1294	i.pallo@usyd.edu.au	Level 2
Early Music Studies				
<i>Chair</i>	Neal Peres Da Costa	+61 2 9351 1260	n.peresdacosta@usyd.edu.au	Level 2
Ensemble Studies				
<i>Chair</i>	David Miller	+61 2 9351 1260	d.miller@usyd.edu.au	Level 2
Jazz Studies				
<i>Chair</i>	Craig Scott	+61 2 9351 1267	cbscott@usyd.edu.au	Level 1
Keyboard				
<i>Chair</i>	Paul Rickard-Ford	+61 2 9351 1405	p.rickard-ford@usyd.edu.au	Level 2
Music Education				
<i>Chair</i>	Kathryn Marsh	+61 2 9351 1333	kmarsh@usyd.edu.au	Level 2
Musicology				
<i>Chair</i>	Lewis Cornwell	+61 2 9351 1275	l.cornwell@usyd.edu.au	Level 2
Organ Studies				
<i>Coordinator</i>	Philip Swanton	+61 2 9351 1235	p.swanton@usyd.edu.au	Level 2
Percussion				
<i>Chair</i>	Daryl Pratt	+61 2 9351 1340	d.pratt@usyd.edu.au	Level 1
Strings				
<i>Chair</i>	Goetz Richter	+61 2 9351 1293	grichter@usyd.edu.au	Level 2
Vocal and Opera Studies				
<i>Chair</i>	Maree Ryan	+61 2 9351 1259	m.ryan@usyd.edu.au	Level 4
Woodwind				
<i>Chair</i>	Alexa Still	+61 2 9351 1266	a.still@usyd.edu.au	Level 1



Further information

Noticeboards

An official Conservatorium noticeboard with information relevant to enrolled students is located in the corridor outside the Student Administration Office. Additional noticeboards containing information about ensemble activities, Performance Workshop, health and safety and music technology can be found at the rear of the building on Level 1 and Level 2. All students are advised to check the noticeboards regularly for announcements.

A noticeboard on Level 1 is dedicated solely to notices for gigs and classifieds: please do not place these notices on any other noticeboards or surfaces in the Conservatorium.

Website

The Conservatorium website, www.music.usyd.edu.au, provides information for students and staff specifically relating to the Conservatorium resources, facilities, policies, courses and staff.

Students are encouraged to visit the website regularly as information relating to their studies is consistently updated. For example, information on performance examinations is updated every semester, and information on new scholarships is updated as they are established.

The Conservatorium website is also designed to give an overview of Conservatorium events and concerts that will enrich your experience here as a student.

In addition, you can access MyUni services such as email and self-administration through the Conservatorium website at: <http://www.music.usyd.edu.au/CS/index.shtml>

See also: Email, Enrolment, Timetable.

4. Course information for Undergraduate Degrees: post-2008

The award descriptions in the first part of this chapter are intended to introduce the aims, content and structure of each undergraduate award. Senate and Faculty Resolutions which govern these awards can be found in Chapter 7 of this handbook.

Bachelor of Music (BMus)

The Bachelor of Music is a four-year degree for musically talented students who aspire to a professional career in music. The course is structured to allow students to achieve a high standard in their area of specialisation, to undertake core studies central to their development as professional musicians, and to pursue other studies in an area of their choice, either within their area of specialisation, in another area of musical study at the Sydney Conservatorium of Music or in another faculty of the University of Sydney.

The program supports the development of professional musicians through acquisition of an integrated body of knowledge, skills and attitudes. While students are required to specialise in their Principal Study area and to reach levels of excellence demanded by the music profession, graduates need to be prepared for a diverse range of career opportunities, including careers as performing soloists, chamber musicians and orchestral/ensemble players, as well as music educators, creators, researchers and writers.

The goals of the Bachelor of Music are:

- to develop musicianship whether it be in the area of performance, musicology, composition or music education;
- to develop students' ability to see themselves, their musical art and their educational activity in a wide cultural perspective; and
- to develop generic attributes and skills expected of University of Sydney graduates.

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

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

- have gained a Universities Admission Index (UAI) at the Higher School Certificate or equivalent, including two units of English and a minimum of 2 units of Music for the HSC examination (or equivalent).
- undertake a written Music Skills test or Jazz Aptitude Test, and
- undertake a practical audition or interview or submit work according to the proposed specialisation as set out below:

(a) **BMus (Performance)** [including Jazz Studies] – a practical audition in the nominated instrument or voice.

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

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

(d) **BMus (Music Education)** – a practical audition in the nominated instrument or voice for Principal Study, or submission and/or further interview for composition or musicology

Course structure

The course is structured to allow students to:

- achieve a high standard in their area of specialisation;
- undertake core musical studies central to the development of the professional musician; and
- pursue other studies in an area of their choice, either within their area of specialisation, in another area of musical study at the Conservatorium or in another faculty of the University of Sydney.

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

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

The course requires the successful completion of 192 credit points over four years of full-time study.

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

Bachelor of Music – Honours

Honours is begun in the different specialisations as follows:

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

Eligibility for admission to honours

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

(a) **BMus (Performance)**

Distinction in Principal Study 4 and 6, a Credit average in years two and three of the program, successful completion of 144 credit points of study including the prerequisites for Principal Study 7 (Honours).

(b) **BMus (Composition)**

Distinction in Principal Study Composition 4 and a Credit average in all other units in the second year of the program and successful completion of the prerequisites for Composition 5 (Honours).

(c) **BMus (Music Education)**

Distinction average in Music Education and Education units of study, a credit average in all other units in the second year of the program, and have a proven capacity to write extended essays of quality; the number of honours students in any one-year group in the BMus (Music Education) will not normally exceed 25 per cent of the total numbers of that year group.

(d) **BMus (Musicology)**

Distinction in Musicology 3 and 4 and a credit average in all other units in the second year of the program.

Honours enrolment requirements

Honours candidates complete a research project in their area of specialisation. To qualify for an honours degree, candidates must



complete the requirements for the pass degree and additional requirements according to their specialisation as set out in the Faculty Resolutions and below:

(a) **BMus (Performance)**

Enrolment in Principal Study (Honours) 7 in place of Principal Study 7/Principal Study 7 (Advanced) and Principal Study (Honours) 8 in place of Principal Study 8/Principal Study 8 (Advanced) and successful completion of those units of study.

(b) **BMus (Composition)**

Enrolment in Composition 5 - 8 (Honours) in place of Composition 5 - 8, and successful completion of those units of study.

(c) **BMus (Music Education)**

Enrolment in Honours: Research in Music Education 1 and 2, and Honours Project in Music Education, and successful completion of those units of study.

(d) **BMus (Musicology)**

Enrolment in Musicology 5-8 (Honours) in place of Musicology 5-8 and successful completion those units of study.

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

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

- generally by no later than the end of the second week of May (for enrolment in second semester).

Honours mark and class

The honours mark that determines the class of honours awarded by the University of Sydney is determined from the results in Honours specific units and the HWAM (Honours Weighted Average Mark)

HWAM

The HWAM is calculated by the Faculty from results in all 3000 and 4000 level units of study attempted for the degree. Please refer to the Faculty resolutions in Chapter 7 for more detail.

Honours class	Honours mark
First Class	HWAM 80–100
Second Class/Division 1	HWAM 75–79
Second Class/Division 2	HWAM 70–74
Third Class	HWAM 65–69
Honours not awarded	50–64
Fail	Below 50

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

Bachelor of Music (Performance)

As the focus is the development of performance skills, Performance specialists must take a vocal or instrumental Principal Study through 8 semesters. In senior semesters, performance specialists also take Principal Study (Advanced). Performance specialists in jazz take Jazz Performance as their Principal Study. Principal Study is taken together with Chamber Music or Jazz Ensemble (for Jazz students), Orchestral Studies (for those playing an orchestral instrument) and other performance-related studies. In addition, students take core studies in aural perception and harmony and analysis (jazz music skills for Jazz students), music history, pedagogy, and historical and cultural studies. Principal study is available in the following areas:

- Brass: french horn, trombone, trumpet, tuba
- Early Music: baroque flute, harpsichord, lute, recorder, viola da gamba
- Jazz Performance: in areas of bass, brass, drums, guitar, piano, vibraphone, voice, woodwind
- Keyboard: piano and accompaniment

- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, viola, violin
- Voice (classical)
- Woodwind: bassoon, clarinet, flute, oboe, saxophone.

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 4.1. Units of study in each area are listed in Tables 4.22 to 4.28 at the end of this chapter.

Typical enrolment pattern

Tables 4.2 to 4.5 show typical enrolment patterns with the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 4.1 Core Requirements for BMus(Perf)

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	108	Principal Study 8 (Advanced) in instrument or voice or Principal Study 8 (Honours); Jazz Ensemble 8 (for students taking a Principal Study in Jazz Performance only) or Chamber Music 4.	All students of orchestral instruments take Orchestral Studies in each semester and must reach a minimum standard of Orchestral Studies 8. Students specialising in Early Music Performance should take Continuo 1 - 4 instead of Chamber Music 1 - 4.
Music Skills	24	Jazz Music Skills 4 (for students taking a Principal Study in Jazz Performance only) or Harmony and Analysis 4 and Aural Perception 4.	Where students satisfy the minimum level of achievement without taking 24 credit points, they may make up these credit points in any music skills or Composition units of study.
Studies in the History and Analysis of Music*	18	Should include at least 12 credit points in Foundation Units. Jazz students should take at least 18 credit points of Jazz History Foundation Units.	
Teaching Music (Music Education/Pedagogy)	3		Can be taken in studio pedagogy or music education units of study
Historical and Cultural Studies	6		
	159		A further 33 credit points to be taken in areas of the student's choice.

* Foundation and Advanced units of study in the History and Analysis of Music are listed in Table 4.26 at the end of this chapter.

Table 4.2: Typical enrolment pattern – Bachelor of Music (Perf), Orchestral Instruments

Semester 1	Semester 2	Semester 3	Semester 4
Principal Study 1	6	Principal Study 2	6
Aural Perception 1	3	Aural Perception 2	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3
Orchestral Studies 1	6	Orchestral Studies 2	6
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3
Teaching Music/Pedagogy	3	Musical Worlds of Today or Music in the Classical and Romantic Eras	6
	24	Music in the Modern Times or Music from the Middle Ages to the Baroque	6
		Music Technology or Free Choice	3
			24

Semester 5	Semester 6	Semester 7	Semester 8
Principal Study 5	6	Principal Study 6	6
Orchestral Studies 5	6	Principal Study 7 (Adv)	6
Free choice or Unit specific class	3	Orchestral Studies 7	6
Chamber Music 1	3	Chamber Music 2	3
Studies in the Analysis and History of Music	6	Chamber Music 3	3
	Recital Preparation or Free Choice	Free Choice	3
	Free Choice		3
			24
	24		24

Table 4.3: Typical enrolment pattern – Bachelor of Music (Perf), Voice

Semester 1	Semester 2	Semester 3	Semester 4
Voice 1	6 Voice 2	6 Voice 3	6 Voice 4
Aural Perception 1	3 Aural Perception 2	3 Aural Perception 3	3 Aural Perception 4
Harmony and Analysis 1	3 Harmony and Analysis 2	3 Harmony and Analysis 3	3 Harmony and Analysis 4
Diction 1	3 Diction 2	3 Diction 3	3 Diction 4
Historical and Cultural Studies 1	3 Historical and Cultural Studies 2	3 Vocal Performance Class 1	3 Vocal Performance Class 2
Musical Worlds of Today or Music in the Classical and Romantic Eras	6 Music in the Modern Times or Music from the Middle Ages to the Baroque	6 Studies in History and Analysis of Music	3 Studies in History and Analysis of Music
		Ensemble or Choir	3 Ensemble or Choir
	24	24	24

Semester 5	Semester 6	Semester 7	Semester 8
Voice 5	6 Voice 6	6 Voice 7	6 Voice 8
Voice 5 (Adv)	6 Voice 6 (Adv)	6 Voice 7 (Adv)	6 Voice 8 (Adv)
Diction 5	3 Diction 6	3 Diction 7	3 Diction 8
Chamber Music 1	3 Chamber Music 2	3 Chamber Music 3	3 Chamber Music 4
Teaching Music/Pedagogy	3 Recital Preparation or Free Choice	3 Free Choice	3 Recital Preparation or Free Choice
Music Technology or Free Choice	3 Ensemble/Choir or Free Choice	3 Ensemble/Choir or Free Choice	3 Ensemble/Choir or Free Choice
	24	24	24

Table 4.4.1: Typical enrolment pattern – Bachelor of Music (Perf), non-orchestral brass, string and woodwind instruments

Semester 1	Semester 2	Semester 3	Semester 4
Principal Study 1	6 Principal Study 2	6 Principal Study 3	6 Principal Study 4
Aural Perception 1	3 Aural Perception 2	3 Aural Perception 3	3 Aural Perception 4
Harmony and Analysis 1	3 Harmony and Analysis 2	3 Harmony and Analysis 3	3 Harmony and Analysis 4
Ensemble	3 Ensemble	3 Ensemble	3 Ensemble
Historical and Cultural Studies 1	3 Historical and Cultural Studies 2	3 Teaching Music/Pedagogy	3 Music Technology or Free Choice
Musical Worlds of Today or Music in the Classical and Romantic Eras	6 Music in the Modern Times or Music from the Middle Ages to the Baroque	6 Free Choice	6 Studies in History and Analysis of Music
	24	24	24

Semester 5	Semester 6	Semester 7	Semester 8
Principal Study 5	6 Principal Study 6	6 Principal Study 7	6 Principal Study 8
Principal Study 5 (Adv)	6 Principal Study 6 (Adv)	6 Principal Study 7 (Adv)	6 Principal Study 8 (Adv)
Ensemble	3 Ensemble	3 Ensemble	3 Ensemble
Chamber Music 1	3 Chamber Music 2	3 Chamber Music 3	3 Chamber Music 4
Free Choice	6 Recital Preparation and Free Choice	6 Free Choice	6 Recital Preparation and Free Choice
	24	24	24

Table 4.4.2: Typical enrolment pattern – Bachelor of Music (Perf), piano, accompaniment, organ and harpsichord

Semester 1	Semester 2	Semester 3	Semester 4
Principal Study 1	6 Principal Study 2	6 Principal Study 3	6 Principal Study 4
Aural Perception 1	3 Aural Perception 2	3 Aural Perception 3	3 Aural Perception 4
Harmony and Analysis 1	3 Harmony and Analysis 2	3 Harmony and Analysis 3	3 Harmony and Analysis 4
Accompaniment 1 or Ensemble	3 Accompaniment 2 or Ensemble	3 Accompaniment 3 or Ensemble	3 Accompaniment 4 or Ensemble
Historical and Cultural Studies 1	3 Historical and Cultural Studies 2	3 Teaching Music/Pedagogy	3 Music Technology or Free Choice
Musical Worlds of Today or Music in the Classical and Romantic Eras	6 Music in the Modern Times or Music from the Middle Ages to the Baroque	6 Free Choice	6 Studies in History and Analysis of Music
	24	24	24

Semester 5	Semester 6	Semester 7	Semester 8
Principal Study 5	6 Principal Study 6	6 Principal Study 7	6 Principal Study 8
Principal Study 5 (Adv)	6 Principal Study 6 (Adv)	6 Principal Study 7 (Adv)	6 Principal Study 8 (Adv)
Studio Rehearsal 1/Ensemble	3 Studio Rehearsal 2/Ensemble	3 Studio Rehearsal 3/Ensemble	3 Studio Rehearsal 4/Ensemble
Chamber Music 1 or Continuo 1	3 Chamber Music 2 or Continuo 2	3 Chamber Music 3 or Continuo 3	3 Chamber Music 4 or Continuo 4
* Elective Performance Study 1 or Free Choice	6 * Elective Performance Study 2 or Free Choice	6 * Music Project 1 or Free Choice	6 * Music Project 2 or Free Choice
	24	24	24

* Department permission required

Table 4.5: Typical enrolment pattern – Bachelor of Music (Perf), Jazz Studies

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance 1	6	Jazz Performance 2	6	Jazz Performance 3	6	Jazz Performance 4	6
Jazz Music Skills 1	6	Jazz Music Skills 2	6	Jazz Music Skills 3	6	Jazz Music Skills 4	6
Jazz Ensemble 1	6	Jazz Ensemble 2	6	Jazz Small Ensemble 3	6	Jazz Small Ensemble 4	6
Jazz History A	3	Jazz History B	3	Jazz History C	6	Jazz History D	6
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3				
	24		24		24		24

Semester 5		Semester 6		Semester 7		Semester 8	
Jazz Performance 5	6	Jazz Performance 6	6	Jazz Performance 7	6	Jazz Performance 8	6
Jazz Ensemble 5	6	Jazz Ensemble 6	6	Jazz Ensemble 7	6	Jazz Ensemble 8	6
Jazz Transcription and Analysis 1	3	Jazz Transcription and Analysis 2	3	Jazz Performance 7 (Adv)	6	Jazz Performance 8 (Adv)	6
Music Technology or Free Choice	3	Jazz Pedagogy/Teaching Music	3	Sound Recording Fundamentals or Free Choice	3	Sound Recording Advanced or Free Choice	3
Free Choice	6	Free Choice	6	Free Choice	3	Free Choice	3
	24		24		24		24

Bachelor of Music (Composition)

The major focus in this degree is the development of composition skills, together with work in Electroacoustic Music and studies in Compositional Techniques and Analysis. At the end of second year, students can choose to specialise further in electroacoustic music composition or in more traditional forms of instrumental and vocal composition. Students who choose to specialise in electroacoustic composition will take a minimum of 24 credit points of electroacoustic music units of study. Students who choose to specialise in instrumental/vocal composition will work with performers in Composer-Performer Workshop where they have the opportunity to hear and refine the music they write. In addition all students take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies.

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

Students should complete at least the minimum number of credit points in each area throughout their courses, and reach the minimum levels of achievement as outlined in the Faculty Resolutions and in the Conservatorium Undergraduate Handbook in Table 4.6.

Typical enrolment pattern

Tables 4.7 and 4.8 show typical enrolment patterns with the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 4.6: Core requirements for BMus(Comp)

Area	Min. credit points	Minimum level of achievement	Other requirements
Composition	78	Composition 8 or Composition 8 (Honours); Compositional Techniques and Analysis 4; Electroacoustic Music 2	Students specialising in electroacoustic composition must take 24 credit points of electroacoustic units of study. Students specialising in instrumental/vocal composition must take 12 credit points of Composer Performer Workshop
Performance	24	Composition through Improvisation 4	Students should take at least 12 credit points of ensemble or other performance units of study
Music Skills	27	Harmony and Analysis 4; Aural Perception 4; Music Technology	Where students satisfy the minimum level of achievement without taking 27 credit points, they may make up these credit points in any music skills or composition units.
Studies in the History and Analysis of Music *	18		Should include at least 12 credit points in Foundation Units
Teaching Music (Music Education/Pedagogy)	3		Can be taken in studio pedagogy or music education units of study
Historical and Cultural Studies	6		
	156		A further 36 credit points to be taken in areas of the student's choice

* Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 4.26 at the end of this chapter.

Table 4.7: Typical enrolment pattern – Bachelor of Music (Composition), Electroacoustic strand

Semester 1		Semester 2		Semester 3		Semester 4	
Composition 1	6	Composition 2	6	Composition 3	6	Composition 4	6
Compositional Techniques and Analysis 1	6	Compositional Techniques and Analysis 2	6	Compositional Techniques and Analysis 3	3	Compositional Techniques and Analysis 4	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Music Technology	3	Teaching Music/Pedagogy	3	Comp through Improvisation 1	3	Comp through Improvisation 2	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Electroacoustic Music 1	6	Electroacoustic Music 2	6
	24		24		24		24

Semester 5		Semester 6		Semester 7		Semester 8	
Composition 5	6	Composition 6	6	Composition 7	6	Composition 8	6
Interactive and Algorithmic Composition	3	Sound Synthesis	3	Sound and Image	3	Composition and Multimedia	3
Musical Worlds of Today or Music in the Classical and Romantic Eras	6	Music in the Modern Times or Music from the Middle Ages to the Baroque	6	Studies in History and Analysis of Music	6	Free Choice	6
Composition Through Improvisation 3	3	Composition Through Improvisation 4	3	Ensemble	3	Ensemble	3
Ensemble	3	Ensemble	3	Free Choice	6	Free Choice	6
Free Choice	3	Free Choice	3				
	24		24		24		24

Table 4.8: Typical enrolment pattern – Bachelor of Music (Composition), Instrumental strand

Semester 1		Semester 2		Semester 3		Semester 4	
Composition 1	6	Composition 2	6	Composition 3	6	Composition 4	6
Compositional Techniques and Analysis 1	6	Compositional Techniques and Analysis 2	6	Compositional Techniques and Analysis 3	3	Compositional Techniques and Analysis 4	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Music Technology	3	Teaching Music/Pedagogy	3	Comp through Improvisation 1	3	Comp through Improvisation 2	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Electroacoustic Music 1	6	Electroacoustic Music 2	6
	24		24		24		24

Semester 5		Semester 6		Semester 7		Semester 8	
Composition 5	6	Composition 6	6	Composition 7	6	Composition 8	6
Composer Performer Workshop 1	3	Composer Performer Workshop 2	3	Composer Performer Workshop 3	3	Composer Performer Workshop 4	3
Musical Worlds of Today or Music in the Classical and Romantic Eras	6	Music in the Modern Times or Music from the Middle Ages to the Baroque	6	Studies in History and Analysis of Music	6	Free Choice	6
Composition Through Improvisation 3	3	Composition Through Improvisation 4	3	Ensemble	3	Ensemble	3
Ensemble	3	Ensemble	3	Free Choice	6	Free Choice	6
Free Choice	3	Free Choice	3				
	24		24		24		24

Bachelor of Music (Musicology)

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

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in the Faculty Resolutions and in the Conservatorium Undergraduate Handbook in Table 4.9.

Typical enrolment pattern

Table 4.10 shows a typical enrolment pattern giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 4.9: Core requirements for BMus(Musicology)

Area	Min. credit points	Minimum level of achievement	Other requirements
Studies in the History and Analysis of Music *	108	Musicology 8 or Musicology (Honours) 8; Musicology Workshop 6	The 108 credit points must include 24 credit points in Foundation Units and 18 credit points in Advanced units of study.
Music Skills	24	Harmony and Analysis 4; Aural Perception 4	Where students satisfy the minimum level of achievement without taking 24 credit points, they may make up these credit points in any music skills or composition units.
Performance	18		Students should take at least 12 credit points in ensemble units of study.
Teaching Music (Music Education/Pedagogy)	3		Can be taken in studio pedagogy or music education units of study.
Historical and Cultural Studies	6		
	159		A further 33 credit points to be taken in areas of the student's choice.

* Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 4.26 at the end of this chapter.

Table 4.10: Typical enrolment pattern – Bachelor of Music (Musicology)

Semester 1	Semester 2	Semester 3	Semester 4
Musicology 1	6	Musicology 2	6
Aural Perception 1	3	Aural Perception 2	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3
Musical Worlds of Today	6	Music from the Middle Ages to the Baroque	6
Ensemble	3	Ensemble	3
	24	24	24

Semester 5	Semester 6	Semester 7	Semester 8
Musicology 5	6	Musicology 6	6
Musicology Workshop 3	3	Musicology Workshop 4	3
Studies in History and Analysis of Music	6	Studies in History and Analysis of Music	6
Ensemble	3	Ensemble	3
Studies in the History and Analysis of Music	3	Free Choice	6
Music Technology or Free Choice	3	Free Choice	6
	24	24	24

Bachelor of Music (Music Education)

The BMus (Music Education) degree is intended primarily as a professional training course for students wishing to become music teachers in a school environment. The music education degree course meets requirements of professional bodies responsible for the accreditation of school music teachers.

In New South Wales the major employer of school music teachers is the NSW Department of Education and Training (DET), which stipulates specific musical and pedagogical skills and knowledge in order for a teacher to be certified as employable in Departmental schools.

In addition to music teaching methods, music history and analysis, performance and compositional skills and knowledge, students must have attained information and communication technology competencies and have developed an understanding of children with special educational needs.

A significant component (80-100 days) of the course must include practical teaching experience in schools. Graduating teachers also need to meet the Teaching Standards of the New South Wales Institute of Teachers, a professional body responsible for accreditation of all NSW teachers working in schools. Graduating teachers need to demonstrate knowledge of subject content, pedagogy (including learning, teaching and evaluation strategies), NSW curriculum requirements and the needs of socially, culturally, ethnically, physically and intellectually diverse groups of students in schools.

In order to satisfy these requirements, the Music Education degree has a large core of mandated music education and general education units of study. The major focus is on developing teaching skills through studies in education, music education, choral and instrumental pedagogy and music technology.

In the fourth year students undertake extended Professional Experience sessions in schools supported by both high school teachers and experienced music education lecturers from the Sydney Conservatorium of Music. Shorter periods of Professional Experience are integrated into units of study in the second and third years of the course. Music Education specialists also develop practical, compositional, or research skills by taking a minimum of 4 semesters of Principal Study in an instrument, voice, composition or musicology.

Students also take part in large ensembles (e.g., Choir, Wind Symphony, Early Music Ensemble, Gamelan) and other performance units. All students take core studies in aural perception and harmony (or jazz music skills for jazz students), music history, music technology and historical and cultural studies.

For Music Education specialists, Principal Study is available in the following areas:

- Brass: french horn, trombone, trumpet, tuba
- Early Music Performance: baroque flute, harpsichord, lute, recorder, viola da gamba
- Jazz Performance: bass, drums, electric guitar, piano, saxophone, trombone, trumpet
- Piano
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, viola, violin
- Vocal Studies: classical
- Woodwind: bassoon, clarinet, flute, oboe, saxophone
- Composition
- Musicology

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

Students should complete at least the minimum number of credit points in each area throughout their courses, and reach the minimum levels of achievement as outlined in the Faculty Resolutions and the Conservatorium Undergraduate Handbook in Table 4.11. Recommended enrolment patterns for the Bachelor Music (Music Education) for students whose Principal Study is Performance, Jazz Performance, Composition and Musicology are shown in Tables 4.12.1 - 4.12.5 of the Faculty Handbook.

Typical enrolment pattern

Tables 4.12.1 to 4.12.5 show typical enrolment patterns giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 4.11: Core requirements for BMus(Music Education)

Area	Min. credit points	Minimum level of achievement	Other requirements
Teaching Music/Music Education	81	Professional and Social Issues in Music Ed; Professional Experience	Students must reach a minimum level of Professional Experience and complete all Music Education units of study pre- and co-requisites.
Performance	30	Principal Study 4	Students should take at least 6 credit points in ensemble units of study.
Music Skills	27	Jazz Music Skills 4 (for students taking a Principal Study in Jazz Performance only) or Harmony and Analysis 4 and Aural Perception 4; Music Technology	Where students satisfy the minimum level of achievement without taking 27 credit points, they may make up these credit points in any music skills or composition units of study.
Studies in the History and Analysis of Music*	15		15 credit points to be completed, with 12 credit points in Foundation Units including Musical Worlds of Today.
Historical and Cultural Studies	9		
	162		A further 30 credit points to be taken in areas of the student's choice.

* Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 4.26 at the end of this chapter.

Table 4.12.1: Typical enrolment pattern – BMus(MusEd) Honours

Semester 1	Semester 2	Semester 3	Semester 4
Principal Study 1	6	Principal Study 2	6
Aural Perception 1	3	Aural Perception 2	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3
Musical Worlds of Today	6	Music in Modern Times	6
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3
Ensemble	3	Ensemble	3
		Education 1: Introduction to Teaching	3
		Studies in History and Analysis of Music	3
		Free Choice	3
	24		24

Semester 5	Semester 6	Semester 7	Semester 8
Principal Study 5 or Survey of Jazz History + Free Choice	6	Honours Research in Music Education 2	6
Honours Research in Music Education 1 *	6	Teaching Music in Junior Secondary School	12
Composition in Music Education	3	Ensemble Pedagogy	6
Popular Music Studies	3	Honours Project in Music Education ***	12
Education 3: Developmental Psychology	3		
Non Western Music **	3		
	24		24

* Honours students may elect to be exempt from Survey of Jazz History in order to take Principal Study 5 in addition to Honours 1.

** Students enrolled in the 3rd year Honours program and Principal Study 5 may undertake Non Western Music instead of Historical & Cultural Studies 4.

*** Students enrolled in Honours Project in Music Education are exempt from Historical & Cultural Studies 4 and Transcription and Analysis in Music Education.

Table 4.12.2: Typical enrolment pattern – BMus(MusEd) Performance

Semester 1	Semester 2	Semester 3	Semester 4
Principal Study 1	6	Principal Study 2	6
Aural Perception 1	3	Aural Perception 2	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3
Musical Worlds of Today	6	Music in Modern Times	6
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3
Ensemble	3	Ensemble	3
		Education 1: Introduction to Teaching	3
		Studies in History and Analysis of Music	3
		Free Choice	3
	24		24

Semester 5	Semester 6	Semester 7	Semester 8
Principal Study 5 or Free Choice	6	Principal Study 6 or Free Choice	6
Education 3: Developmental Psychology	3	Teaching Music in Junior Secondary School	12
Composition in Music Education	3	Ensemble Pedagogy	6
Popular Music Studies	3	Non-Western Music	3
Survey of Jazz History or Free Choice	3	Transcription and Analysis in Music Ed or Free Choice	3
Historical and Cultural Studies 4	3	Free Choice	6
Ensemble or Free Choice	3		
	24		24

Table 4.12.3: Typical enrolment pattern – BMus(Mus Ed) Composition

Semester 1	Semester 2	Semester 3	Semester 4
Composition 1	6 Composition 2	6 Composition 3	6 Composition 4
Aural Perception 1	3 Aural Perception 2	3 Aural Perception 3	3 Aural Perception 4
Harmony and Analysis 1	3 Harmony and Analysis 2	3 Harmony and Analysis 3	3 Harmony and Analysis 4
Compositional Techniques and Analysis 1	6 Compositional Techniques and Analysis 2	6 Compositional Techniques and Analysis 3	3 Compositional Techniques and Analysis 4
Musical Worlds of Today	6 Studies in History and Analysis of Music	3 Education 1: Introduction to Teaching	3 Education 2: Educational Psychology
	Music Technology	3 Studies in History and Analysis of Music	3 Children, Music and Educational Settings
		Significant Methods	3
	24	24	24

Semester 5	Semester 6	Semester 7	Semester 8
Composition 5	6 Ensemble Pedagogy	6 Cultural Diversity in Music Education	6 Professional and Social Issues in Music Ed
Education 3: Developmental Psychology	3 Teaching Music in Junior Secondary School	12 Senior Secondary Music Education	6 Professional Experience
Composer Performer Workshop or Sound and Image	3 Ensemble	3 Composition 6	6
Music in the Classical and Romantic Eras	6 Free Choice	3 Non-Western Music	3
Popular Music Studies	3	Composer Performer Workshop or Interactive Algorithmic Composition	3
Free Choice	3		
	24	24	24

Table 4.12.4: Typical enrolment pattern – BMus(MusEd) Jazz Performance

Semester 1	Semester 2	Semester 3	Semester 4
Jazz Performance 1	6 Jazz Performance 2	6 Jazz Performance 3	6 Jazz Performance 4
Jazz Music Skills 1	6 Jazz Music Skills 2	6 Jazz Music Skills 3	6 Jazz Music Skills 4
Ensemble	3 Ensemble	3 Studies in History and Analysis of Music	3 Education 2: Educational Psychology
Historical and Cultural Studies 1	3 Historical and Cultural Studies 2	3 Education 1: Introduction to Teaching	3 Children, Music and Educational Settings
Musical Worlds of Today	6 Music in Modern Times	6 Significant Methods	3 Music Technology
		Free Choice	3
	24	24	24

Semester 5	Semester 6	Semester 7	Semester 8
Jazz Performance 5	6 Jazz Performance 6	6 Cultural Diversity in Music Education	6 Professional and Social Issues in Music Ed
Education 3: Developmental Psychology	3 Teaching Music in Junior Secondary School	12 Senior Secondary Music Education	6 Professional Experience
Composition in Music Education	6 Ensemble Pedagogy	6 Non-Western Music	3
Historical and Cultural Studies 4	3	Transcription and Analysis or Free Choice	3
Popular Music Studies	3	Free Choice	6
Survey Jazz History	3		
	24	24	24

Table 4.12.5: Typical enrolment pattern – BMus(MusEd) Musicology

Semester 1	Semester 2	Semester 3	Semester 4
Musicology 1	6 Musicology 2	6 Musicology 3	6 Musicology 4
Aural Perception 1	3 Aural Perception 2	3 Aural Perception 3	3 Aural Perception 4
Harmony and Analysis 1	3 Harmony and Analysis 2	3 Harmony and Analysis 3	3 Harmony and Analysis 4
Musical Worlds of Today	6 Music in Modern Times	6 Significant Methods	3 Education 2: Educational Psychology
Historical and Cultural Studies 1	3 Historical and Cultural Studies 2	3 Education 1: Introduction to Teaching	3 Children, Music and Educational Settings
Ensemble	3 Ensemble	3 Music in the Classical and Romantic Eras	6 Music Technology
	24	24	24

Semester 5	Semester 6	Semester 7	Semester 8
Musicology 5	6 Musicology 6	6 Cultural Diversity in Music Education	6 Professional and Social Issues in Music Ed
Education 3: Developmental Psychology	3 Teaching Music in Junior Secondary School	12 Non-Western Music	3 Professional Experience
Composition in Music Education	6 Ensemble Pedagogy	6 Transcription and Analysis in Music Education or Musicology Workshop	3
Popular Music Studies	3	Senior Secondary Music Education	6
Survey of Jazz History or Studies in History and Analysis of Music	3	Free Choice	6
Musicology Workshop or Free Choice	3		
	24	24	24

Bachelor of Music Studies (BMusStudies)

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

The goals of the Bachelor of Music Studies are:

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

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

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

- (a) Principal Study in instrument or voice: an audition according to the requirements laid out for the relevant study.
- (b) Principal Study in composition: submission of at least three compositions in different performance media to demonstrate the level of achievement as composers and an interview.
- (c) Principal Study in musicology: submission of an example of recent written work and an interview.

Course structure

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

point value of 28 credit points or take units of study taught only within the Sydney Conservatorium of Music.

All students take a Principal Study in an instrument, voice, composition or musicology, core units in music skills, music pedagogy and music history and other units of their own choice. Principal Study is available in the following areas:

- Brass: french horn, trombone, trumpet, tuba
- Composition: instrumental/vocal and electroacoustic
- Early Music Performance: baroque flute, harpsichord, lute, recorder, viola da gamba
- Keyboard: piano
- Musicology
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, viola, violin
- Voice: classical or jazz
- Woodwind: bassoon, clarinet, flute, oboe, saxophone.

The course requires the successful completion of 144 credit points of study over three years of full-time study. The credit points for units completed should include:

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

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

Core requirements

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 4.13. Units of study in each area are listed in Tables 4.22 to 4.28 at the end of this chapter.

Typical enrolment pattern

A typical program in the Bachelor of Music Studies, together with the credit point value, is set out in Tables 4.14.1. to 4.14.4. The course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 4.13: Core requirements for BMusStudies

Area: Core Units	Min. credit points	Minimum level of achievement	Other requirements
Principal Study	36	Principal Study 6	
Performance	12		Students may take units of study in large or small ensemble, Composer Performer Workshop, Composition through Improvisation, Creative Music Skills or other performance units.
Music Skills	24	Harmony and Analysis 4; Aural Perception 4 or Jazz Music Skills 4	Students taking Composition as Principal Study should also take Music Technology. Where students satisfy the minimum level of achievement without taking 24 credit points, they may make up these credit points in any music skills or composition units of study.
Studies in the History and Analysis of Music *	18		Should include 12 credit points in Foundation Units.
Teaching Music	3		Can be taken in studio pedagogy or music education units of study.
Historical and Cultural Studies	12		
	105		A further 39 credit points to be taken in areas of the student's choice.

*Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 4.26 at the end of this chapter.

Table 4.14.1: Typical enrolment pattern – Bachelor of Music Studies (Performance)

Semester 1	Semester 2	Semester 3
Principal Study 1	6	Principal Study 2
Aural Perception 1	3	Aural Perception 2
Harmony and Analysis 1	3	Harmony and Analysis 2
Musical Worlds of Today or Music in the Classical and Romantic Eras	6	Music in Modern Times or Music from the Middle Ages to the Baroque
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2
Ensemble	3	Ensemble
	24	24

Semester 4	Semester 5	Semester 6
Principal Study 4	6	Principal Study 5
Aural Perception 4	3	Teaching Music/Pedagogy
Harmony and Analysis 4	3	Studies in History and Analysis of Music
Ensemble	3	Free Choice
Historical and Cultural Studies 3	3	Free Choice
Free Choice	6	
	24	24

Table 4.14.2: Typical Enrolment pattern – Bachelor of Music Studies (Classical Voice)

Semester 1	Semester 2	Semester 3
Voice 1	6	Voice 2
Aural Perception 1	3	Aural Perception 2
Harmony and Analysis 1	3	Harmony and Analysis 2
Musical Worlds of Today or Music in the Classical and Romantic Eras	6	Music in Modern Times or Music from the Middle Ages to the Baroque
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2
Diction 1	3	Diction 2
	24	24

Semester 4	Semester 5	Semester 6
Voice 4	6	Voice 5
Aural Perception 4	3	Vocal Performance Class 3
Harmony and Analysis 4	3	Historical and Cultural Studies 4
Diction 4	3	Diction 5
Vocal Performance Class 2	3	Teaching Music/Pedagogy
Music Technology and/or Free Choice	6	Ensemble or Free Choice
	24	24

Table 4.14.3: Typical Enrolment pattern – Bachelor of Music Studies (Jazz Voice)

Semester 1		Semester 2		Semester 3	
Jazz Vocal 1	6	Jazz Vocal 2	6	Jazz Vocal 3	6
Jazz Music Skills 1	6	Jazz Music Skills 2	6	Jazz Music Skills 3	6
Jazz History A	3	Jazz History B	3	Jazz History C	6
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Jazz Vocal Workshop 1	3
Music Technology and/or Free Choice	6	Free Choice	6	Historical and Cultural Studies 4	3
	24		24		24

Semester 4		Semester 5		Semester 6	
Jazz Vocal 4	6	Jazz Vocal 5	6	Jazz Vocal 6	6
Jazz Music Skills 4	6	Jazz Ensemble 3	6	Jazz Ensemble 4 or Free Choice	6
Jazz Vocal Workshop 2	3	Free Choice	6	Free Choice	6
Jazz History D	6	Teaching Music/Pedagogy	3	Free Choice	6
Historical and Cultural Studies 3	3	Free Choice	3		
	24		24		24

Table 4.14.4: Typical Enrolment pattern – Bachelor of Music Studies (Composition)

Semester 1		Semester 2		Semester 3	
Composition 1	6	Composition 2	6	Composition 3	6
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Electroacoustic Music 1	6
Compositional Techniques and Analysis 1	6	Compositional Techniques and Analysis 2	6	Compositional Techniques and Analysis 3	3
Music Technology	3	Teaching Music/Pedagogy	3	Musical Worlds of Today or Music in the Classical and Romantic Eras	6
	24		24		27

Semester 4		Semester 5		Semester 6	
Composition 4	6	Composition 5	6	Composition 6	6
Aural Perception 4	3	Interactive and Algorithmic Composition or Composer Performer Workshop 1	3	Sound Synthesis or Composer Performer Workshop 2	3
Harmony and Analysis 4	3	Historical and Cultural Studies 4	3	Historical and Cultural Studies 3	3
Electroacoustic Music 2	6	Composition Through Improvisation 1	3	Composition Through Improvisation 2	3
Music in Modern Times or Music from the Middle Ages to the Baroque	6	Studies in History and Analysis of Music	6	Free Choice	6
Compositional Techniques and Analysis 4	3				
	27		21		21

Bachelor of Music Studies (Honours)

To qualify to enrol as a Bachelor of Music Studies (Honours) candidate, a student must have qualified for the award of the pass degree of Bachelor of Music Studies from the University of Sydney or comparable three-year degree from another tertiary institution, and have achieved a credit average in years two and three of the pass degree program with a distinction average in Principal Study or area of specialisation in years two and three.

Candidates must also have written permission of the relevant unit of study chair and/or Honours coordinator, and have submitted an Honours Project proposal to the Faculty Undergraduate Studies Committee in the semester before they intend to enrol in the honours year, and have prepared an audition and/or attended an interview.

To qualify for the honours degree, eligible candidates should enrol in:

- PERF4601 Honours Project 1 (12 credit points) and
- PERF4602 Honours Project 2 (12 credit points) and
- successfully complete those units of study, and enrol in another 24 credit points to be chosen by the student in consultation with the Honours adviser and successfully complete those units of study. These credit points should be in units of study relevant to the Honours Project and may, with approval, be taken in other Faculties.

For calculation of award at Honorary Level see Faculty Resolutions (Chapter 7)

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

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

The structure of the course facilitates creative interdisciplinary links within music disciplines and between music and other subject areas in the University of Sydney. The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly in a variety of music and music-related professions.

The goals of the Bachelor of Music Studies and Bachelor of Arts are:

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

Admission is determined on the basis of the NSW Higher School Certificate (HSC), or its interstate or overseas equivalent, at a level determined each year by the Faculty of Arts. Candidates should normally:

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

(a) Principal Study in instrument or voice: an audition according to the requirements laid out for the relevant study.

(b) Principal Study in composition: submission of at least three compositions in different performance media to demonstrate the level of achievement as composers and an interview.

(c) Principal Study in musicology: submission of an example of recent written work and an interview.

Course structure

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

Full-time students normally take units of study with a total credit point value of 24 credit points per semester for 10 semesters. Prerequisites and corequisites for units of study are set out in the relevant Tables of units of study. The degree is structured to allow students flexibility in their choice of units so they may pursue their own combinations of musical and non-musical disciplines.

All students take a Principal Study in an instrument, voice, composition or musicology, core units in music skills, music pedagogy and music history and other units of their own choice.

Principal Study is available in the following areas:

- Brass: french horn, trombone, trumpet, tuba
- Composition: instrumental/vocal or electroacoustic
- Early Music Performance: baroque flute, harpsichord, lute, recorder, viola da gamba
- Keyboard: piano
- Musicology
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, viola, violin
- Voice: classical or jazz
- Woodwind: bassoon, clarinet, flute, oboe, saxophone.

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

- 114 credit points from units of study available to candidates in the Bachelor of Music Studies including:

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

- 126 credit points from the faculty of Arts including:

(a) A minimum of 72 senior credit points from Part A of the Table of units of study for the Faculty of Arts, including a major from Part A consisting of 36 senior credit points in a single subject area, or cross-listed between subject areas, as outlined in the Faculty of Arts Resolutions - Undergraduate Degrees and Combined Degrees - Section 9, the major and cross-listing; and

(b) 54 credit points from the Faculty of Arts Table of units of study, which may include a second major from Part A or a major from Part B. A major in Part B is as defined in the resolutions of the faculty offering the major.

Students should complete at least the minimum number of credit points and reach the minimum levels of achievement as outlined in Table 4.15 Core Conservatorium requirements. Part-time study may be available to students on application. A student who is granted approval to undertake a course on a part-time basis shall undertake units of study as determined by the Conservatorium.

Typical enrolment pattern

A typical enrolment program over ten semesters in the Bachelor of Arts/Bachelor of Music Studies, together with the credit point values accumulated in Conservatorium units of study (114 credit points) and those to be accumulated in the Faculty of Arts (126 credit points) is shown in Table 4.16.

Table 4.15 Core Conservatorium requirements for Bachelor of Music Studies/Bachelor of Arts

Area: Core Units	Min. credit points	Minimum level of achievement	Other requirements
Principal Study	36	Principal Study 6	
Performance	12		Students may take units of study in large or small ensemble, Composer Performer Workshop, Composition through Improvisation, Creative Music Skills or other performance units.
Music Skills	24	Harmony and Analysis 4; Aural Perception 4 or Jazz Music Skill 4	Students taking Composition as Principal Study should also take Music Technology. Where students satisfy the minimum level of achievement without taking 24 credit points, they may make up these credit points in any music skills or composition units of study.
Studies in the History and Analysis of Music *	18		Should include 12 credit points in Foundation Units
Teaching Music	3		Can be taken in studio pedagogy or music education units of study.
Historical and Cultural Studies	6		
	99		A further 15 credit points to be taken in areas of the student's choice.

* *Studies in the History and Analysis of Music* units are listed in Table 4.26 at the end of this chapter

Table 4.16 Typical enrolment pattern – Bachelor of Music Studies/Bachelor of Arts

Semester 1	Semester 2	Semester 3
Principal Study 1	6	Principal Study 2
Jazz Music Skills 1 or Aural Perception 1 + Harmony and Analysis 1	6	Jazz Music Skills 2 or Aural Perception 2 + Harmony and Analysis 2
Ensemble	3	Ensemble
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2
Junior Arts Unit	6	Junior Arts Unit
	24	
Semester 4	Semester 5	Semester 6
Principal Study 4	6	Principal Study 5
Jazz Music Skills 4 or Aural Perception 4 + Harmony and Analysis 4	6	Musical Worlds of Today or Music in the Classical and Romantic Eras
Ensemble	3	Ensemble or Free Choice
Historical and Cultural Studies 3 or Free Choice	3	Teaching Music/Pedagogy
Junior Arts Unit	6	Junior Arts Unit
	24	
Semester 7	Semester 8	Semester 9 and 10
Junior/Senior Arts Units	24	Senior Arts Units
	24	Senior Arts Units

Bachelor of Music Studies/Bachelor of Arts – Honours (Music)

To qualify to enrol as a Bachelor of Music Studies (Honours) candidate, a student must have qualified for the award of the pass degree of Bachelor of Music Studies from the University of Sydney or comparable three-year degree from another tertiary institution, and have achieved a credit average in years two and three of the pass degree program with a distinction average in Principal Study or area of specialisation in years two and three.

Candidates must also have written permission of the relevant unit of study chair and/or Honours coordinator, and have submitted an Honours Project proposal to the Faculty Undergraduate Studies Committee in the semester before they intend to enrol in the honours year, and have prepared an audition and/or attended an interview.

To qualify for the honours degree, eligible candidates should enrol in:

- PERF4601 Honours Project 1 (12 credit points) and
- PERF4602 Honours Project 2 (12 credit points) and
- successfully complete those units of study, and enrol in another 24 credit points to be chosen by the student in consultation with the Honours adviser and successfully complete those units of study. These credit points should be in units of study relevant to the Honours Project and may, with approval, be taken in other Faculties.

For calculation of award at Honorary Level see Faculty Resolutions for the new 2008 degrees (Chapter 7).

Bachelor of Music Studies/Bachelor of Arts – Honours (Arts)

Students who are qualified to do so may undertake honours in the Bachelor of Arts. Requirements and eligibility for admission to honours

are according to the Faculty Resolutions of the Bachelor of Arts degree, and can be found in the Faculty of Arts handbook.

Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery

The Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery is intended to give students an opportunity to experience a broad musical education before embarking on medical studies. In this structure the Bachelor of Music Studies functions as a specific pathway to the MBBS for the highest achieving school leavers. Its structure facilitates creative interdisciplinary links between music, science and medicine at the University of Sydney. The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly. The goals of the Bachelor of Music Studies are:

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

As a pathway degree in the combined music and medicine program, the course offers students the opportunity to engage with the Faculties of Science and Medicine in addition to the Sydney Conservatorium of Music. The Honours year in particular also offers students in the combined degree program the opportunity to engage in interdisciplinary and applied music research that will give them a grounding in generic research skills required to undertake more advanced clinical/medical research.

Entry Requirements

Candidates should normally:

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

(a) Principal Study in instrument or voice: an audition according to the requirements laid out for the relevant study.

(b) Principal Study in composition: submission of at least three compositions in different performance media to demonstrate the level of achievement as composers and an interview.

(c) Principal Study in musicology: submission of an example of recent written work and an interview.

(d) In addition, eligible applicants will be required to attend an interview organised by the Faculty of Medicine at the point of entry.

Core requirements

Core requirements for the BMus Studies pathway degree are shown in Table 4.17 in the Conservatorium Undergraduate Handbook. The degree is structured to allow students flexibility in their choice of units so they may pursue their own combinations of musical and non-musical disciplines. Students may choose units of study taught at another faculty of the University of Sydney up to a maximum credit point value of 28 credit points. Those units must include 18 junior credit points in designated Faculty of Science units of study. In addition, in the first three years of study, students must complete 3 zero credit point units of study offered by the Faculty of Medicine.

In the BMus Studies pathway degree, all students take a Principal Study in an instrument, voice, composition or musicology, core units in music skills, music pedagogy and music history and other units of their own choice. Principal Study is available in brass (French horn, trombone, trumpet, tuba), composition (instrumental/vocal and electroacoustic), early music performance (baroque flute, harpsichord, lute, recorder, viola da gamba), piano, organ, musicology, percussion, strings (cello, double bass, guitar, harp, viola, violin), voice (classical or jazz) and woodwind (bassoon, clarinet, flute, oboe, saxophone).

The BMus Studies pass degree course requires the successful completion of 144 credit points of study over three years of full-time study. The credit points for units completed should include:

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

Part-time study is not available to students in this award course.

Table 4.17 Core Conservatorium requirements for Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery

Area: Core Units	Min. credit points	Minimum level of achievement	Other requirements
Principal Study	36	Principal Study 6	
Performance	12		Students may take units of study in large or small ensemble, Composer Performer Workshop, Composition through Improvisation, Creative Music Skills or other performance units.
Music Skills	24	Harmony and Analysis 4; Aural Perception 4 or Jazz Music Skills 4	Students taking Composition as Principal Study should also take Music Technology. Where students satisfy the minimum level of achievement without taking 24 credit points, they may make up these credit points in any music skills or composition units of study.
Studies in the History and Analysis of Music*	18		Should include 12 credit points in Foundation Units.
Teaching Music	3		Can be taken in studio pedagogy or music education units of study
Historical and Cultural Studies	12		
Science	18		Students take 6 junior credit points of Chemistry; 6 junior credit points of Physics; 6 junior credit points of Biology or Molecular Biology and Genetics.
Medicine	0		Students must satisfactorily complete 3 zero credit point units offered by the Faculty of Medicine
	123		A further 21 credit points to be taken in areas of the student's choice.

* *Studies in the History and Analysis of Music units are listed in Table 4.26 at the end of this chapter*

Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery - Honours (Music)

To qualify to enrol as a Bachelor of Music Studies (Honours) candidate, a student must have qualified for the award of the pass degree of Bachelor of Music Studies from the University of Sydney or comparable three-year degree from another tertiary institution, and have achieved a credit average in years two and three of the pass degree program with a distinction average in Principal Study or area of specialisation in years two and three.

Candidates must also have written permission of the relevant unit of study chair and/or Honours coordinator, and have submitted an Honours Project proposal to the Faculty Undergraduate Studies Committee in the semester before they intend to enrol in the honours year, and have prepared an audition and/or attended an interview.

To qualify for the honours degree, eligible candidates should enrol in:

- PERF4601 Honours Project 1 (12 credit points) and
- PERF4602 Honours Project 2 (12 credit points) and
- successfully complete those units of study, and enrol in another 24 credit points to be chosen by the student in consultation with the Honours adviser and successfully complete those units of study. These credit points should be in units of study relevant to the Honours Project and may, with approval, be taken in other faculties.

For calculation of award at Honorary Level see Faculty Resolutions for the new 2008 Degrees (Chapter 7).

Diploma of Music (DipMus)

The Diploma of Music aims to provide vocational training in performance skills at a high level for students aspiring to a professional career in music performance and is completed in two years of full-time study. In addition to individual weekly lessons (Principal Study), students must complete four semesters of Aural Perception and Harmony and Analysis or four semesters of Jazz Music Skills as well as Orchestral Studies, Jazz Ensemble or other appropriate large ensemble. Chamber Music is also required in at least 2 semesters for classical musicians.

The Diploma of Music includes studies in the following instruments:

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

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

- a minimum of two units of English and two units of Music for the HSC examination, and
- an audition in the applicant's proposed Principal Study area of instrument or voice.

Course structure

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

To qualify for the diploma, candidates must complete units of study which include:

- (a) 24 credit points of Principal Study and 12 credit points of Principal Study (Advanced)
- (b) Other requirements as set out below
- (c) Other subjects of the student's choice

Required enrolment

The mandatory enrolment patterns in the Diploma of Music, together with relevant credit point values, are set out in Tables 4.18 and 4.19. Students should use these as a guide to the acquisition of units of study by normal progression through the Diploma of Music.

4.18: Mandatory enrolment pattern – Diploma of Music (DipMus)

Semester 1	Semester 2	Semester 3	Semester 4
Principal Study 1	6	Principal Study 2	6
Orchestral Studies 1 or other ensemble unit	6	Orchestral Studies 2 or other ensemble unit	6
Aural Perception 1/1A	3	Aural Perception 2/1B	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3
Chamber Music 1 or Continuo 1	3	Chamber Music 2 or Continuo 2	3
Historical and Cultural Studies or Free Choice	3	Historical and Cultural Studies or Free Choice	3
	24		24
			24
			24

Table 4.19: Mandatory enrolment pattern – Diploma of Music (DipMus) Jazz Performance

Semester 1	Semester 2	Semester 3	Semester 4				
Jazz Performance 1	6	Jazz Performance 2	6	Jazz Performance 3	6	Jazz Performance 4	6
Jazz Music Skills 1	6	Jazz Music Skills 2	6	Jazz Music Skills 3	6	Jazz Music Skills 4	6
Jazz Ensemble 1	6	Jazz Ensemble 2	6	Jazz Ensemble 3	6	Jazz Ensemble 4	6
Jazz History A	3	Jazz History B	3	Jazz Performance 3 (Adv)	6	Jazz Performance 4 (Adv)	6
Historical and Cultural Studies or Free Choice	3	Historical and Cultural Studies or Free Choice	3				
	24		24		24		24

Advanced Diploma of Opera (AdvDipOp)

The Advanced Diploma of Opera is a three-year course of full-time, intensive study and students must demonstrate satisfactory progress in vocal, musical and performance skills in order to progress through the course. The course prepares graduates for the various demands of the opera profession. At the end of the course students will be able to sing with technical proficiency and perform with a sense of musical style and dramatic interpretation. Study of the vocal and physical aspects of performance will be complemented by a general awareness of professionalism and the practicalities of theatre, its requirements and environment. During the course, students will acquire a thorough understanding of musicianship, the capacity to sing in the major operatic languages, perform movement and dance sequences, and learn to build a character utilizing developed stagecraft skills.

Applicants must usually be at least 21 years old by 1 March of the year in which they intend to enrol. Admission is determined on the

basis of the NSW Higher School Certificate (HSC), or its interstate or overseas equivalent, at a level determined each year by the Sydney Conservatorium of Music. Candidates are expected to have presented a minimum of two units of English and two units of Music for the HSC examination or equivalent, and must also undertake an audition. Admission may also be granted on the basis of having undertaken other tertiary studies, adult entry or special admission.

Course structure

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

The course structure of the Advanced Diploma of Opera, together with the credit point value, is set out in Table 4.20.

Table 4.20: Course structure – Advanced Diploma of Opera

Semester 1	Semester 2	Semester 3			
Opera Voice 1	6	Opera Voice 2	6	Opera Voice 3	6
Opera Diction 1	6	Opera Diction 2	6	Opera Diction 3	6
Opera Ensemble 1	3	Opera Ensemble 2	3	Opera Ensemble 3	3
Movement and Production 1	6	Movement and Production 2	6	Movement and Production 3	6
Opera Repertoire 1	3	Opera Repertoire 2	3	Opera Repertoire 3	3
	24		24		24

Semester 4	Semester 5	Semester 6			
Opera Voice 4	6	Opera Voice 5	6	Opera Voice 6	6
Opera Diction 4	6	Opera Diction 5	6	Opera Diction 6	6
Opera Ensemble 4	3	Opera Ensemble 5	3	Opera Ensemble 6	3
Movement and Production 4	6	Movement and Production 5	6	Movement and Production 6	6
Opera Repertoire 4	3	Opera Repertoire 5	3	Opera Repertoire 6	3
	24		24		24

Public examination recitals (undergraduate)

All students enrolled in BMus, BMusStudies, BMusStudies/BA, BMusStudies/MBBS, DipMus and Advanced DipOp whose Principal Study is an instrument or voice are required to present public performance examination recitals as part of their course. All performance students must also successfully complete "in-unit" examinations which are usually not open to the general public. The

examination recitals normally take place in June and October/November each year.

The requirements for public examination recitals are set out in Table 4.21.

Table 4.21: Examination recitals – Principal Study (BMus, BMusStudies, BMusStudies/BA, DipMus, AdvDipOp)

Principal Study 1	Teacher Grade 100%.
Principal Study 2	Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass all assessment components.
Principal Study 3	Teacher Grade 100%.
Principal Study 3 (Advanced)	Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%
Principal Study 4	Jury/qualifying exam assessed by panel 15-25 minutes (BMus 20-25 mins; BMusStud and BMus MusEd 15 mins) OR public recital at junior level assessed by panel 40 minutes (DipMus only). Teacher Grade 20%, Panel 80%. Students must pass all assessment components.
Principal Study 4 (Advanced)	Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%
Principal Study 5	Teacher Grade 100%.
Principal Study 5 (Advanced)	BMus only: Practice and performance journal including proposal for junior level recital; presentations, performances and/or other participation in unit classes as required. 100%
Principal Study 6	Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud and BMusEd only). Teacher Grade 20%; Panel Grade 80%. Students must pass all assessment components.
Principal Study 6 (Advanced)	Practice and performance journal of junior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%
Principal Study 7	Teacher Grade 100%.
Principal Study 7 (Advanced)	Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. 100%
Principal Study 8	Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; Panel Grade 80%. Students must pass all assessment components.
Principal Study 8 (Advanced)	Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%
Please note: Students must pass all assessed components of Principal Study. Students will not normally progress if they have failed an assessed component of Principal Study.	

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

ACCP3611/3612/3613 Recital Preparation 1 - 3 must be taken by students who wish to use Sydney Conservatorium of Music Ensemble Studies staff accompanists. These units can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma of Music in semester 4; BMus Studies in semester 6; BMus in semesters 4, 6 and 8; BMus Hons in semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course.

Forms and information concerning performance examinations and recitals will be available on the Conservatorium website: www.music.usyd.edu.au.

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

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

Transfer between undergraduate awards

Students may apply to transfer from one undergraduate award to another. Students transferring into an undergraduate award from another Conservatorium of Music award must meet the entrance requirements for the award into which they are transferring and may apply for admission with credit or advanced standing on the basis of units of study completed previously under the conditions set out in Chapter 7 of this handbook. Applications to transfer must be submitted to the Manager, Student Administration at least two weeks before the commencement of teaching in the semester for which the transfer is sought. Students should note that it is not possible to apply to transfer to another course in their last semester.

Undergraduate units of study by area

Tables 4.22 to 4.28 list units of study for the Advanced Diploma of Opera, Diploma of Music, Bachelor of Music, Bachelor of Music Studies, Bachelor of Music Studies/Bachelor of Arts and the Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery. They are listed by area as described in the Core Requirements tables (Tables 4.1, 4.6, 4.9, 4.11, 4.13, 4.15, 4.17). Students should consult the individual unit of study descriptions for information about prerequisites and corequisites, restrictions on enrolment and other information.

Table 4.22: Principal Study units of study

Unit of study	Credit points
Accompaniment 1–8	6
Accompaniment 5–8 (Advanced)	6
Instrumental or Vocal Principal Study 1 - 8	6
Instrumental or Vocal Principal Study 3 - 8 (Advanced)	6
Jazz Performance 1 - 8	6
Jazz Performance 3, 4 and 7, 8 (Advanced)	6
Recital Preparation 1 - 3	3
Composition Principal Study 1 - 8	6
Musicology Principal Study 1 - 8	6

Table 4.23: Music Skills units of study

Unit of study	Credit points
Advanced Aural	6
Advanced Harmony	6
Aural Perception 1, 1A, 1B, 2–4	3
Harmony and Analysis 1–4	3
Jazz Advanced Arranging 1-2	3
Jazz Counterpoint 1–2	3
Jazz Transcription and Analysis 1–2	3
Jazz Music Skills 1–4	6
Music Business Skills	6
Music Technology	3
Sound Recording Fundamentals	3
Sound Recording Advanced	3
Arts Music units - offered on Camperdown Campus	
Advanced Concepts	6
Advanced Fundamentals	6
Composition Workshop 1-2	6
Concepts of Music	6
Fundamentals of Music 1-2	6
Introduction to Digital Music Techniques	6
Music Publishing *	6
20th Century Music Techniques	6

* These Units of Study are not offered in 2009

Table 4.24: Composition units of study

Unit of study	Credit points
Composer Performer Workshop 1-4	3
Compositional Techniques and Analysis 1-6	6/3
Composition Through Improvisation 1-4	3
Electroacoustic Music 1-2	6
Interactive and Algorithmic Composition	3
Sound Synthesis	3
Sound and Image	3
Composition and Multimedia	3

Table 4.25: Performance units of study

Unit of study	Credit points
Cello Ensemble 1–8	3
Chamber Music 1–8	3
Choir 1–8A	3
Composer Performer Workshop 1–4	3
Conducting 1–4	3
Continuo 1-4	3
Creative Music Skills	3
Diction for Performance 1–4	3
Italian Diction for Singers 1–2	3
German Diction for Singers 1–2	3
Early Keyboard Class 1-4	3
Elective Performance Study 1-2	6
Guitar Ensemble 1-8	3
Jazz Ensemble 1-8	6
Jazz Improvisation 1–8	3
Jazz Piano 1–4	3
Jazz Vocal Workshop 1–2	3
Movement and Production 1–6	6
Opera Diction 1-6	6
Opera Ensemble 1-6	3
Opera Repertoire 1-6	3
Opera Voice 1-6	6
Orchestral Studies 1-8	6
Organ Resources 1–8	3
Percussion Ensemble 1–8	3
Recital Preparation 1-3	3
Resource Class – Percussion	3
Saxophone Orchestra 1–8	3
Strings Performance Class 1–8	3
Studio Rehearsal 1-4	3
Vocal Performance Class 1–8	3
Wind Symphony 1–8	3
Woodwind Class 1–6	3
Arts Music units - offered on Camperdown Campus	
Arts Music Concert Performance 1 -4	6
Arts Music Ensemble 1-2	6

Table 4.26: Studies in the History and Analysis of Music units of study

Unit of study	Credit points
Foundation units	
Music from the Middle Ages to the Baroque	6
Music in the Classical and Romantic Eras	6
Music in the Modern Times	6
Musical Worlds of Today	6
Jazz History A, B, C, D	3/6
Advanced units	
Aboriginal and Torres Strait Islander Musics	3
Advanced Aural	6
Advanced Harmony	6
Baroque Music Studies *	6
Late Beethoven *	3
Classical Studies	3
Contemporary Studies	6
Debussy	6
Historical Performance Practice	6
Jazz Transcription and Analysis 1–2	3
Mahler, Schoenberg and the Modern Age	6
Music Through Literature *	6
Musicology Workshop 1–6	3
Palaeography *	6
Popular Music: History and Place	6
Romanticism and the Fantastic	6
Russian Music History	6
Survey of Jazz History	3
Writing Skills for Music Professions	3
Arts Music units - offered on Camperdown Campus	
Aboriginal Music *	6
A Global Sound	6
Australian and Asian Music	6
Classicism *	6
Fieldwork, Ethnography and Transcription	6
Film Music	6
Mediaeval Spanish Melting Pot	6
Mozart and his Times	6
Music Festivals and Their Administration *	6
Music of Bach *	6
Music and Gender	6
Music in the Sixties	6
Music in Western Culture	6
Musicology	6
Popular Music	6
Revolutionary Voices: Music and Politics *	6
Shakespeare as Opera	6
Spanish Jews in the Ottoman Empire	6
Stravinsky	6
Sounds, Screens, Speakers: Music and Media	6

* These Units of Study are not offered in 2009

Table 4.27: Teaching Music (Music Education and Pedagogy) units of study

Unit of study	Credit points
Children, Music and Educational Settings	6
Choral Pedagogy	3
Composition in Music Education	3
Cultural Diversity in Music Education	6
Education 1–3	3
Ensemble Pedagogy	6
Honours: Research in Music Education 1-2	6
Honours: Special Study	12
Non Western Music	3
Popular Music Studies	3
Practical Stagecraft	3
Professional Experience	18
Professional and Social Issues in Music Ed	6
Senior Secondary Music Education	6
Significant Methods	3
Survey of Jazz History	3
Transcription and Analysis in Music Education	3
Teaching Music in Junior Secondary School	12
Pedagogy Units	
Jazz Pedagogy	3
Pedagogy Guitar 1-2	3
Pedagogy Pianoforte 1–2	3
Pedagogy Strings 1–2	3
Pedagogy Voice 1–2	3
Pedagogy Woodwind 1–2	3
Practical Stagecraft	3
Resource Class–Percussion	3

Table 4.28: Historical and Cultural Studies units of study

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

5. Tables of units of study for post-2008 Undergraduate Degrees

Please note: most units of study are available for students on exchange programs to the Conservatorium. If you wish to study at the Conservatorium on this basis, you will need to contact the University's International Office for admission requirements. If you are already on exchange at the Conservatorium or in other faculties of the University and wish to enrol in specific units of study offered by the Conservatorium you can do by contacting Student Administration (see chapter 3: Enrolment and Academic Information).

Principal Study Units

<i>Unit of study</i>	<i>Credit points</i>	<i>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Accompaniment Principal Study Units			
ENSE1000 Accompaniment 1	3	C KEYB1008 Pianoforte 1 (Major) or KEYB1621 Pianoforte 1	Semester 1 Semester 2
ENSE1001 Accompaniment 2	3	P ENSE1000 Accompaniment 1 C KEYB1009 Pianoforte 2 (Major) or KEYB1622 Pianoforte 2	Semester 1 Semester 2
ENSE2000 Accompaniment 3	3	P ENSE1001 Accompaniment 2 C KEYB2007 Pianoforte 3 (Major) or KEYB2623 Pianoforte 3	Semester 1 Semester 2
ENSE2001 Accompaniment 4	3	P ENSE2000 Accompaniment 3 C KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4	Semester 1 Semester 2
ACCP3605 Accompaniment 5	6	A Students will be expected to have indicated a demonstrable interest in the art of accompaniment during the first four semesters of their course and an involvement in duo or chamber repertoire both within and outside the Conservatorium P ENSE2001 Accompaniment 4, KEYB2624 Pianoforte 4 C ACCP4705 Accompaniment 5 (Adv) <i>Entry to this UoS depends on results from ENSE2001 Accompaniment 4 and a possible additional audition</i>	Semester 1 Semester 2
ACCP3606 Accompaniment 6	6	A A developing grasp of ensemble performance and an extended repertoire P ACCP3605 Accompaniment 5 C ACCP4706 Accompaniment 6 (Adv)	Semester 1 Semester 2
ACCP4705 Accompaniment 5 (Advanced)	6	P ENSE2001 Accompaniment 4, KEYB1622 Pianoforte 4 C ACCP3605 Accompaniment 5	Semester 1 Semester 2
ACCP4706 Accompaniment 6 (Advanced)	6	P ACCP4705 Accompaniment 5 (Adv) C ACCP3606 Accompaniment 6	Semester 1 Semester 2
ACCP4607 Accompaniment 7	6	A Students will be expected to be fully involved in duo and chamber music repertoire both within and without the Conservatorium P ACCP3606 Accompaniment 6 C ACCP4707 Accompaniment 7(Adv)	Semester 1 Semester 2
ACCP4608 Accompaniment 8	6	P ACCP4607 Accompaniment 7 C ACCP4708 Accompaniment 8 (Adv)	Semester 1 Semester 2
ACCP4707 Accompaniment 7 (Advanced)	6	P ACCP4706 Accompaniment 6 (Adv) C ACCP4607 Accompaniment 7	Semester 1 Semester 2
ACCP4708 Accompaniment 8 (Advanced)	6	P ACCP4707 Accompaniment 7 (Adv) C ACCP4608 Accompaniment 8	Semester 1 Semester 2
Brass Principal Study Units			
French Horn			
BRSS1601 French Horn 1	6		Semester 1 Semester 2
BRSS1602 French Horn 2	6	P BRSS1601 French Horn 1	Semester 1 Semester 2
BRSS2603 French Horn 3	6	P BRSS1602 French Horn 2 C BRSS2703 French Horn 3 (Adv) - Dip Mus only	Semester 1 Semester 2
BRSS2604 French Horn 4	6	P BRSS2603 French Horn 3 C BRSS2704 French Horn 4 (Adv) - Dip Mus only	Semester 1 Semester 2
BRSS2703 French Horn 3 (Advanced)	6	P BRSS1602 French Horn 2 C BRSS2603 French Horn 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
BRSS2704 French Horn 4 (Advanced)	6	P BRSS2703 French Horn 3 (Adv) C BRSS2604 French Horn 4 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2



5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
BRSS3605 French Horn 5	6	P BRSS2604 French Horn 4	Semester 1 Semester 2
BRSS3606 French Horn 6	6	P BRSS3605 French Horn 5	Semester 1 Semester 2
BRSS4607 French Horn 7	6	P BRSS3606 French Horn 6 C BRSS4707 French Horn 7 (Adv)	Semester 1 Semester 2
BRSS4608 French Horn 8	6	P BRSS4607 French Horn 7 C BRSS4708 French Horn 8 (Adv)	Semester 1 Semester 2
BRSS4707 French Horn 7 (Advanced)	6	P BRSS3606 French Horn 6 C BRSS4607 French Horn 7 <i>This unit is open only to BMus(Perf) students</i>	Semester 1 Semester 2
BRSS4708 French Horn 8 (Advanced)	6	P BRSS4707 French Horn 7 (Adv) C BRSS4608 French Horn 8 <i>This unit is open only to BMus(Perf) students.</i>	Semester 1 Semester 2
Trombone and Bass Trombone			
BRSS1611 Trombone 1	6		Semester 1 Semester 2
BRSS1612 Trombone 2	6	P BRSS1611 Trombone 1	Semester 1 Semester 2
BRSS2613 Trombone 3	6	P BRSS1612 Trombone 2 C BRSS2713 Trombone 3 (Adv) - Dip Mus only	Semester 1 Semester 2
BRSS2614 Trombone 4	6	P BRSS2613 Trombone 3 C BRSS2714 Trombone 4 (Adv) - Dip Mus only	Semester 1 Semester 2
BRSS2713 Trombone 3 (Advanced)	6	P BRSS1612 Trombone 2 C BRSS2613 Trombone 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
BRSS2714 Trombone 4 (Advanced)	6	P BRSS2713 Trombone 3 (Adv) C BRSS2614 Trombone 4 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
BRSS3615 Trombone 5	6	P BRSS2614 Trombone 4	Semester 1 Semester 2
BRSS3616 Trombone 6	6	P BRSS3615 Trombone 5	Semester 1 Semester 2
BRSS4617 Trombone 7	6	P BRSS3616 Trombone 6 C BRSS4717 Trombone 7 (Adv)	Semester 1 Semester 2
BRSS4618 Trombone 8	6	P BRSS4617 Trombone 7 C BRSS4718 Trombone 8 (Adv)	Semester 1 Semester 2
BRSS4717 Trombone 7 (Advanced)	6	P BRSS3616 Trombone 6 C BRSS4617 Trombone 7 <i>This unit is open only to BMus(Perf) students.</i>	Semester 1 Semester 2
BRSS4718 Trombone 8 (Advanced)	6	P BRSS4717 Trombone 7 (Adv) C BRSS4618 Trombone 8 <i>This unit is open only to BMus(Perf) students.</i>	Semester 1 Semester 2
Trumpet			
BRSS1621 Trumpet 1	6		Semester 1 Semester 2
BRSS1622 Trumpet 2	6	P BRSS1621 Trumpet 1	Semester 1 Semester 2
BRSS2623 Trumpet 3	6	P BRSS1622 Trumpet 2 C BRSS2723 Trumpet 3 (Adv) - Dip Mus only	Semester 1 Semester 2
BRSS2624 Trumpet 4	6	P BRSS2623 Trumpet 3 C BRSS2724 Trumpet 4 (Adv) - Dip Mus only	Semester 1 Semester 2
BRSS2723 Trumpet 3 (Advanced)	6	P BRSS1622 Trumpet 2 C BRSS2623 Trumpet 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
BRSS2724 Trumpet 4 (Advanced)	6	P BRSS2723 Trumpet 3 (Adv) C BRSS2624 Trumpet 4 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
BRSS3625 Trumpet 5	6	P BRSS2624 Trumpet 4	Semester 1 Semester 2
BRSS3626 Trumpet 6	6	P BRSS3625 Trumpet 5	Semester 1 Semester 2
BRSS4627 Trumpet 7	6	P BRSS3626 Trumpet 6 C BRSS4727 Trumpet 7 (Adv)	Semester 1 Semester 2
BRSS4628 Trumpet 8	6	P BRSS4627 Trumpet 7 C BRSS4728 Trumpet 8 (Adv)	Semester 1 Semester 2
BRSS4727 Trumpet 7 (Advanced)	6	P BRSS3626 Trumpet 6 C BRSS4627 Trumpet 7 <i>This unit is open only to BMus(Perf) students.</i>	Semester 1 Semester 2
BRSS4728 Trumpet 8 (Advanced)	6	P BRSS4727 Trumpet 7 (Adv) C BRSS4628 Trumpet 8 <i>This unit is open only to BMus(Perf) students.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Tuba			
BRSS1631 Tuba 1	6		Semester 1 Semester 2
BRSS1632 Tuba 2	6	P BRSS1631 Tuba 1	Semester 1 Semester 2
BRSS2633 Tuba 3	6	P BRSS1632 Tuba 2 C BRSS2733 Tuba 3 (Advanced) - Dip Mus only	Semester 1 Semester 2
BRSS2634 Tuba 4	6	P BRSS2633 Tuba 3 C BRSS2734 Tuba 4 (Adv) - Dip Mus only	Semester 1 Semester 2
BRSS2733 Tuba 3 (Advanced)	6	P BRSS1632 Tuba 2 C BRSS2633 Tuba 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
BRSS2734 Tuba 4 (Advanced)	6	P BRSS2733 Tuba 3 (Adv) C BRSS2634 Tuba 4 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
BRSS3635 Tuba 5	6	P BRSS2634 Tuba 4	Semester 1 Semester 2
BRSS3636 Tuba 6	6	P BRSS3635 Tuba 5	Semester 1 Semester 2
BRSS4637 Tuba 7	6	P BRSS3636 Tuba 6 C BRSS4737 Tuba 7 (Adv)	Semester 1 Semester 2
BRSS4638 Tuba 8	6	P BRSS4637 Tuba 7 C BRSS4738 Tuba 8 (Adv)	Semester 1 Semester 2
BRSS4737 Tuba 7 (Advanced)	6	P BRSS3636 Tuba 6 C BRSS4637 Tuba 7 <i>This unit is open only to BMus(Perf) students.</i>	Semester 1 Semester 2
BRSS4738 Tuba 8 (Advanced)	6	P BRSS4737 Tuba 7 (Adv) C BRSS4638 Tuba 8 <i>This unit is open only to BMus(Perf) students.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Composition Principal Study Units			
CMPN1601 Composition 1	6	A Students have passed the composition entrance interview. C CMPN1611 Compositional Techniques and Analysis	Semester 1 Semester 2
CMPN1602 Composition 2	6	P CMPN1601 Composition 1 C CMPN1612 Compositional Techniques and Analysis 2	Semester 1 Semester 2
CMPN2603 Composition 3	6	P CMPN1602 Composition 2 C CMPN2011 Compositional Techniques and Analysis 3 and CMPN1631 Electroacoustic Music 1	Semester 1 Semester 2
CMPN2604 Composition 4	6	P CMPN2603 Composition 3 C CMPN2012 Compositional Techniques and Analysis and CMPN1632 Electroacoustic Music 2	Semester 1 Semester 2
CMPN3605 Composition 5	6	P CMPN2604 Composition 4 C CMPN3000 Composers Performers Workshop 1 or CMPN 3008 Interactive & Algorithmic Composition	Semester 1 Semester 2
CMPN3606 Composition 6	6	P CMPN3605 Composition 5 C CMPN3001 Composers Performers Workshop 2 or CMPN 3009 Sound Synthesis	Semester 1 Semester 2
CMPN4607 Composition 7	6	P CMPN3606 Composition 6 C CMPN4000 Composers Performers Workshop 3 or CMPN4010 Sound & Image	Semester 1 Semester 2
CMPN4608 Composition 8	6	P CMPN4607 Composition 7 C CMPN4001 Composers Performers Workshop 4 or CMPN 4011 Composition & Multimedia	Semester 1 Semester 2
CMPN3615 Composition 5 (Honours)	6	P CMPN2604 Composition 4, MCGY2011 Harmony & Analysis 4, MCGY2005 Aural Perception 4, CMPN1632 Electroacoustic Music 2, CMPN2012 Compositional Techniques & Analysis 4 C CMPN3008 Interactive & Algorithmic Composition or CMPN3000 Composer Performer Workshop 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
CMPN3616 Composition 6 (Honours)	6	P CMPN3615 Composition 5 (Honours) C CMPN3009 Sound Synthesis or CMPN3001 Composer Performer Workshop 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
CMPN4610 Composition 7 (Honours)	12	P CMPN3616 Composition 6 (Honours) C CMPN4010 Sound & Image or CMPN4000 Composer Performer Workshop 3	Semester 1 Semester 2
CMPN4611 Composition 8 (Honours)	12	P CMPN4610 Composition 7 (honours) C CMPN4011 Composition & Multimedia or CMPN4001 Composer Performer Workshop 4	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Early Music Principal Study Units			
Baroque Flute			
EMUS1621 Baroque Flute 1	6		Semester 1 Semester 2
EMUS1622 Baroque Flute 2	6	P EMUS1621 Baroque Flute 1	Semester 1 Semester 2
EMUS2623 Baroque Flute 3	6	P EMUS1622 Baroque Flute 2 C EMUS2723 Baroque Flute 3 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2624 Baroque Flute 4	6	P EMUS2623 Baroque Flute 3 C EMUS2724 Baroque Flute 4 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2723 Baroque Flute 3 (Advanced)	6	P EMUS1622 Baroque Flute 2 C EMUS2623 Baroque Flute 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
EMUS2724 Baroque Flute 4 (Advanced)	6	P EMUS2723 Baroque Flute 3 (Adv) C EMUS2624 Baroque Flute 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
EMUS3625 Baroque Flute 5	6	P EMUS2624 Baroque Flute 4	Semester 1 Semester 2
EMUS3626 Baroque Flute 6	6	P EMUS3625 Baroque Flute 5	Semester 1 Semester 2
EMUS4627 Baroque Flute 7	6	P EMUS3626 Baroque Flute 6 C EMUS4727 Baroque Flute 7 (Adv)	Semester 1 Semester 2
EMUS4628 Baroque Flute 8	6	P EMUS4627 Baroque Flute 7 C EMUS4728 Baroque Flute 8 (Adv)	Semester 1 Semester 2
EMUS4727 Baroque Flute 7 (Advanced)	6	P EMUS3626 Baroque Flute 6 C EMUS4627 Baroque Flute 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
EMUS4728 Baroque Flute 8 (Advanced)	6	P EMUS4727 Baroque Flute 7 (Adv) C EMUS4628 Baroque Flute 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
Early Music Performance			
EMUS1611 Early Music Performance 1	6		Semester 1 Semester 2
EMUS1612 Early Music Performance 2	6	P EMUS1611 Early Music Performance 1	Semester 1 Semester 2
EMUS2613 Early Music Performance 3	6	P EMUS1612 Early Music Performance 2 C EMUS2713 Early Music Performance 3 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2614 Early Music Performance 4	6	P EMUS2613 Early Music Performance 3 C EMUS2714 Early Music Performance 4 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2713 Early Music Performance 3 (Advanced)	6	P EMUS1612 Early Music Performance 2 C EMUS2613 Early Music Performance 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
EMUS2714 Early Music Performance 4 (Advanced)	6	P EMUS2713 Early Music Performance 3 (Adv) C EMUS2614 Early Music Performance 4 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
EMUS3615 Early Music Performance 5	6	P EMUS2614 Early Music Performance 4	Semester 1 Semester 2
EMUS3616 Early Music Performance 6	6	P EMUS3615 Early Music Performance 5	Semester 1 Semester 2
EMUS4617 Early Music Performance 7	6	P EMUS3616 Early Music Performance 6 C EMUS4717 Early Music Performance 7 (Adv)	Semester 1 Semester 2
EMUS4618 Early Music Performance 8	6	P EMUS4617 Early Music Performance 7 C EMUS4718 Early Music Performance 8 (Adv)	Semester 1 Semester 2
EMUS4717 Early Music Performance 7 (Advanced)	6	P EMUS3616 Early Music Performance 6 C EMUS4617 Early Music Performance 7	Semester 1 Semester 2
EMUS4718 Early Music Performance 8 (Advanced)	6	P EMUS4717 Early Music Performance 7 (Adv) C EMUS4618 Early Music Performance 8	Semester 1 Semester 2
Harpsichord			
EMUS1601 Harpsichord 1	6	A It is assumed that students have some experience of standard harpsichord repertoire such as J.S. Bach's Preludes and Fugues and Scarlatti's Sonatas.	Semester 1 Semester 2
EMUS1602 Harpsichord 2	6	P EMUS1601 Harpsichord 1	Semester 1 Semester 2
EMUS2603 Harpsichord 3	6	P EMUS1602 Harpsichord 2 C EMUS2703 Harpsichord 3 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2604 Harpsichord 4	6	P EMUS2603 Harpsichord 3 C EMUS2704 Harpsichord 4 (Adv) - Dip Mus only	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
EMUS2703 Harpisichord 3 (Advanced)	6	P EMUS1602 Harpsichord 2 C EMUS2603 Harpsichord 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in EMUS1661/1662/2663/2664 Early Keyboard Class 1 - 4.</i>	Semester 1 Semester 2
EMUS2704 Harpisichord 4 (Advanced)	6	P EMUS2703 Harpsichord 3 (Adv) C EMUS2604 Harpsichord 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in EMUS1661/1662/2663/2664 Early Keyboard Class 1 - 4.</i>	Semester 1 Semester 2
EMUS3605 Harpisichord 5	6	P EMUS2604 Harpsichord 4	Semester 1 Semester 2
EMUS3606 Harpisichord 6	6	P EMUS3605 Harpsichord 5	Semester 1 Semester 2
EMUS4607 Harpisichord 7	6	P EMUS3606 Harpsichord 6 C EMUS4707 Harpsichord 7 (Adv)	Semester 1 Semester 2
EMUS4608 Harpisichord 8	6	P EMUS4607 Harpsichord 7 C EMUS4708 Harpsichord 8 (Adv)	Semester 1 Semester 2
EMUS4707 Harpisichord 7 (Advanced)	6	P EMUS3606 Harpsichord 6 C EMUS4607 Harpsichord 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in EMUS1661/1662/2663/2664 Early Keyboard Class 1 - 4.</i>	Semester 1 Semester 2
EMUS4708 Harpisichord 8 (Advanced)	6	P EMUS4707 Harpsichord 7 (Adv) C EMUS4608 Harpsichord 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in EMUS1661/1662/2663/2664 Early Keyboard Class 1 - 4.</i>	Semester 1 Semester 2
Lute			
EMUS1631 Lute 1	6	A Standard Renaissance and Baroque repertoire for lute and guitar.	Semester 1 Semester 2
EMUS1632 Lute 2	6	P EMUS1631 Lute 1	Semester 1 Semester 2
EMUS2633 Lute 3	6	P EMUS1632 Lute 2 C EMUS2733 Lute 3 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2634 Lute 4	6	P EMUS2633 Lute 3 C EMUS2734 Lute 4 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2733 Lute 3 (Advanced)	6	P EMUS1632 Lute 2 C EMUS2633 Lute 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
EMUS2734 Lute 4 (Advanced)	6	P EMUS2733 Lute 3 (Adv) C EMUS2634 Lute 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
EMUS3635 Lute 5	6	P EMUS2634 Lute 4	Semester 1 Semester 2
EMUS3636 Lute 6	6	P EMUS3635 Lute 5	Semester 1 Semester 2
EMUS4637 Lute 7	6	P EMUS3636 Lute 6 C EMUS4737 Lute 7 (Adv)	Semester 1 Semester 2
EMUS4638 Lute 8	6	P EMUS4637 Lute 7 C EMUS4738 Lute 8 (Adv)	Semester 1 Semester 2
EMUS4737 Lute 7 (Advanced)	6	P EMUS3636 Lute 6 C EMUS4637 Lute 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
EMUS4738 Lute 8 (Advanced)	6	P EMUS4737 Lute 7 (Adv) C EMUS4638 Lute 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
Recorder			
EMUS1641 Recorder 1	6		Semester 1 Semester 2
EMUS1642 Recorder 2	6	P EMUS1641 Recorder 1	Semester 1 Semester 2
EMUS2643 Recorder 3	6	P EMUS1642 Recorder 2 C EMUS2743 Recorder 3 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2644 Recorder 4	6	P EMUS2643 Recorder 3 C EMUS2744 Recorder 4 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2743 Recorder 3 (Advanced)	6	P EMUS1642 Recorder 2 C EMUS2643 Recorder 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
EMUS2744 Recorder 4 (Advanced)	6	P EMUS2743 Recorder 3 (Adv) C EMUS2644 Recorder 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
EMUS3645 Recorder 5	6	P EMUS2644 Recorder 4	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
EMUS3646 Recorder 6	6	P EMUS3645 Recorder 5	Semester 1 Semester 2
EMUS4647 Recorder 7	6	P EMUS3646 Recorder 6 C EMUS4747 Recorder 7 (Adv)	Semester 1 Semester 2
EMUS4648 Recorder 8	6	P EMUS4647 Recorder 7 C EMUS4748 Recorder 8 (Adv)	Semester 1 Semester 2
EMUS4747 Recorder 7 (Advanced)	6	P EMUS3646 Recorder 6 C EMUS4647 Recorder 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
EMUS4748 Recorder 8 (Advanced)	6	P EMUS4747 Recorder 7 (Adv) C EMUS4648 Recorder 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
Viola da Gamba			
EMUS1651 Viola Da Gamba 1	6	A It is assumed that students have some experience of standard viola da gamba repertoire from the French and German schools.	Semester 1 Semester 2
EMUS1652 Viola Da Gamba 2	6	P EMUS1651 Viola Da Gamba 1	Semester 1 Semester 2
EMUS2653 Viola Da Gamba 3	6	P EMUS1652 Viola Da Gamba 2 C EMUS2753 Viola Da Gamba 3 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2654 Viola Da Gamba 4	6	P EMUS2653 Viola Da Gamba 3 C EMUS2754 Viola Da Gamba 4 (Adv) - Dip Mus only	Semester 1 Semester 2
EMUS2753 Viola Da Gamba 3 (Advanced)	6	P EMUS1652 Viola Da Gamba 2 C EMUS2653 Viola Da Gamba 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
EMUS2754 Viola Da Gamba 4 (Advanced)	6	P EMUS2753 Viola Da Gamba 3 (Adv) C EMUS2654 Viola Da Gamba 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
EMUS3655 Viola Da Gamba 5	6	P EMUS2654 Viola Da Gamba 4	Semester 1 Semester 2
EMUS3656 Viola Da Gamba 6	6	P EMUS3655 Viola Da Gamba 5	Semester 1 Semester 2
EMUS4657 Viola Da Gamba 7	6	P EMUS3656 Viola Da Gamba 6 C EMUS4757 Viola Da Gamba 7 (Adv)	Semester 1 Semester 2
EMUS4658 Viola Da Gamba 8	6	P EMUS4657 Viola Da Gamba 7 C EMUS4758 Viola Da Gamba 8 (Adv)	Semester 1 Semester 2
EMUS4757 Viola Da Gamba 7 (Advanced)	6	P EMUS3656 Viola Da Gamba 6 C EMUS4657 Viola Da Gamba 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
EMUS4758 Viola Da Gamba 8 (Advanced)	6	P EMUS4757 Viola Da Gamba 7 (Adv) C EMUS4658 Viola Da Gamba 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Honours Units			
Honours - Bachelor of Music (Performance)			
PERF4002 Principal Study (Honours) 7	12	P JAZZ2624 Jazz Music Skills or MCGY2011 Harm & Analysis 4 or JAZZ2017 Jazz Harm & Arranging 4, MCGY2005 Aural Percept 4 or JAZZ2039 Jazz Ear Training 4, MUED1002 Music Tech, GENS2005 Hist & Cult Studies 2, MCGY3034 Writing Skills for Music Professions or JAZZ3631 Music Business Skills <i>Students accepted into Honours in Performance enrol in Performance Honours in semester 7 and 8 instead of Principal Study (Major) 7 and 8 or, in the new degree, Principal Study 7 and Principal Study 7 (Advanced).</i>	Semester 1 Semester 2
PERF4003 Principal Study (Honours) 8	12	P PERF4002 Principal Study (Honours) 7	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Honours - Bachelor of Music Studies			
PERF4601 Honours Project 1	12	P 3 year Bachelor of Music Studies degree (or equivalent) in which candidates have obtained a minimum credit average in second and third year units of study and a Distinction average in their Principal Study area. <i>All students must pass an audition and/or interview and submit a research project proposal to the Undergraduate Studies Committee before November 30 in the year before they wish to enter the Honours program. Students must have completed the BMus Studies 3 year degree or equivalent or be in their final semester of the three year degree at the time of submitting their proposal. Satisfactory progress in Honours Project 1 is required before students can undertake Honours Project 2.</i>	Semester 1 Semester 2
PERF4602 Honours Project 2	12	P PERF4601 Honours Project 1 <i>Satisfactory completion of Honours Project 1 is required for this unit of study.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Jazz Principal Study Units			
JAZZ1601 Jazz Performance 1	6	C JAZZ1611 Jazz Ensemble 1	Semester 1 Semester 2
JAZZ1602 Jazz Performance 2	6	P JAZZ1601 Jazz Perf 1 C JAZZ1612 JAZZ Ensemble 2	Semester 1 Semester 2
JAZZ2603 Jazz Performance 3	6	P JAZZ1602 Jazz Perf 2 C JAZZ2613 Jazz Ensemble 3 ; JAZZ2703 Jazz Perf 3 Adv - Diploma students only	Semester 1 Semester 2
JAZZ2604 Jazz Performance 4	6	P JAZZ2603 Jazz Perf 3 C JAZZ2614 Jazz Ensemble 4; JAZZ2704 Jazz Perf 4 (ADV) - Diploma Students only	Semester 1 Semester 2
JAZZ2703 Jazz Performance 3 (Advanced)	6	P JAZZ1602 Jazz Perf 2 C JAZZ2603 Jazz Perf 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
JAZZ2704 Jazz Performance 4 (Advanced)	6	P JAZZ2703 Jazz Perf 3 (Adv) C JAZZ2604 Jazz Perf 4 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
JAZZ3605 Jazz Performance 5	6	P JAZZ2604 Jazz Perf 4 C JAZZ3615 Jazz Ensemble 5	Semester 1 Semester 2
JAZZ3606 Jazz Performance 6	6	P JAZZ3605 Jazz Perf 5 C JAZZ3616 Jazz Ensemble 6	Semester 1 Semester 2
JAZZ4607 Jazz Performance 7	6	P JAZZ3606 Jazz Perf 6 C JAZZ4707 Jazz Perf 7 (Adv), JAZZ4617 Jazz Ensemble 7 <i>Students are strongly recommended to enrol concurrently in CMPN2006 Sound Recording Fundamentals. Jazz Honours students will do different Units of Study. See Honours.</i>	Semester 1 Semester 2
JAZZ4608 Jazz Performance 8	6	P JAZZ4607 Jazz Perf 7 C JAZZ4708 Jazz Perf 8 (Adv), JAZZ4618 Jazz Ensemble 8 <i>Students are strongly recommended to enrol concurrently in CMPN2007 Sound Recording Advanced. Jazz Honours students will do different Units of Study. See Honours</i>	Semester 1 Semester 2
JAZZ4707 Jazz Performance 7 (Advanced)	6	P JAZZ3606 Jazz Perf 6 C JAZZ4607 Jazz Perf 7	Semester 1 Semester 2
JAZZ4708 Jazz Performance 8 (Advanced)	6	P JAZZ4707 Jazz Perf 7 (Adv) C JAZZ4608 Jazz Perf 8	Semester 1 Semester 2
Jazz Vocal			
JAZZ1631 Jazz Vocal 1	6	C JAZZ1621 Jazz Music Skills 1	Semester 1 Semester 2
JAZZ1632 Jazz Vocal 2	6	P JAZZ1631 Jazz Vocal 1 C JAZZ1622 Jazz Music Skills 2	Semester 1 Semester 2
JAZZ2633 Jazz Vocal 3	6	P JAZZ1632 Jazz Vocal 2 C JAZZ2623 Jazz Music Skills 3	Semester 1 Semester 2
JAZZ2634 Jazz Vocal 4	6	P JAZZ2633 Jazz Vocal 3 C JAZZ2624 Jazz Music Skills 4	Semester 1 Semester 2
JAZZ3635 Jazz Vocal 5	6	P JAZZ2634 Jazz Vocal 4	Semester 1 Semester 2
JAZZ3636 Jazz Vocal 6	6	P JAZZ3635 Jazz Vocal 5	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Keyboard Principal Study Units			
Organ			
ORGN1601 Organ 1	6	C ORGN1008 Organ Resources 1	Semester 1 Semester 2
ORGN1602 Organ 2	6	P ORGN1601 Organ 1 C ORGN1009 Organ Resources 2	Semester 1 Semester 2
ORGN2603 Organ 3	6	P ORGN1602 Organ 2 C ORGN2008 Organ Resources 3 - BMus(Perf), BMus(MusEd), BMusStudies, BMusStudies/BA, BMusStudies/MBBS or ORGN2703 Organ 3 (Adv) - Dip Mus only	Semester 1 Semester 2
ORGN2604 Organ 4	6	P ORGN2603 Organ 3 C ORGN2009 Organ Resources 4 - BMus(Perf), BMus(MusEd), BMusStudies, BMusStudies/BA, BMusStudies/MBBS or ORGN2704 Organ 4 (Adv) - Dip Mus only.	Semester 1 Semester 2
ORGN2703 Organ 3 (Advanced)	6	P ORGN1602 Organ 2 C ORGN2603 Organ 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009 Organ Resources 1 - 4.</i>	Semester 1 Semester 2
ORGN2704 Organ 4 (Advanced)	6	P ORGN2703 Organ 3 (Adv) C ORGN2604 Organ 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009 Organ Resources 1 - 4.</i>	Semester 1 Semester 2
ORGN3605 Organ 5	6	P ORGN2604 Organ 4 C ORGN3705 Organ 5 (Adv) - B Mus only	Semester 1 Semester 2
ORGN3606 Organ 6	6	P ORGN3605 Organ 5 C ORGN3706 Organ 6 (Adv) - B Mus only	Semester 1 Semester 2
ORGN3705 Organ 5 (Advanced)	6	P ORGN2704 Organ 4 (Adv) C ORGN3605 Organ 5 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003 Organ Resources 1 - 6.</i>	Semester 1 Semester 2
ORGN3706 Organ 6 (Advanced)	6	P ORGN3705 Organ 5 (Adv) C ORGN3606 Organ 6 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003 Organ Resources 1 - 6.</i>	Semester 1 Semester 2
ORGN4607 Organ 7	6	P ORGN3606 Organ 6 C ORGN4707 Organ 7 (Adv)	Semester 1 Semester 2
ORGN4608 Organ 8	6	P ORGN4607 Organ 7 C ORGN4708 Organ 8 (Adv)	Semester 1 Semester 2
ORGN4707 Organ 7 (Advanced)	6	P ORGN3706 Organ 6 (Adv) C ORGN4607 Organ 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003/4009/4010 Organ Resources 1 - 8.</i>	Semester 1 Semester 2
ORGN4708 Organ 8 (Advanced)	6	P ORGN4707 Organ 7 (Adv) C ORGN4608 Organ 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003/4009/4010 Organ Resources 1 - 8.</i>	Semester 1 Semester 2
Pianoforte			
* For Piano Accompaniment units, see Accompaniment 1 – 8 in the Principal Study section			
KEYB1621 Pianoforte 1	6	C ENSE1000 Accompaniment 1 - BMus only	Semester 1 Semester 2
KEYB1622 Pianoforte 2	6	P KEYB1621 Pianoforte 1 C ENSE1001 Accompaniment 2 - BMus only	Semester 1 Semester 2
KEYB2623 Pianoforte 3	6	P KEYB1622 Pianoforte 2 C ENSE2000 Accompaniment 3 - BMus only; KEYB2723 Pianoforte 3 (Advanced) - Dip Mus only	Semester 1 Semester 2
KEYB2624 Pianoforte 4	6	P KEYB2623 Pianoforte 3 C ENSE2001 Accompaniment 4 - BMus only, KEYB2724 Pianoforte 4 (Adv) - Dip Mus only	Semester 1 Semester 2
KEYB2723 Pianoforte 3 (Advanced)	6	P KEYB1622 Pianoforte 2 C KEYB2623 Pianoforte 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
KEYB2724 Pianoforte 4 (Advanced)	6	P KEYB2723 Pianoforte 3 (Adv) C KEYB2624 Pianoforte 4 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
KEYB3625 Pianoforte 5	6	P KEYB2624 Pianoforte 4, ENSE2001 Accompaniment 4 - BMus only C KEYB3725 Pianoforte 5 (Advanced) - BMus only	Semester 1 Semester 2
KEYB3626 Pianoforte 6	6	P KEYB3625 Pianoforte 5 C KEYB3726 Pianoforte 6 (Advanced) - BMus only	Semester 1 Semester 2
KEYB3725 Pianoforte 5 (Advanced)	6	P KEYB2624 Pianoforte 4 C KEYB3625 Pianoforte 5 <i>This unit is open only to B Mus students</i>	Semester 1 Semester 2
KEYB3726 Pianoforte 6 (Advanced)	6	P KEYB3725 Pianoforte 5 (Adv) C KEYB3626 Pianoforte 6 <i>This unit is open only to BMus students.</i>	Semester 1 Semester 2
KEYB4627 Pianoforte 7	6	P KEYB3626 Pianoforte 6 C KEYB4727 Pianoforte 7 (Advanced)	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
KEYB4628 Pianoforte 8	6	P KEYB4627 Pianoforte 7 C KEYB4728 Pianoforte 8 (Advanced)	Semester 1 Semester 2
KEYB4727 Pianoforte 7 (Advanced)	6	P KEYB3726 Pianoforte 6 (Adv) C KEYB4627 Pianoforte 7 <i>This unit is open only to B Mus students.</i>	Semester 1 Semester 2
KEYB4728 Pianoforte 8 (Advanced)	6	P KEYB4727 Pianoforte 7 (Adv) C KEYB4628 Pianoforte 8 <i>This unit is open only to B Mus students</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Musicology Principal Study Units			
MCGY1601 Musicology 1	6	<i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
MCGY1602 Musicology 2	6	P MCGY1601 Musicology 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
MCGY2603 Musicology 3	6	P MCGY1602 Musicology 2 C MCGY1019 Musicology Workshop 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i> <i>It is recommended that students will be concurrently enrolled in MCGY2612 Music in the Classical and Romantic Eras. Note: Students enrolled in a BMus (Mus Ed) degree are not required to enrol in MCGY1019 as a coreq.</i>	Semester 1 Semester 2
MCGY2604 Musicology 4	6	P MCGY2603 Musicology 3 C MCGY1020 Musicology Workshop 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> <i>It is recommended that students will be concurrently enrolled in MCGY2613 Music in Modern Times. Note: Students enrolled in a BMus (Mus Ed) degree are not required to enrol in MCGY1020 as a coreq.</i>	Semester 1 Semester 2
MCGY3605 Musicology 5	6	P MCGY2604 Musicology 4 C MCGY2018 Musicology Workshop 3 BMus(MusEd) no corequisite	Semester 1 Semester 2
MCGY3606 Musicology 6	6	P MCGY3605 Musicology 5 C MCGY2019 Musicology Workshop 4 BMus(MusEd) no corequisite	Semester 1 Semester 2
MCGY4607 Musicology 7	6	P MCGY3606 Musicology 6 C MCGY3023 Musicology Workshop 5	Semester 1 Semester 2
MCGY4608 Musicology 8	6	P MCGY4607 Musicology 7 C MCGY3024 Musicology Workshop 6	Semester 1 Semester 2
MCGY3620 Musicology 5 (Honours)	6	P MCGY2604 Musicology 4 C MCGY2018 Musicology Workshop 3	Semester 1 Semester 2
MCGY3622 Musicology 6 (Honours)	6	P MCGY3620 Musicology 5 (Hons) C MCGY2019 Musicology Workshop 4	Semester 1 Semester 2
MCGY4603 Musicology 7 (Honours)	12	P MCGY3622 Musicology 6 (Hons) <i>Students enrolled in honours do not concurrently enrol in MCGY3023 Musicology Workshop 5 or MCGY3024 Musicology Workshop 6.</i>	Semester 1 Semester 2
MCGY4605 Musicology 8 (Honours)	12	P MCGY4603 Musicology 7 (Hons) <i>Students enrolled in honours do not concurrently enrol in MCGY3023 Musicology Workshop 5 or MCGY3024 Musicology Workshop 6.</i>	Semester 1 Semester 2
Musicology Workshop			
MCGY1019 Musicology Workshop 1	3	C MCGY2014 Musicology 3 (Major) or MCGY2603 Musicology 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
MCGY1020 Musicology Workshop 2	3	P MCGY1019 Musicology Workshop 1 C MCGY2015 Musicology 4 (Major) or MCGY2604 Musicology 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
MCGY2018 Musicology Workshop 3	3	P MCGY1020 Musicology Workshop 2 C MCGY3019 Musicology 5 (Major), or MCGY3020 Musicology 5 (Honours), or MCGY3605 Musicology 5, or MCGY3620 Musicology 5 (Hons)	Semester 1 Semester 2
MCGY2019 Musicology Workshop 4	3	P MCGY2018 Music Workshop 3 C MCGY3021 Musicology 6 (Major), or MCGY3022 Musicology 6 (Honours), or MCGY3606 Musicology 6, or MCGY3622 Musicology 6 (Hons)	Semester 1 Semester 2
MCGY3023 Musicology Workshop 5	3	P MCGY2019 Musicology Workshop 4 C MCGY4002 Musicology 7 (Major), or MCGY4003 Musicology 7 (Honours), or MCGY4607 Musicology 7	Semester 1 Semester 2
MCGY3024 Musicology Workshop 6	3	P MCGY3023 Musicology Workshop 5 C MCGY4004 Musicology 8 (Major)	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Percussion Principal Study Units			
PRCN1601 Percussion 1	6		Semester 1 Semester 2
PRCN1602 Percussion 2	6	P PRCN1601 Percussion 1	Semester 1 Semester 2
PRCN2603 Percussion 3	6	P PRCN1602 Percussion 2 C PRCN2703 Percussion 3 (Adv) - Dip Mus only	Semester 1 Semester 2
PRCN2604 Percussion 4	6	P PRCN2603 Percussion 3 C PRCN2704 Percussion 4 (Adv) - Dip Mus only	Semester 1 Semester 2
PRCN2703 Percussion 3 (Advanced)	6	P PRCN1602 Percussion 2 C PRCN2603 Percussion 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
PRCN2704 Percussion 4 (Advanced)	6	P PRCN2703 Percussion 3 (Adv) C PRCN2604 Percussion 4 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
PRCN3605 Percussion 5	6	P PRCN2604 Percussion 4	Semester 1 Semester 2
PRCN3606 Percussion 6	6	P PRCN3605 Percussion 5	Semester 1 Semester 2
PRCN4607 Percussion 7	6	P PRCN3606 Percussion 6 C PRCN4707 Percussion 7 (Adv)	Semester 1 Semester 2
PRCN4608 Percussion 8	6	P PRCN4607 Percussion 7 C PRCN4708 Percussion 8 (Adv)	Semester 1 Semester 2
PRCN4707 Percussion 7 (Advanced)	6	P PRCN3606 Percussion 6 C PRCN4607 Percussion 7 <i>This unit is open only to BMUS Performance students.</i>	Semester 1 Semester 2
PRCN4708 Percussion 8 (Advanced)	6	P PRCN4707 Percussion 7 (Adv) C PRCN4608 Percussion 8 <i>This unit is open only to BMUS Performance students.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Strings Principal Study Units			
Double Bass			
STRG1601 Double Bass 1	6		Semester 1 Semester 2
STRG1602 Double Bass 2	6	P STRG1601 Double Bass 1	Semester 1 Semester 2
STRG2603 Double Bass 3	6	P STRG1602 Double Bass 2 C STRG2703 Double Bass 3 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2604 Double Bass 4	6	P STRG2603 Double Bass 3 C STRG2704 Double Bass 4 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2703 Double Bass 3 (Advanced)	6	P STRG1602 Double Bass 2 C STRG2603 Double Bass 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG2704 Double Bass 4 (Advanced)	6	P STRG2703 Double Bass 3 (Adv) C STRG2604 Double Bass 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG3605 Double Bass 5	6	P STRG2604 Double Bass 4	Semester 1 Semester 2
STRG3606 Double Bass 6	6	P STRG3605 Double Bass 5	Semester 1 Semester 2
STRG4607 Double Bass 7	6	P STRG3606 Double Bass 6 C STRG4707 Double Bass 7 (Adv)	Semester 1 Semester 2
STRG4608 Double Bass 8	6	P STRG4607 Double Bass 7 C STRG4708 Double Bass 8 (Adv)	Semester 1 Semester 2
STRG4707 Double Bass 7 (Advanced)	6	P STRG3606 Double Bass 6 C STRG4607 Double Bass 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
STRG4708 Double Bass 8 (Advanced)	6	P STRG4707 Double Bass 7 (Adv) C STRG4608 Double Bass 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Guitar			
STRG1611 Guitar 1	6		Semester 1 Semester 2
STRG1612 Guitar 2	6	P STRG1611 Guitar 1	Semester 1 Semester 2
STRG2613 Guitar 3	6	P STRG1612 Guitar 2 C STRG2713 Guitar 3 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2614 Guitar 4	6	P STRG2613 Guitar 3 C STRG2714 Guitar 4 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2713 Guitar 3 (Advanced)	6	P STRG1612 Guitar 2 C STRG2613 Guitar 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 Strings Performance Class 1-4.</i>	Semester 1 Semester 2
STRG2714 Guitar 4 (Advanced)	6	P STRG2713 Guitar 3 (Adv) C STRG2614 Guitar 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG3615 Guitar 5	6	P STRG2614 Guitar 4	Semester 1 Semester 2
STRG3616 Guitar 6	6	P STRG3615 Guitar 5	Semester 1 Semester 2
STRG4617 Guitar 7	6	P STRG3616 Guitar 6 C STRG4717 Guitar 7 (Adv)	Semester 1 Semester 2
STRG4618 Guitar 8	6	P STRG4617 Guitar 7 C STRG4718 Guitar 8 (Adv)	Semester 1 Semester 2
STRG4717 Guitar 7 (Advanced)	6	P STRG3616 Guitar 6 C STRG4617 Guitar 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
STRG4718 Guitar 8 (Advanced)	6	P STRG4717 Guitar 7 (Adv) C STRG4618 Guitar 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
Harp			
STRG1621 Harp 1	6		Semester 1 Semester 2
STRG1622 Harp 2	6	P STRG1621 Harp 1	Semester 1 Semester 2
STRG2623 Harp 3	6	P STRG1622 Harp 2 C STRG2723 Harp 3 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2624 Harp 4	6	P STRG2623 Harp 3 C STRG2724 Harp 4 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2723 Harp 3 (Advanced)	6	P STRG1622 Harp 2 C STRG2623 Harp 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG2724 Harp 4 (Advanced)	6	P STRG2723 Harp 3 (Adv) C STRG2624 Harp 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1-4.</i>	Semester 1 Semester 2
STRG3625 Harp 5	6	P STRG2624 Harp 4	Semester 1 Semester 2
STRG3626 Harp 6	6	P STRG3625 Harp 5	Semester 1 Semester 2
STRG4627 Harp 7	6	P STRG3626 Harp 6 C STRG4727 Harp 7 (Adv)	Semester 1 Semester 2
STRG4628 Harp 8	6	P STRG4627 Harp 7 C STRG4728 Harp 8 (Adv)	Semester 1 Semester 2
STRG4727 Harp 7 (Advanced)	6	P STRG3626 Harp 6 C STRG4627 Harp 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
STRG4728 Harp 8 (Advanced)	6	P STRG4727 Harp 7 (Adv) C STRG4628 Harp 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
Viola			
STRG1641 Viola 1	6		Semester 1 Semester 2
STRG1642 Viola 2	6	P STRG1641 Viola 1	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
STRG2643 Viola 3	6	P STRG1642 Viola 2 C STRG2743 Viola 3 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2644 Viola 4	6	P STRG2643 Viola 3 C STRG2744 Viola 4 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2743 Viola 3 (Advanced)	6	P STRG1642 Viola 2 C STRG2643 Viola 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG2744 Viola 4 (Advanced)	6	P STRG2743 Viola 3 (Adv) C STRG2644 Viola 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG3645 Viola 5	6	P STRG2644 Viola 4	Semester 1 Semester 2
STRG3646 Viola 6	6	P STRG3645 Viola 5	Semester 1 Semester 2
STRG4647 Viola 7	6	P STRG3646 Viola 6 C STRG4747 Viola 7 (Adv)	Semester 1 Semester 2
STRG4648 Viola 8	6	P STRG4647 Viola 7 C STRG4748 Viola 8 (Adv)	Semester 1 Semester 2
STRG4747 Viola 7 (Advanced)	6	P STRG3646 Viola 6 C STRG4647 Viola 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
STRG4748 Viola 8 (Advanced)	6	P STRG4747 Viola 7 (Adv) C STRG4648 Viola 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
Violin			
STRG1661 Violin 1	6		Semester 1 Semester 2
STRG1662 Violin 2	6	P STRG1661 Violin	Semester 1 Semester 2
STRG2663 Violin 3	6	P STRG1662 Violin 2 C STRG 2763 Violin 3 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2664 Violin 4	6	P STRG2663 Violin 3 C STRG2764 Violin 4 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2763 Violin 3 (Advanced)	6	P STRG1662 Violin 2 C STRG2663 Violin 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG2764 Violin 4 (Advanced)	6	P STRG2763 Violin 3 (Adv) C STRG2664 Violin 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG3665 Violin 5	6	P STRG2664 Violin 4	Semester 1 Semester 2
STRG3666 Violin 6	6	P STRG3665 Violin 5	Semester 1 Semester 2
STRG4667 Violin 7	6	P STRG3666 Violin 6 C STRG4767 Violin 7 (Adv)	Semester 1 Semester 2
STRG4668 Violin 8	6	P STRG4667 Violin 7 C STRG4768 Violin 8 (Adv)	Semester 1 Semester 2
STRG4767 Violin 7 (Advanced)	6	P STRG3666 Violin 6 C STRG4667 Violin 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
STRG4768 Violin 8 (Advanced)	6	P STRG4767 Violin 7 (Adv) C STRG4668 Violin 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
Violoncello			
STRG1671 Violoncello 1	6		Semester 1 Semester 2
STRG1672 Violoncello 2	6	P STRG1671 Violoncello 1	Semester 1 Semester 2
STRG2673 Violoncello 3	6	P STRG1672 Violoncello 2 C STRG2773 Violoncello 3 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2674 Violoncello 4	6	P STRG2673 Violoncello 3 C STRG2774 Violoncello 4 (Adv) - Dip Mus only	Semester 1 Semester 2
STRG2773 Violoncello 3 (Advanced)	6	P STRG1672 Violoncello 2 C STRG2673 Violoncello 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
STRG2774 Violoncello 4 (Advanced)	6	P STRG2773 Violoncello 3 (Adv) C STRG2674 Violoncello 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.</i>	Semester 1 Semester 2
STRG3675 Violoncello 5	6	P STRG2674 Violoncello 4	Semester 1 Semester 2
STRG3676 Violoncello 6	6	P STRG3675 Violoncello 5	Semester 1 Semester 2
STRG4677 Violoncello 7	6	P STRG3676 Violoncello 6 C STRG4777 Violoncello 7 (Adv)	Semester 1 Semester 2
STRG4678 Violoncello 8	6	P STRG4677 Violoncello 7 C STRG4778 Violoncello 8 (Adv)	Semester 1 Semester 2
STRG4777 Violoncello 7 (Advanced)	6	P STRG3676 Violoncello 6 C STRG4677 Violoncello 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2
STRG4778 Violoncello 8 (Advanced)	6	P STRG4777 Violoncello 7 (Adv) C STRG4678 Violoncello 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Voice Principal Study Units			
VSAO1611 Voice 1	6	C VSAO1008 Italian Diction for Singers 1 or VSAO1009 German Diction for Singers 1	Semester 1 Semester 2
VSAO1612 Voice 2	6	P VSAO1611 Voice 1 C VSAO1008 Italian Diction for Singers 1 or VSAO1009 German Diction for Singers 1	Semester 1 Semester 2
VSAO2613 Voice 3	6	P VSAO1612 Voice 2 C VSAO2028 Italian Diction for Singers 2 or VSAO2029 German Diction for Singers 2; AND for Dip Mus only: VSAO2713 Voice 3 (Adv)	Semester 1 Semester 2
VSAO2614 Voice 4	6	P VSAO2613 Voice 3 C VSAO2028 Italian Diction for Singers 2 OR VSAO2029 German Diction for Singers 2; AND for Dip Mus only: VSAO2714 Voice 4 (Adv)	Semester 1 Semester 2
VSAO2713 Voice 3 (Advanced)	6	P VSAO1612 Voice 2 C VSAO2613 Voice 3 <i>This unit is open only to DipMus students.</i>	Semester 1 Semester 2
VSAO2714 Voice 4 (Advanced)	6	P VSAO2713 Voice 3 (Adv) C VSAO2614 Voice 4 <i>This unit is open only to Dip.Mus students.</i>	Semester 1 Semester 2
VSAO3615 Voice 5	6	P VSAO2614 Voice 4 C BMus (Perf) only: BOTH VSAO3645 Diction for Performance 1 AND VSAO3715 Voice 5 (Adv) <i>BMusStudies and BMus(MusEd) students are strongly recommended to enrol concurrently in VSAO3645 Diction for Performance 1.</i>	Semester 1 Semester 2
VSAO3616 Voice 6	6	P VSAO3615 Voice 5 C BMus (Perf) only: BOTH VSAO3646 Diction for Performance 2 AND VSAO3716 Voice 6 (Adv) <i>BMusStudies and BMus(MusEd) students are strongly recommended to enrol concurrently in VSAO3646 Diction for Performance 2.</i>	Semester 1 Semester 2
VSAO3715 Voice 5 (Advanced)	6	P VSAO2714 Voice 4 (Adv) C VSAO3615 Voice 5 <i>This unit is only open to BMus (Perf) students.</i>	Semester 1 Semester 2
VSAO3716 Voice 6 (Advanced)	6	P VSAO3715 Voice 5 (Adv) C VSAO3616 Voice 6 <i>This unit is only open to B.Mus (Perf) students.</i>	Semester 1 Semester 2
VSAO4617 Voice 7	6	P VSAO3616 Voice 6 C VSAO4717 Voice 7 (Adv) <i>Students are strongly recommended to enrol concurrently in VSAO4647 Diction for Performance 3.</i>	Semester 1 Semester 2
VSAO4618 Voice 8	6	P VSAO4617 Voice 7 C VSAO4718 Voice 8 (Adv) <i>Students are strongly recommended to enrol concurrently in VSAO4648 Diction for Performance 4.</i>	Semester 1 Semester 2
VSAO4717 Voice 7 (Advanced)	6	P VSAO3716 Voice 6 (Adv) C VSAO4617 Voice 7 <i>This unit is open only to BMus (Perf) students.</i>	Semester 1 Semester 2
VSAO4718 Voice 8 (Advanced)	6	P VSAO4717 Voice 7 (Adv) C VSAO4618 Voice 8 <i>This unit is open only to BMus (Perf) students.</i>	Semester 1 Semester 2
* For Jazz Vocal see Jazz Principal Study - Jazz Vocal			

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Woodwind Principal Study Units			
Bassoon			
WIND1611 Bassoon 1	6		Semester 1 Semester 2
WIND1612 Bassoon 2	6	P WIND1611 Bassoon 1	Semester 1 Semester 2
WIND2613 Bassoon 3	6	P WIND1612 Bassoon 2 C WIND2713 Bassoon 3 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2614 Bassoon 4	6	P WIND2613 Bassoon 3 C WIND2714 Bassoon 4 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2713 Bassoon 3 (Advanced)	6	P WIND1612 Bassoon 2 C WIND2613 Bassoon 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND2714 Bassoon 4 (Advanced)	6	P WIND2713 Bassoon 3 (Adv) C WIND2614 Bassoon 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND3615 Bassoon 5	6	P WIND2614 Bassoon 4	Semester 1 Semester 2
WIND3616 Bassoon 6	6	P WIND3615 Bassoon 5	Semester 1 Semester 2
WIND4617 Bassoon 7	6	P WIND3616 Bassoon 6 C WIND4717 Bassoon 7 (Adv)	Semester 1 Semester 2
WIND4618 Bassoon 8	6	P WIND4617 Bassoon 7 C WIND4718 Bassoon 8 (Adv)	Semester 1 Semester 2
WIND4717 Bassoon 7 (Advanced)	6	P WIND3616 Bassoon 6 C WIND4617 Bassoon 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
WIND4718 Bassoon 8 (Advanced)	6	P WIND4717 Bassoon 7 (Adv) C WIND4618 Bassoon 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
Clarinet			
WIND1621 Clarinet 1	6		Semester 1 Semester 2
WIND1622 Clarinet 2	6	P WIND1621 Clarinet 1	Semester 1 Semester 2
WIND2623 Clarinet 3	6	P WIND1622 Clarinet 2 C WIND2723 Clarinet 3 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2624 Clarinet 4	6	P WIND2623 Clarinet 3 C WIND2724 Clarinet 4 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2723 Clarinet 3 (Advanced)	6	P WIND1622 Clarinet 2 C WIND2623 Clarinet 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND2724 Clarinet 4 (Advanced)	6	P WIND2723 Clarinet 3 (Adv) C WIND2624 Clarinet 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND3625 Clarinet 5	6	P WIND2624 Clarinet 4	Semester 1 Semester 2
WIND3626 Clarinet 6	6	P WIND3625 Clarinet 5	Semester 1 Semester 2
WIND4627 Clarinet 7	6	P WIND3626 Clarinet 6 C WIND4727 Clarinet 7 (Adv)	Semester 1 Semester 2
WIND4628 Clarinet 8	6	P WIND4627 Clarinet 7 C WIND4728 Clarinet 8 (Adv)	Semester 1 Semester 2
WIND4727 Clarinet 7 (Advanced)	6	P WIND3626 Clarinet 6 C WIND4627 Clarinet 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
WIND4728 Clarinet 8 (Advanced)	6	P WIND4727 Clarinet 7 (Adv) C WIND4628 Clarinet 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
Flute			
WIND1631 Flute 1	6		Semester 1 Semester 2
WIND1632 Flute 2	6	P WIND1631 Flute 1	Semester 1 Semester 2
WIND2633 Flute 3	6	P WIND1632 Flute 2 C WIND2733 Flute 3 (Adv) - Dip Mus only	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
WIND2634 Flute 4	6	P WIND2633 Flute 3 C WIND2734 Flute 4 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2733 Flute 3 (Advanced)	6	P WIND1632 Flute 2 C WIND2633 Flute 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND2734 Flute 4 (Advanced)	6	P WIND2733 Flute 3 (Adv) C WIND2634 Flute 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND3635 Flute 5	6	P WIND2634 Flute 4	Semester 1 Semester 2
WIND3636 Flute 6	6	P WIND3635 Flute 5	Semester 1 Semester 2
WIND4637 Flute 7	6	P WIND3636 Flute 6 C WIND4737 Flute 7 (Adv)	Semester 1 Semester 2
WIND4638 Flute 8	6	P WIND4637 Flute 7 C WIND4738 Flute 8 (Adv)	Semester 1 Semester 2
WIND4737 Flute 7 (Advanced)	6	P WIND3636 Flute 6 C WIND4637 Flute 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
WIND4738 Flute 8 (Advanced)	6	P WIND4737 Flute 7 (Adv) C WIND4638 Flute 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
Oboe			
WIND1641 Oboe 1	6		Semester 1 Semester 2
WIND1642 Oboe 2	6	P WIND1641 Oboe 1	Semester 1 Semester 2
WIND2643 Oboe 3	6	P WIND1642 Oboe 2 C WIND2743 Oboe 3 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2644 Oboe 4	6	P WIND2643 Oboe 3 C WIND2744 Oboe 4 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2743 Oboe 3 (Advanced)	6	P WIND1642 Oboe 2 C WIND2643 Oboe 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND2744 Oboe 4 (Advanced)	6	P WIND2743 Oboe 3 (Adv) C WIND2644 Oboe 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND3645 Oboe 5	6	P WIND2644 Oboe 4	Semester 1 Semester 2
WIND3646 Oboe 6	6	P WIND3645 Oboe 5	Semester 1 Semester 2
WIND4647 Oboe 7	6	P WIND3646 Oboe 6 C WIND4747 Oboe 7 (Adv)	Semester 1 Semester 2
WIND4648 Oboe 8	6	P WIND4647 Oboe 7 C WIND4748 Oboe 8 (Adv)	Semester 1 Semester 2
WIND4747 Oboe 7 (Advanced)	6	P WIND3646 Oboe 6 C WIND4647 Oboe 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
WIND4748 Oboe 8 (Advanced)	6	P WIND4747 Oboe 7 (Adv) C WIND4648 Oboe 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
Saxophone			
WIND1661 Saxophone 1	6		Semester 1 Semester 2
WIND1662 Saxophone 2	6	P WIND1661 Saxophone 1	Semester 1 Semester 2
WIND2663 Saxophone 3	6	P WIND1662 Saxophone 2 C WIND2763 Saxophone 3 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2664 Saxophone 4	6	P WIND2663 Saxophone 3 C WIND2764 Saxophone 4 (Adv) - Dip Mus only	Semester 1 Semester 2
WIND2763 Saxophone 3 (Advanced)	6	P WIND1662 Saxophone 2 C WIND2663 Saxophone 3 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2
WIND2764 Saxophone 4 (Advanced)	6	P WIND2763 Saxophone 3 (Adv) C WIND2664 Saxophone 4 <i>This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.</i>	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
WIND3665 Saxophone 5	6	P WIND2664 Saxophone 4 C WIND3765 Saxophone 5 (Adv) - B Mus only	Semester 1 Semester 2
WIND3666 Saxophone 6	6	P WIND3665 Saxophone 5 C WIND3766 Saxophone 6 (Adv) - B Mus only	Semester 1 Semester 2
WIND3765 Saxophone 5 (Advanced)	6	P WIND2664 Saxophone 4 C WIND3665 Saxophone 5 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
WIND3766 Saxophone 6 (Advanced)	6	P WIND3765 Saxophone 5 (Adv) C WIND3666 Saxophone 6 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
WIND4667 Saxophone 7	6	P WIND3666 Saxophone 6 C WIND4767 Saxophone 7 (Adv)	Semester 1 Semester 2
WIND4668 Saxophone 8	6	P WIND4667 Saxophone 7 C WIND4768 Saxophone 8 (Adv)	Semester 1 Semester 2
WIND4767 Saxophone 7 (Advanced)	6	P WIND3766 Saxophone 6 (Adv) C WIND4667 Saxophone 7 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
WIND4768 Saxophone 8 (Advanced)	6	P WIND4767 Saxophone 7 (Adv) C WIND4668 Saxophone 8 <i>This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.</i>	Semester 1 Semester 2
* For study of Baroque Flute and Recorder see Principal Study - Early Music			

Composition Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Compositional Technology & Analysis			
CMPN1611 Compositional Techniques and Analysis 1	6	A It is strongly recommended that participants have a good grasp of modern and 20th century repertoire.	Semester 1
CMPN1612 Compositional Techniques and Analysis 2	6	P CMPN1611 Compositional Techniques & Analysis 1	Semester 2
CMPN2011 Compositional Techniques and Analysis 3	3	P CMPN1012 /1612 Compositional Techniques and Analysis 2 C CMPN2003 Composition 3 (Major) or CMPN2603 Composition 3	Semester 1
CMPN2012 Compositional Techniques and Analysis 4	3	P CMPN2011 Compositional Techniques and Analysis 3 C CMPN2004 Composition 4 (Major) or CMPN2604 Composition 4	Semester 2
CMPN3012 Compositional Techniques and Analysis 5	3	P CMPN2012 Compositional Techniques and Analysis 4 C CMPN3004 Composition 5 (Major) or CMPN3605 Composition 5	Semester 1
CMPN3013 Compositional Techniques and Analysis 6	3	P CMPN3012 Compositional Techniques and Analysis 5 C CMPN3006 Composition 6 (Major) or CMPN3606 Composition 6	Semester 2
Composition through Improvisation			
CMPN1000 Composition Through Improvisation 1	3		Semester 1
CMPN1003 Composition Through Improvisation 2	3	P CMPN1000 Composition Through Improvisation 1	Semester 2
CMPN2000 Composition Through Improvisation 3	3	P CMPN1003 Composition Through Improvisation 2, CMPN2004 Composition 4 (Major) or CMPN2604 Composition 4	Semester 1
CMPN2001 Composition Through Improvisation 4	3	P CMPN2000 Composition Through Improvisation 3	Semester 2
Electroacoustic Music			
CMPN1631 Electroacoustic Music 1	6	P MUED1002 Music Technology	Semester 1
CMPN1632 Electroacoustic Music 2	6	P CMPN1631 Electroacoustic Music 1	Semester 2
CMPN3008 Interactive and Algorithmic Composition	3	P CMPN1008 Electronic Music 2 or CMPN1632 Electroacoustic Music 2	Semester 1

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
CMPN3009 Sound Synthesis	3	P CMPN3008 Electronic Music 3/Interactive and Algorithmic Composition	Semester 2
CMPN4010 Sound and Image	3	P CMPN1008 Electronic Music 2 or CMPN1632 Electroacoustic Music 2	Semester 1
CMPN4011 Composition and Multimedia	3	P CMPN4010 Sound and Image/Electronic Music 5	Semester 2

Ensemble Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Cello Ensemble			
STRG1000 Cello Ensemble 1	3		Semester 1 Semester 2
STRG1001 Cello Ensemble 2	3	P STRG1000 Cello Ensemble 1	Semester 1 Semester 2
STRG2000 Cello Ensemble 3	3	P STRG1001 Cello Ensemble 2	Semester 1 Semester 2
STRG2001 Cello Ensemble 4	3	P STRG2000 Cello Ensemble 3	Semester 1 Semester 2
STRG3000 Cello Ensemble 5	3	P STRG2001 Cello Ensemble 4	Semester 1 Semester 2
STRG3001 Cello Ensemble 6	3	P STRG3000 Cello Ensemble 5	Semester 1 Semester 2
STRG4000 Cello Ensemble 7	3	P STRG3001 Cello Ensemble 6	Semester 1 Semester 2
STRG4001 Cello Ensemble 8	3	P STRG4000 Cello Ensemble 7	Semester 1 Semester 2
Chamber Music			
ENSE1005 Chamber Music 1	3		Semester 1 Semester 2
ENSE1007 Chamber Music 2	3	P ENSE1005 Chamber Music 1	Semester 1 Semester 2
ENSE2002 Chamber Music 3	3	P ENSE1007 Chamber Music 2 or ENSE1001 Accompaniment 2 (BMus Keyboard or Keyboard Majors)	Semester 1 Semester 2
ENSE2004 Chamber Music 4	3	P ENSE2002 Chamber Music 3	Semester 1 Semester 2
ENSE3004 Chamber Music 5	3	P ENSE2004 Chamber Music 4 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
ENSE3005 Chamber Music 6	3	P ENSE3004 Chamber Music 5 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
ENSE4006 Chamber Music 7	3	P ENSE3005 Chamber Music 6 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
ENSE4007 Chamber Music 8	3	P ENSE4006 Chamber Music 7 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
Choir and Chamber Choir			
ENSE1015 Choir 1	3		Semester 1 Semester 2
ENSE1002 Choir 2A	3	P ENSE1015 Choir 1	Semester 1 Semester 2
ENSE1019 Choir 3A	3	P ENSE1002 Choir 2A	Semester 1 Semester 2
ENSE2003 Choir 4A	3	P ENSE1019 Choir 3A	Semester 1 Semester 2
ENSE2008 Choir 5A	3	P ENSE2003 Choir 4A	Semester 1 Semester 2
ENSE3016 Choir 6A	3	P ENSE2008 Choir 5A	Semester 1 Semester 2
ENSE2012 Choir 7A	3	P ENSE3016 Choir 6A	Semester 1 Semester 2
ENSE4020 Choir 8A	3	P ENSE2012 Choir 7A	Semester 1 Semester 2
Continuo			
EMUS1671 Continuo 1	3	A Standard 17th and 18th century repertoire and harmony.	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
EMUS1672 Continuo 2	3	P EMUS1671 Continuo 1 <i>It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 2.</i>	Semester 1 Semester 2
EMUS2673 Continuo 3	3	P EMUS1672 Continuo 2 <i>It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 5.</i>	Semester 1 Semester 2
EMUS2674 Continuo 4	3	P EMUS2673 Continuo 3 <i>It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 6.</i>	Semester 1 Semester 2
Guitar Ensemble			
STRG1039 Guitar Ensemble 1	3		Semester 1 Semester 2
STRG1040 Guitar Ensemble 2	3	P STRG1039 Guitar Ensemble 1	Semester 1 Semester 2
STRG2035 Guitar Ensemble 3	3	P STRG1040 Guitar Ensemble 2	Semester 1 Semester 2
STRG2036 Guitar Ensemble 4	3	P STRG2035 Guitar Ensemble 3	Semester 1 Semester 2
STRG3037 Guitar Ensemble 5	3	P STRG2036 Guitar Ensemble 4	Semester 1 Semester 2
STRG3038 Guitar Ensemble 6	3	P STRG3037 Guitar Ensemble 5	Semester 1 Semester 2
STRG4041 Guitar Ensemble 7	3	P STRG3038 Guitar Ensemble 6	Semester 1 Semester 2
STRG4042 Guitar Ensemble 8	3	P STRG4041 Guitar Ensemble 7	Semester 1 Semester 2
Jazz Ensemble			
JAZZ1611 Jazz Ensemble 1	6	C JAZZ1601 Jazz Perf 1 <i>This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)</i>	Semester 1 Semester 2
JAZZ1612 Jazz Ensemble 2	6	P JAZZ1611 Jazz Ensemble 1 C JAZZ1602 Jazz Perf 2 <i>This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)</i>	Semester 1 Semester 2
JAZZ2613 Jazz Ensemble 3	6	P JAZZ1612 Jazz Ensemble 2 C JAZZ2603 Jazz Performance 3 <i>This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)</i>	Semester 1 Semester 2
JAZZ2614 Jazz Ensemble 4	6	P JAZZ2613 Jazz Ensemble 3 C JAZZ2604 Jazz Performance 4 <i>This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)</i>	Semester 1 Semester 2
JAZZ3615 Jazz Ensemble 5	6	P JAZZ2614 Jazz Ensemble 4 C JAZZ3605 Jazz Performance 5 <i>This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)</i>	Semester 1 Semester 2
JAZZ3616 Jazz Ensemble 6	6	P JAZZ3615 Jazz Ensemble 5 C JAZZ3606 Jazz Perf 6 <i>This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)</i>	Semester 1 Semester 2
JAZZ4617 Jazz Ensemble 7	6	P JAZZ3616 Jazz Ensemble 6 C JAZZ4607 Jazz Perf 7 <i>This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)</i>	Semester 1 Semester 2
JAZZ4618 Jazz Ensemble 8	6	P JAZZ4617 Jazz Ensemble 7 C JAZZ4608 Jazz Perf 8 <i>This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)</i>	Semester 1 Semester 2
Opera Ensemble			
VSAO1047 Opera Ensemble 1	3		Semester 1 Semester 2
VSAO1048 Opera Ensemble 2	3	P VSAO1047 Opera Ensemble 1	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
VSAO2047 Opera Ensemble 3	3	P VSAO1048 Opera Ensemble 2	Semester 1 Semester 2
VSAO2048 Opera Ensemble 4	3	P VSAO2047 Opera Ensemble 3	Semester 1 Semester 2
VSAO3047 Opera Ensemble 5	3	P VSAO2048 Opera Ensemble 4	Semester 1 Semester 2
VSAO3048 Opera Ensemble 6	3	P VSAO3047 Opera Ensemble 5	Semester 1 Semester 2
Orchestral Studies			
ENSE1018 Orchestral Studies 1	3	C Principal Study 1 in an appropriate orchestral instrument or departmental permission if enrolled in Principal Study 1 in a non-orchestral instrument. <i>For students in the new degree programs, this unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Chair of Unit if you wish to enrol in this unit.</i>	Semester 1 Semester 2
ENSE1022 Orchestral Studies 2	3	P ENSE1018 Orchestral Studies 1 C Principal Study 2 in an appropriate orchestral instrument or departmental permission if enrolled in Principal Study 2 in a non-orchestral instrument. <i>For students in the new degree programs, this unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Chair of Unit if you wish to enrol in this unit.</i>	Semester 1 Semester 2
ENSE1618 Orchestral Studies 1	6	C Principal Study 1 in an appropriate orchestral instrument.	Semester 1 Semester 2
ENSE1619 Orchestral Studies 2	6	P ENSE1618 Orchestral Studies 1 C Principal Study 2 in an appropriate orchestral instrument.	Semester 1 Semester 2
ENSE2005 Orchestral Studies 3	6	P ENSE1022 Orchestral Studies 2 or ENSE1619 Orchestral Studies 2 C Principal Study (Major) 3 or Principal Study 3 in an appropriate orchestral instrument <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE2016 Orchestral Studies 4	6	P ENSE2005 Orchestral Studies (Major) 3/Orchestral Studies 3 C Principal Study (Major) 4 or Principal Study 4 in an appropriate orchestral instrument <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE3017 Orchestral Studies 5	6	P ENSE2016 Orchestral Studies (Major) 4/ Orchestral Studies 4 C Principal Study (Major) 5 or Principal Study 5 in an appropriate orchestral instrument. <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE3018 Orchestral Studies 6	6	P ENSE3017 Orchestral Studies (Major) 5/Orchestral Studies 5 C Principal Study (Major) 6 or Principal Study 6 in an appropriate orchestral instrument <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE4021 Orchestral Studies 7	6	P ENSE3018 Orchestral Studies (Major) 6/Orchestral Studies 6 C Principal Study (Major) 7 or Principal Study 7 in an appropriate orchestral instrument or Principal Study (Honours) 7 <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE4022 Orchestral Studies 8	6	P ENSE4021 Orchestral Studies (Major) 7/Orchestral Studies 7 C Principal Study (Major) 8 or Principal Study 8 in an appropriate orchestral instrument or Principal Study (Honours) 8 <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
Percussion Ensemble			
PRCN1002 Percussion Ensemble 1	3	C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
PRCN1003 Percussion Ensemble 2	3	P PRCN1002 Percussion Ensemble 1 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
PRCN2002 Percussion Ensemble 3	3	P PRCN1003 Percussion Ensemble 2 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
PRCN2003 Percussion Ensemble 4	3	P PRCN2002 Percussion Ensemble 3 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
PRCN3002 Percussion Ensemble 5	3	P PRCN2003 Percussion Ensemble 4 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
PRCN3003 Percussion Ensemble 6	3	P PRCN3002 Percussion Ensemble 5 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
PRCN4005 Percussion Ensemble 7	3	P PRCN3003 Percussion Ensemble 6 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
PRCN4009 Percussion Ensemble 8	3	P PRCN4005 Percussion Ensemble 7 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
Saxophone Orchestra			
WIND1016 Saxophone Orchestra 1	3		Semester 1 Semester 2
WIND1017 Saxophone Orchestra 2	3	P WIND1016 Saxophone Orchestra 1	Semester 1 Semester 2
WIND2016 Saxophone Orchestra 3	3	P WIND1017 Saxophone Orchestra 2	Semester 1 Semester 2
WIND2017 Saxophone Orchestra 4	3	P WIND2016 Saxophone Orchestra 3	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
WIND3018 Saxophone Orchestra 5	3	P WIND2017 Saxophone Orchestra 4	Semester 1 Semester 2
WIND3019 Saxophone Orchestra 6	3	P WIND3018 Saxophone Orchestra 5	Semester 1 Semester 2
WIND4030 Saxophone Orchestra 7	3	P WIND3019 Saxophone Orchestra 6	Semester 1 Semester 2
WIND4031 Saxophone Orchestra 8	3	P WIND4030 Saxophone Orchestra 7	Semester 1 Semester 2
Studio Rehearsal			
ENSE3021 Studio Rehearsal 1	3	P KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 <i>Note: Department permission required for enrolment Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the express permission of the appropriate Chairs of Units.</i>	Semester 1 Semester 2
ENSE3022 Studio Rehearsal 2	3	P ENSE3021 Studio Rehearsal 1, KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 C KEYB3004 Pianoforte 5 (Major) or KEYB3625 Pianoforte 5 <i>Note: Department permission required for enrolment Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.</i>	Semester 1 Semester 2
ENSE4023 Studio Rehearsal 3	3	P KEYB3004 Pianoforte 5 (Major) or KEYB3625 Pianoforte 5, ENSE3022 Studio Rehearsal 2 C KEYB3005/KEYB3626 Pianoforte 6 <i>Note: Department permission required for enrolment Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.</i>	Semester 1 Semester 2
ENSE4024 Studio Rehearsal 4	3	P KEYB3005 Pianoforte 6 (Major) or KEYB3626 Pianoforte 6, ENSE4023 Studio Rehearsal 3 C KEYB4002 Pianoforte 7 (Major) or KEYB4627 Pianoforte 7 <i>Note: Department permission required for enrolment Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.</i>	Semester 1 Semester 2
Wind Symphony			
ENSE1017 Wind Symphony 1	3	<i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE1021 Wind Symphony 2	3	P ENSE1017 Wind Symphony 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE2010 Wind Symphony 3	3	P ENSE1021 Wind Symphony 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE2014 Wind Symphony 4	3	P ENSE2010 Wind Symphony 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE3009 Wind Symphony 5	3	P ENSE2014 Wind Symphony 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE3013 Wind Symphony 6	3	P ENSE3009 Wind Symphony 5 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE4010 Wind Symphony 7	3	P ENSE3013 Wind Symphony 6 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE4014 Wind Symphony 8	3	P ENSE4010 Wind Symphony 7 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2

History & Analysis of Music Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Arts Music			
MUSC1506 Music in Western Culture	6	A The ability to follow a musical score while listening to the music and some prior knowledge of elementary music theory.	Semester 1
MUSC1507 Sounds, Screens, Speakers: Music & Media	6		Semester 2
MUSC2621 The Mediaeval Spanish Melting Pot	6	P 48 Junior credit points, including 12 in Music (or advanced facility in reading music). Contact course coordinator for further information. N MUSC2009 <i>This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</i>	Semester 1

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
MUSC2622 Music in the Sixties	6	P 18 junior credit points N MUSC2106	Semester 2
MUSC2631 Fieldwork, Ethnography and Transcription	6	P 12 junior music credit points. Students will normally have completed either MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II. N MUSC2903 <i>This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</i>	Semester 2
MUSC2632 Introduction to Stravinsky	6	P 12 junior music credit points. <i>This unit is available as a designated 'Advanced' unit to students enrolled in the BA (Advanced) degree program.</i>	Semester 2
MUSC2651 Australian and Asian Music 1	6	P 18 junior credit points	Semester 1
MUSC2654 Popular Music	6	P 18 junior credit points <i>This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</i>	Semester 1
MUSC2662 Film Music	6	P 18 junior credit points <i>An ability to read music at a basic level and an understanding of fundamental musical terminology would be an advantage in this unit of study but is not essential.</i>	Semester 1
MUSC2666 A Global Sound: African American Music	6	P 18 junior credit points. N SSCP1002	Semester 2
MUSC2667 Shakespeare as Opera	6	P 18 junior credit points.	Semester 2
MUSC2680 Spanish Jews in the Ottoman Empire	6	A The ability to read music. P 48 junior credit points.	Semester 2
MUSC2686 Mozart and his Times	6	P 18 junior credit points.	Semester 1
MUSC2690 Music and Gender	6	P 18 junior credit points.	Semester 1
MUSC3609 Musicology	6	P MUSC2631 Fieldwork, Ethnography and Transcription <i>This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</i>	Semester 2
Bachelor of Arts - Music Honours			
MUSC4011 Music Honours A	12	P Credit results in MUSC3609 Musicology, and either MUSC2631 Fieldwork, Ethnography & Transcription or another advanced music analysis course, plus a Music Major with credit average results in 36 senior music credit points. <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MUSC4012 Music Honours B	12	C MUSC4011	Semester 1 Semester 2
MUSC4013 Music Honours C	12	C MUSC4012	Semester 1 Semester 2
MUSC4014 Music Honours D	12	C MUSC4013	Semester 1 Semester 2
Classical Studies			
MCGY2006 Classical Studies	3	P MCGY2012 Music History 3 or MCGY2612 Music in the Classical and Romantic Eras	Semester 2
Contemporary Studies			
MCGY3640 Contemporary Studies	6	P MCGY2613 Music in Modern Times or MCGY2009 Music History 6: Post 1950 <i>This unit cannot be taken by students who have completed MCGY3007 Contemporary Studies 1 or MCGY3008 Contemporary Studies 2 except with permission of coordinator.</i>	Semester 1
Debussy			
MCGY3633 Debussy	6	A It is recommended that students have some background in late-nineteenth- and early twentieth-century western art music harmony and/or history <i>This unit cannot be taken by students who have completed MCGY3006 Debussy 1 or MCGY3033 Debussy 2 except with permission of coordinator.</i>	Semester 1
Foundation History & Analysis Units			
MCGY2611 Music from the Middle Ages to Baroque	6	A Ability to read musical notation N MCGY1013 Music History 1 MCGY1014 Music History 2	Semester 2
MCGY2612 Music in the Classical and Romantic Eras	6	N MCGY3012 Music History 3: 1751-1825 and/or MCGY2013 Music History 4: 1826-1890	Semester 1
MCGY2613 Music in Modern Times	6	A It is desirable that students should have a sound knowledge of 19th century music. N MCGY2008 Music History 5: 1890-1950 and/or MCGY2009 Music History 6: Post 1950	Semester 2
MCGY2614 Musical Worlds of Today	6	<i>This is a Foundation unit in the History and Analysis of Music.</i>	Semester 1
Jazz History			
JAZZ1021 Jazz History A	3	<i>Non Jazz Majors need to seek departmental approval in order to enrol.</i>	Semester 1
JAZZ1022 Jazz History B	3	P JAZZ1021 Jazz History A <i>Non Jazz Majors need to seek departmental approval in order to enrol.</i>	Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
JAZZ2618 Jazz History C	6	P JAZZ1022 Jazz History B	Semester 1
JAZZ2619 Jazz History D	6	P JAZZ2618 Jazz History C	Semester 2
Jazz Transcription & Analysis			
JAZZ3018 Jazz Transcription and Analysis 1	3	P JAZZ2017 Jazz Harmony and Arranging 4	Semester 1
JAZZ3019 Jazz Transcription and Analysis 2	3	P JAZZ3018 Jazz Transcription and Analysis 1	Semester 2
Mahler & Schoenberg			
MCGY3639 Mahler, Schoenberg and the Modern Age	6	A It is strongly recommended that students have taken Aural Perception 3 (completion of Aural Perception 4 is desirable) and 12 cpts in Foundation units in Studies in the History and Analysis of Music, or that they have a broad understanding of late 19th C and early-mid 20thC Western Art music styles, genres and harmonic language. P It is recommended that students have some background in/knowledge of late 19th Century harmonic practice	Semester 2
Popular Music			
MCGY2619 Popular Music: History, Place & Practice	6	N MCGY1006, MCGY1007, MUSC2654	Semester 1
Romanticism			
MCGY3629 Romanticism and The Fantastic	6	<i>Note: Department permission required for enrolment</i> <i>This unit cannot be taken by students who have completed MCGY3029 Romanticism and the Fantastic 1 and MCGY3037 Romanticism and the Fantastic 2 except with permission of coordinator.</i>	Semester 1
Russian Music			
MCGY2620 Russian Music History	6	P 6 credit points in Foundation units in the History and Analysis of Music.	Semester 1
Survey of Jazz History			
* For Survey of Jazz History, see MUED3031 in the Music Education Units section.			
Writing Skills			
MCGY3034 Writing Skills for Music Professions	3		Semester 2

Historical & Cultural Studies Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
GENS2004 Historical and Cultural Studies 1	3		Semester 1
GENS2005 Historical and Cultural Studies 2	3		Semester 2
GENS3004 Historical and Cultural Studies 3	3		Semester 2
GENS3005 Historical and Cultural Studies 4	3		Semester 1

Music Education Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
GENS1000 Education 1: Introduction to Teaching	3		Semester 1
GENS1001 Education 2: Educational Psychology	3		Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
GENS2000 Education 3: Developmental Psychology	3	P GENS1001 Education 2: Educational Psychology	Semester 1
GENS2002 Practical Stagecraft	3		Semester 2
MUED1004 Non Western Music	3		Semester 1
MUED1006 Significant Methods	3		Semester 1
MUED2605 Children, Music and Educational Settings	6	A It is strongly recommended that students have completed MUED1006 Significant Methods and GENS1000 Introduction to Teaching	Semester 2
MUED3000 Choral Pedagogy	3		Semester 1
MUED3031 Survey of Jazz History	3	<i>This unit is not available for Jazz Performance major students.</i>	Semester 1
MUED3602 Teaching Music: Junior Secondary School	12	P MUED2605 Children, Music & Educational settings	Semester 2
MUED3603 Composition in Music Education	3	P MUED1002 Music Technology	Semester 1
MUED3604 Ensemble Pedagogy	6		Semester 2
MUED3629 Honours: Research in Music Education 1	6	<i>Note: Department permission required for enrolment This unit is commenced in the third year of the degree program and enrolment is subject to approval of the Chair of Unit and Undergraduate Studies Committee.</i>	Semester 1
MUED3630 Honours: Research in Music Education 2	6	P MUED3629 Honours: Research in Music Education 1	Semester 2
MUED4000 Instrumental Pedagogy	3		Semester 1
MUED4006 Popular Music Studies	3		Semester 1

Music Skills Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Arts Music			
MUSC1501 Concepts of Music	6	P At least 67% in the NSW HSC Music 2 or 3-unit Music Extension or the equivalent skills as determined by the Chair of Unit N MUSC1503, MUSC1504 <i>The Arts Music Unit holds a diagnostic test in the week before Semester 1 begins for those students who have not passed the prescribed HSC courses yet believe they have the equivalent aural and harmonic skills to attend Concepts of Music. Please phone the Unit for details by the end of February.</i>	Semester 1
MUSC1503 Fundamentals of Music I	6	N MUSC1501	Semester 1
MUSC1504 Fundamentals of Music II	6	A Material covered in MUSC1503. Students interested in taking this course who have not completed MUSC1503 must see the lecturer beforehand to ascertain that they have the required knowledge. N MUSC1501	Semester 2
MUSC2614 Composition Workshop 1	6	P 12 junior credit points in music.	Semester 2
MUSC2615 Advanced Concepts	6	P MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II N MUSC2010	Semester 2
MUSC2641 Twentieth Century Music Techniques	6	P 12 junior credit points in music-based subjects N CMPN1011 or CMPN1611 Compositional Techniques & Analysis 1	Semester 2
MUSC2653 Introduction to Digital Music Techniques	6	P 18 Junior credit points N MUSC2053	Semester 1
MUSC2693 Advanced Fundamentals of Music	6	A Material covered in MUSC1504 Fundamentals of Music 2 P MUSC1504 Fundamentals of Music 2 N MUSC1501 Concepts of Music, MUSC2615 Advanced Concepts	Semester 1
MUSC3611 Composition Workshop 2	6	P MUSC2614 Composition Workshop 1	Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Aural Perception			
MCGY1000 Aural Perception 1	3	A Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures.	Semester 1
MCGY1001 Aural Perception 1A	3	A Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures.	Semester 1
MCGY1002 Aural Perception 1B	3	P MCGY1001 Aural Perception 1A	Semester 2
MCGY1003 Aural Perception 2	3	P MCGY1000 Aural Perception 1 or MCGY1002 Aural Perception 1B	Semester 1 Semester 2
MCGY2004 Aural Perception 3	3	P MCGY1003 Aural Perception 2	Semester 1 Semester 2
MCGY2005 Aural Perception 4	3	P MCGY2004 Aural Perception 3	Semester 1 Semester 2
Advanced Aural			
MCGY3600 Advanced Aural	6	P MCGY2005 Aural Perception 4 <i>This unit cannot be taken by students who have completed MCGY3000 Advanced Aural 1 or MCGY3001 Advanced Aural 2 except with permission of coordinator.</i>	Semester 1
Harmony & Analysis			
MCGY1008 Harmony and Analysis 1	3		Semester 1
MCGY1009 Harmony and Analysis 2	3	P MCGY1008 Harmony and Analysis 1	Semester 2
MCGY2010 Harmony and Analysis 3	3	P MCGY1009 Harmony and Analysis 2	Semester 1
MCGY2011 Harmony and Analysis 4	3	P MCGY2010 Harmony and Analysis 3	Semester 2
Advanced Harmony & Analysis			
MCGY2600 Advanced Harmony	6	P MCGY2011 Harmony & Analysis 4 recommended <i>This unit cannot be taken by students who have completed MCGY2000 Advanced Harmony 1 or MCGY2001 Advanced Harmony 2 except with permission of coordinator.</i>	Semester 2
Jazz Advanced Arranging			
JAZZ2008 Jazz Advanced Arranging 1	3	P JAZZ2017 Jazz Harmony and Arranging 4	Semester 1
JAZZ2009 Jazz Advanced Arranging 2	3	P JAZZ2008 Jazz Advanced Arranging 1	Semester 2
Jazz Business Music Skills			
JAZZ3631 Music Business Skills	6		Semester 1
Jazz Counterpoint			
JAZZ1013 Jazz Counterpoint 1	3		Semester 1
JAZZ1014 Jazz Counterpoint 2	3	P JAZZ1013 Jazz Counterpoint 1	Semester 2
Jazz Music Skills			
JAZZ1621 Jazz Music Skills 1	6	C JAZZ1601 Jazz Performance 1 or JAZZ1631 Jazz Vocal 1	Semester 1
JAZZ1622 Jazz Music Skills 2	6	P JAZZ1621 Jazz Music Skill 1 C JAZZ1602 Jazz Performance 2 or JAZZ1632 Jazz Vocal 2	Semester 2
JAZZ2623 Jazz Music Skills 3	6	P JAZZ1622 Jazz Music Skills 2 C JAZZ2603 Jazz Performance 3 or JAZZ2633 Jazz Vocal 3	Semester 1
JAZZ2624 Jazz Music Skills 4	6	P JAZZ2623 Jazz Music Skills 3 C JAZZ2604 Jazz Performance 4 or JAZZ2634 Jazz Vocal 4	Semester 2
Jazz Transcription & Analysis			
JAZZ3018 Jazz Transcription and Analysis 1	3	P JAZZ2017 Jazz Harmony and Arranging 4	Semester 1
JAZZ3019 Jazz Transcription and Analysis 2	3	P JAZZ3018 Jazz Transcription and Analysis 1	Semester 2
Music Technology			
MUED1002 Music Technology	3	A Basic computer skills.	Semester 1 Semester 2
Sound Recording			
CMPN2006 Sound Recording Fundamentals	3	P MUED1002 Music Technology 1 C BMus (Perf) Jazz students only: JAZZ4010 Jazz Performance 7	Semester 1

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Advanced Sound Recording			
CMPN2007 Sound Recording Advanced	3	P CMPN2006 Sound Recording Fundamentals C BMus (Perf) Jazz students only: JAZZ4012 Jazz Performance 8	Semester 2

Pedagogy/Teaching Music Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Guitar Pedagogy			
STRG3010 Pedagogy Guitar 1	3		Semester 2
Jazz Pedagogy			
JAZZ1661 Jazz Pedagogy	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
Keyboard Pedagogy			
KEYB3002 Pedagogy Pianoforte 1	3	<i>Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.</i>	Semester 1
KEYB3003 Pedagogy Pianoforte 2	3	P KEYB3002 Pedagogy Pianoforte 1 <i>Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.</i>	Semester 2
Percussion - Resource Class			
PRCN2006 Resource Class - Percussion	3	<i>this unit is not available for Percussion students enrolled in a BMus degree or as Percussion (Majors).</i>	Semester 1
Strings Pedagogy			
STRG3012 Pedagogy Strings 1	3		Semester 1
STRG3013 Pedagogy Strings 2	3	P STRG3012 Pedagogy Strings 1	Semester 2
Voice Pedagogy			
VSAO3014 Pedagogy Voice 1	3		Semester 1
Woodwind Pedagogy			
WIND3010 Pedagogy Woodwind 1	3		Semester 1
WIND3011 Pedagogy Woodwind 2	3	P WIND3010 Pedagogy Woodwind 1	Semester 2

* See also Music Education Units for alternative Teaching Music units. Some MUED units can be taken as alternative Core Pedagogy units.

Performance Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
* See also Principal Study and Ensemble Units			
Arts Music			
MUSC2612 Arts Music Concert Performance 1	6	P 18 junior credit points, AND audition (contact the Unit one week before semester begins) <i>Note: Department permission required for enrolment</i>	Semester 1
MUSC2613 Arts Music Concert Performance 2	6	P MUSC2612 Arts Music Concert Performance 1	Semester 2
MUSC3604 Arts Music Concert Performance 3	6	P MUSC2613 Arts Music Concert Performance 2	Semester 1
MUSC3605 Arts Music Concert Performance 4	6	P MUSC3604 Arts Music Concert Performance 3	Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
MUSC2618 Arts Music Ensemble 1	6	P 18 junior credit points in no more than two subject areas. Some ensemble groups require an audition as well. <i>Note: Department permission required for enrolment</i>	Semester 1
MUSC2619 Arts Music Ensemble 2	6	P MUSC2618 Arts Music Ensemble 1	Semester 2
Composer Performer Workshop			
CMPN3000 Composer Performer Workshop 1	3	<i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
CMPN3001 Composer Performer Workshop 2	3	P CMPN3000 Composer Performer Workshop 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
CMPN4000 Composer Performer Workshop 3	3	P CMPN3001 Composer Performer Workshop 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
CMPN4001 Composer Performer Workshop 4	3	P CMPN4000 Composer Performer Workshop 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
Conducting			
PERF3000 Conducting 1	3		Semester 1
PERF3001 Conducting 2	3	P PERF3000 Conducting 1	Semester 2
PERF4000 Conducting 3	3	P PERF3001 Conducting 2	Semester 1
PERF4001 Conducting 4	3	P PERF4000 Conducting 3	Semester 2
Creative Music Skills			
PERF1005 Creative Music Skills	3	<i>This is an elective unit of study that may be used to fulfil the core performance requirements of undergraduate courses.</i>	Semester 1 Semester 2
Early Keyboard Class			
EMUS1661 Early Keyboard Class 1	3	A It is assumed that students have sufficient keyboard skills to perform at least the easiest of J.S. Bach's Two-part Inventions.	Semester 1 Semester 2
EMUS1662 Early Keyboard Class 2	3	P EMUS1661 Early Keyboard Class 1	Semester 1 Semester 2
EMUS2663 Early Keyboard Class 3	3	P EMUS1662 Early Keyboard Class 2	Semester 1 Semester 2
EMUS2664 Early Keyboard Class 4	3	P EMUS2663 Early Keyboard Class 3	Semester 1 Semester 2
Elective Performance Study			
ACCP3601 Elective Performance Study 1	6	P Principal Study 4 in major study area. Departmental permission is required to enrol in this unit of study. <i>Note: Department permission required for enrolment</i> <i>Preference will usually be given to B.Mus students whose Principal Study area is non-orchestral instrument.</i>	Semester 1 Semester 2
ACCP3602 Elective Performance Study 2	6	P ACCP3601 Elective Performance Study 1, Principal Study 5 in major study area. Departmental permission is required to enrol in this unit of study <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
Historical Performance Practice			
MCGY2631 Historical Performance Practice	6	A It is recommended that participants will have completed MCGY2611 Music from the Middle Ages to the Baroque. <i>This unit of study cannot be taken by students who have completed ORGN1002 Early Music Seminar 1 or ORGN1003 Early Music Seminar 2 except with permission of the coordinator.</i>	Semester 1
Jazz Improvisation			
JAZZ1006 Jazz Improvisation 1	3	<i>Note: Department permission required for enrolment</i> <i>Note: THIS UNIT IS NOT AVAILABLE FOR JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 1
JAZZ1007 Jazz Improvisation 2	3	P JAZZ1006 Jazz Improvisation 1 <i>Note: Department permission required for enrolment</i> <i>Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 2
JAZZ2006 Jazz Improvisation 3	3	P JAZZ1007 Jazz Improvisation 2 <i>Note: Department permission required for enrolment</i> <i>Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 1
JAZZ2007 Jazz Improvisation 4	3	P JAZZ2006 Jazz Improvisation 3 <i>Note: Department permission required for enrolment</i> <i>Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 2
JAZZ3006 Jazz Improvisation 5	3	P JAZZ2007 Jazz Improvisation 4 <i>Note: Department permission required for enrolment</i> <i>Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 1

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
JAZZ3007 Jazz Improvisation 6	3	P JAZZ3006 Jazz Improvisation 5 <i>Note: Department permission required for enrolment</i> <i>Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 2
JAZZ4006 Jazz Improvisation 7	3	P JAZZ3007 Jazz Improvisation 6 <i>Note: Department permission required for enrolment</i> <i>Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 1
JAZZ4007 Jazz Improvisation 8	3	P JAZZ4006 Jazz Improvisation 7 <i>Note: Department permission required for enrolment</i> <i>note: THIS UNIT IS NOT AVAILABLE FOR JAZZ MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 2
Jazz Piano			
JAZZ1025 Jazz Piano 1	3	<i>This course is only available to non-Jazz majors.</i>	Semester 1
JAZZ1026 Jazz Piano 2	3	P JAZZ1025 Jazz Piano 1 <i>This course is only available to non-Jazz majors.</i>	Semester 2
JAZZ2022 Jazz Piano 3	3	P JAZZ1026 Jazz Piano 2 or JAZZ1612 Jazz Ensemble 2	Semester 1
JAZZ2023 Jazz Piano 4	3	P JAZZ2022 Jazz Piano 3	Semester 2
Jazz Vocal Workshop			
JAZZ2030 Jazz Vocal Workshop 1	3		Semester 1
JAZZ2031 Jazz Vocal Workshop 2	3	P JAZZ2030 Jazz Vocal Workshop 1	Semester 2
Organ Resources Class			
ORGN1008 Organ Resources 1	3	<i>Note: Department permission required for enrolment in the following sessions: Semester 2</i> <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN1009 Organ Resources 2	3	P ORGN1008 Organ Resources 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN2008 Organ Resources 3	3	P ORGN1009 Organ Resources 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i> <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN2009 Organ Resources 4	3	P ORGN2008 Organ Resources 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN3008 Organ Resources 5	3	P ORGN2009 Organ Resources 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i> <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN3003 Organ Resources 6	3	P ORGN3008 Organ Resources 5 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN4009 Organ Resources 7	3	P ORGN3003 Organ Resources 6 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i> <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN4010 Organ Resources 8	3	P ORGN4009 Organ Resources 7 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
Recital Preparation			
ACCP3611 Recital Preparation 1	3	<i>Note: Department permission required for enrolment</i> <i>This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.</i>	Semester 1 Semester 2
ACCP3612 Recital Preparation 2	3	<i>Note: Department permission required for enrolment</i> <i>This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.</i>	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
ACCP3613 Recital Preparation 3	3	<i>Note: Department permission required for enrolment This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.</i>	Semester 1 Semester 2
Strings Performance Class			
STRG1015 Strings Performance Class 1	3	<i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
STRG1016 Strings Performance Class 2	3	P STRG1015 Strings Performance Class 1 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
STRG2014 Strings Performance Class 3	3	P STRG1016 Strings Performance Class 2 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
STRG2015 Strings Performance Class 4	3	P STRG2014 Strings Performance Class 3 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
STRG3018 Strings Performance Class 5	3	P STRG2015 Strings Performance Class 4 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
STRG3019 Strings Performance Class 6	3	P STRG3018 Strings Performance Class 5 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
STRG4016 Strings Performance Class 7	3	P STRG3019 Strings Performance Class 6 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
STRG4017 Strings Performance Class 8	3	P STRG4016 Strings Performance Class 7 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
Vocal Performance Units			
German & Italian Diction for Singers			
VSAO1008 Italian Diction for Singers 1	3		Semester 1 Semester 2
VSAO1009 German Diction for Singers 1	3		Semester 1 Semester 2
VSAO2028 Italian Diction for Singers 2	3	P VSAO1009 German Diction for Singers 1 and VSAO1008 Italian Diction for Singers 1	Semester 1 Semester 2
VSAO2029 German Diction for Singers 2	3	P VSAO1008 Italian Diction for Singers 1 and VSAO1009 German Diction for Singers 1	Semester 1 Semester 2
Diction for Performance			
VSAO3645 Diction for Performance 1	3	P VSAO2028 Italian Diction for Singers 2 and VSAO2029 German Diction for Singers 2	Semester 1 Semester 2
VSAO3646 Diction for Performance 2	3	P VSAO3645 Diction for Performance 1	Semester 1 Semester 2
VSAO4647 Diction for Performance 3	3	P VSAO3646 Diction for Performance 2	Semester 1 Semester 2
VSAO4648 Diction for Performance 4	3	P VSAO4647 Diction for Performance 3	Semester 1 Semester 2
Movement and Production			
VSAO1631 Movement and Production 1	6		Semester 1 Semester 2
VSAO1632 Movement and Production 2	6	P VSAO1631 Movement & Production 1	Semester 1 Semester 2
VSAO2633 Movement and Production 3	6	P VSAO1632 Movement & Production 2	Semester 1 Semester 2
VSAO2634 Movement and Production 4	6	P VSAO2633 Movement & Production 3	Semester 1 Semester 2
VSAO3635 Movement and Production 5	6	P VSAO2634 Movement & Production 4	Semester 1 Semester 2
VSAO3636 Movement and Production 6	6	P VSAO3635 Movement & Production 5	Semester 1 Semester 2
Opera Diction			
VSAO1621 Opera Diction 1	6		Semester 1 Semester 2
VSAO1622 Opera Diction 2	6	P VSAO1621 Opera Diction 1	Semester 1 Semester 2
VSAO2623 Opera Diction 3	6	P VSAO1622 Opera Diction 2	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
VSAO2624 Opera Diction 4	6	P VSAO2623 Opera Diction 3	Semester 1 Semester 2
VSAO3625 Opera Diction 5	6	P VSAO2624 Opera Diction 4	Semester 1 Semester 2
VSAO3626 Opera Diction 6	6	P VSAO3625 Opera Diction 5	Semester 1 Semester 2
Opera Repertoire			
VSAO1016 Opera Repertoire 1	3	<i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
VSAO2014 Opera Repertoire 2	3	P VSAO1016 Opera Repertoire 1	Semester 1 Semester 2
VSAO2015 Opera Repertoire 3	3	P VSAO2014 Opera Repertoire 2	Semester 1 Semester 2
VSAO3012 Opera Repertoire 4	3	P VSAO2015 Opera Repertoire 3	Semester 1 Semester 2
VSAO3313 Opera Repertoire 5	3	P VSAO3012 Opera Repertoire 4	Semester 1 Semester 2
VSAO3314 Opera Repertoire 6	3	P VSAO3313 Opera Repertoire 5	Semester 1 Semester 2
Opera Voice			
VSAO1014 Opera Voice 1	6	C VSAO1041 Opera Italian 1, VSAO1045 Opera German 1 and VSAO1043 Opera French 1	Semester 1 Semester 2
VSAO1015 Opera Voice 2	6	P VSAO1014 Opera Voice 1	Semester 1 Semester 2
VSAO2012 Opera Voice 3	6	P VSAO1015 Opera Voice 2	Semester 1 Semester 2
VSAO2013 Opera Voice 4	6	P VSAO2012 Opera Voice 3	Semester 1 Semester 2
VSAO3010 Opera Voice 5	6	P VSAO2013 Opera Voice 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
VSAO3011 Opera Voice 6	6	P VSAO3010 Opera Voice 5	Semester 1 Semester 2
Vocal Performance Class			
VSAO1017 Vocal Performance Class 1	3	<i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
VSAO1018 Vocal Performance Class 2	3	P VSAO1017 Vocal Performance Class 1 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
VSAO2037 Vocal Performance Class 3	3	P VSAO1018 Vocal Performance Class 2 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
VSAO2038 Vocal Performance Class 4	3	P VSAO2037 Vocal Performance Class 3 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
VSAO3037 Vocal Performance Class 5	3	P VSAO2038 Vocal Performance Class 4 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
VSAO3038 Vocal Performance Class 6	3	P VSAO3037 Vocal Performance Class 5 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
VSAO4037 Vocal Performance Class 7	3	P VSAO3038 Vocal Performance Class 6 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
VSAO4038 Vocal Performance Class 8	3	P VSAO4037 Vocal Performance Class 7 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
Woodwind Class			
WIND2018 Woodwind Class 1	3	<i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
WIND2019 Woodwind Class 2	3	P WIND2018 Woodwind Class 1 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
WIND3020 Woodwind Class 3	3	P WIND2019 Woodwind Class 2 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
WIND3021 Woodwind Class 4	3	P WIND3020 Woodwind Class 3 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
WIND3036 Woodwind Class 5	3	P WIND3021 Woodwind Class 4 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2
WIND3037 Woodwind Class 6	3	P WIND3036 Woodwind Class 5 <i>Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.</i>	Semester 1 Semester 2

5. Tables of units of study for post-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
* See also Principal Study and Ensemble Units			

Special Purpose Units

Unit of study	Credit points		Session
Conservatorium Exchange Units			
CONS3001 Conservatorium Exchange	8	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3002 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3003 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3004 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3005 Conservatorium Exchange	4	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3006 Conservatorium Exchange	3	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3007 Conservatorium Exchange	3	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3008 Conservatorium Exchange	8	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3009 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3010 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3011 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3012 Conservatorium Exchange	3	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3013 Conservatorium Exchange	3	Note: Department permission required for enrolment	Semester 1 Semester 2
Arts Music Exchange Units			
MUSC2810 Music Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
MUSC2812 Music Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
MUSC2813 Music Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
Music Project Units			
PERF2610 Music Project 1A	3	Note: Department permission required for enrolment Departmental permission required for enrolment. Available semesters 1,2	Semester 1 Semester 2
PERF2611 Music Project 2A	3	Note: Department permission required for enrolment Departmental permission required for enrolment.	Semester 1 Semester 2
PERF2612 Music Project 3A	3	Note: Department permission required for enrolment Departmental permission required for enrolment.	Semester 1 Semester 2
PERF2613 Music Project 4A	3	Note: Department permission required for enrolment Departmental permission required for enrolment.	Semester 1 Semester 2
PERF2614 Music Project 1B	3	Note: Department permission required for enrolment departmental permission required	Semester 1 Semester 2
PERF2615 Music Project 2B	3	Note: Department permission required for enrolment Departmental permission required for enrolment.	Semester 1 Semester 2
PERF2616 Music Project 3B	3	Note: Department permission required for enrolment Departmental permission required for enrolment.	Semester 1 Semester 2
PERF2617 Music Project 4B	3	Note: Department permission required for enrolment Departmental permission required.	Semester 1 Semester 2
PERF2618 Music Project 1C	3	Note: Department permission required for enrolment Departmental permission required for enrolment. Available in semesters 1, 2.	Semester 1 Semester 2
PERF2619 Music Project 2C	3	Note: Department permission required for enrolment Departmental permission required for enrolment.	Semester 1 Semester 2
PERF2620 Music Project 3C	3	Note: Department permission required for enrolment Departmental permission required for enrolment.	Semester 1 Semester 2
PERF2621 Music Project 4C	3	Note: Department permission required for enrolment Departmental permission required.	Semester 1 Semester 2
PERF2600 Music Project 1D	6	Note: Department permission required for enrolment Departmental permission required to enrol.	Semester 1 Semester 2

Unit of study	Credit points		Session
PERF2601 Music Project 2D	6	<i>Note: Department permission required for enrolment departmental permission required to enrol.</i>	Semester 1 Semester 2
PERF2602 Music Project 3D	6	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2603 Music Project 4D	6	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2

6. Units of Study for post-2008 Undergraduate Degrees

Please note: most units of study are available for students on exchange programs to the Conservatorium. If you wish to study at the Conservatorium on this basis, you will need to contact the University's International Office for admission requirements. If you are already on exchange at the Conservatorium or in other faculties of the University and wish to enrol in specific units of study offered by the Conservatorium you can do by contacting Student Administration (see chapter 3: Enrolment and Academic Information).

Principal Study Units

Accompaniment Principal Study Units

ENSE1000

Accompaniment 1

Credit points: 3 **Teacher/Coordinator:** David Howie **Session:** Semester 1, Semester 2 **Classes:** 1hr Vocal Studio/wk, 8 hrs Accom Tuition **Corequisites:** KEYB1008 Pianoforte 1 (Major) or KEYB1621 Pianoforte 1 **Assessment:** Accompany one student performance at one concert practice (75%), accompaniment tutorial (25%), vocal studio report.

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

ENSE1001

Accompaniment 2

Credit points: 3 **Teacher/Coordinator:** David Howie **Session:** Semester 1, Semester 2 **Classes:** 1hr Vocal Studio/wk, 7 hrs Accom Tuition **Prerequisites:** ENSE1000 Accompaniment 1 **Corequisites:** KEYB1009 Pianoforte 2 (Major) or KEYB1622 Pianoforte 2 **Assessment:** Accompany one student performance at performance workshop (75%), accompaniment tutorial (25%), vocal studio report.

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

ENSE2000

Accompaniment 3

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 2hr lec/wk **Prerequisites:** ENSE1001 Accompaniment 2 **Corequisites:** KEYB2007 Pianoforte 3 (Major) or KEYB2623 Pianoforte 3 **Assessment:** Preparation of class material and performance in two masterclasses (100%)

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

ENSE2001

Accompaniment 4

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 2hr lec/wk **Prerequisites:** ENSE2000 Accompaniment 3 **Corequisites:** KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 **Assessment:** Preparation of class material and performance in two masterclasses (100%)

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

ACCP3605

Accompaniment 5

Credit points: 6 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 14X1hr lessons, 1hr/wk concert practice/performance class **Prerequisites:** ENSE2001 Accompaniment 4, KEYB2624 Pianoforte 4 **Corequisites:** ACCP4705 Accompaniment 5 (Adv) **Assumed knowledge:** Students will be expected to have indicated a demonstrable interest in the art of accompaniment during the first four semesters of their course and an involvement in duo or chamber repertoire both within and outside the Conservatorium **Assessment:** Teacher Assessment 100% Assessment criteria: Technical and musical progress, commitment and effectiveness of practice/rehearsals, quality of performances (technique, interpretation, ensemble, projection, confidence, rapport etc.), development of teaching/coaching techniques, music craft skills (sight reading, quick study, repertoire etc.)

Note: Entry to this UoS depends on results from ENSE2001 Accompaniment 4 and a possible additional audition

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences as they apply to ensemble repertoire and situations. Emphasis will be placed on techniques of rehearsal and performance with a musical partner, the adaptation of keyboard technique to the demands of ensemble, the specialized skills required of the vocal as opposed to the instrumental accompanist, an extensive exploration of the ensemble repertoire both vocal and instrumental and a study of the special problems arising from choosing and working with a musical partner.

ACCP3606

Accompaniment 6

Credit points: 6 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 14X1hr lessons, 1hr/w concert practice/performance class **Prerequisites:** ACCP3605 Accompaniment 5 **Corequisites:** ACCP4706 Accompaniment 6 (Adv) **Assumed knowledge:** A developing grasp of ensemble performance and an extended repertoire **Assessment:** 40 minute solo junior recital. Panel grade 80%; teacher grade 20%. Students must pass both assessment components. Assessment criteria: Technical and musical progress, commitment and effectiveness of practice/rehearsals, quality of performances (technique, interpretation, ensemble, projection, confidence, rapport etc.), development of teaching/coaching techniques, music craft skills (sight reading, quick study, repertoire etc.)

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences as they apply to ensemble repertoire and situations. Emphasis will be placed on techniques of rehearsal and performance with a musical partner, the



adaptation of keyboard technique to the demands of ensemble, the specialized skills required of the vocal as opposed to the instrumental accompanist, an extensive exploration of the ensemble repertoire both vocal and instrumental and a study of the special problems arising from choosing and working with a musical partner.

ACCP4705

Accompaniment 5 (Advanced)

Credit points: 6 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 14x1hr **Prerequisites:** ENSE2001 Accompaniment 4, KEYB1622 Pianoforte 4 **Corequisites:** ACCP3605 Accompaniment 5 **Assessment:** Teacher assessment 100% Performance practice Proposal for junior solo level exam Journals, masterclass performances and attendance Two seminar performances

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences as they apply to ensemble repertoire and situations. Emphasis will be placed on techniques of rehearsal and performance with a musical partner, the adaptation of keyboard technique to the demands of ensemble, the specialized skills required of the vocal as opposed to the instrumental accompanist, an extensive exploration of the ensemble repertoire both vocal and instrumental and a study of the special problems arising from choosing and working with a musical partner.

ACCP4706

Accompaniment 6 (Advanced)

Credit points: 6 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 14x1hr **Prerequisites:** ACCP4705 Accompaniment 5 (Adv) **Corequisites:** ACCP3606 Accompaniment 6 **Assessment:** Performance practice Proposal for junior solo level exam Journals, masterclass performances and attendance Two seminar performances

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences as they apply to ensemble repertoire and situations. Emphasis will be placed on techniques of rehearsal and performance with a musical partner, the adaptation of keyboard technique to the demands of ensemble, the specialized skills required of the vocal as opposed to the instrumental accompanist, an extensive exploration of the ensemble repertoire both vocal and instrumental and a study of the special problems arising from choosing and working with a musical partner.

ACCP4607

Accompaniment 7

Credit points: 6 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 14 x 1hr lessons, 1hr/w concert practice/performance class **Prerequisites:** ACCP3606 Accompaniment 6 **Corequisites:** ACCP4707 Accompaniment 7(Adv) **Assumed knowledge:** Students will be expected to be fully involved in duo and chamber music repertoire both within and without the Conservatorium **Assessment:** Teacher Assessment 100% Assessment criteria: Technical and musical progress, commitment and effectiveness of practice/rehearsals, quality of performances (technique, interpretation, ensemble, projection, confidence, rapport etc.), development of teaching/coaching techniques, music craft skills (sight reading, quick study, repertoire etc.)

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences as they apply to ensemble repertoire and situations. Emphasis will be placed on techniques of rehearsal and performance with a musical partner, the adaptation of keyboard technique to the demands of ensemble, the specialized skills required of the vocal as opposed to the instrumental accompanist, an extensive exploration of the ensemble repertoire both vocal and instrumental and a study of the special problems arising from choosing and working with a musical partner.

ACCP4608

Accompaniment 8

Credit points: 6 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 14x1hr lessons 1hr/w concert practice/performance class **Prerequisites:** ACCP4607 Accompaniment 7 **Corequisites:** ACCP4708 Accompaniment 8 (Adv) **Assessment:** 40 minute senior recital with an instrumentalist and 35 minute senior recital with a vocalist. Panel grade 80%; Teacher grade 20%. Students must pass both assessment components. Assessment criteria: Technical and musical progress, commitment and effectiveness of practice/rehearsals, quality of performances (technique, interpretation, ensemble, projection, confidence, rapport etc.), development of teaching/coaching techniques, music craft skills (sight reading, quick study, repertoire etc.)

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences as they apply to ensemble repertoire and situations. Emphasis will be placed on techniques of rehearsal and performance with a musical partner, the adaptation of keyboard technique to the demands of ensemble, the specialized skills required of the vocal as opposed to the instrumental accompanist, an extensive exploration of the ensemble repertoire both vocal and instrumental and a study of the special problems arising from choosing and working with a musical partner.

ACCP4707

Accompaniment 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 14x1hr **Prerequisites:** ACCP4706 Accompaniment 6 (Adv) **Corequisites:** ACCP4607 Accompaniment 7 **Assessment:** Teacher assessment 100% Performance practice Proposal for senior level exam Journals, masterclass performances and attendance Two seminar performances

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences as they apply to ensemble repertoire and situations. Emphasis will be placed on techniques of rehearsal and performance with a musical partner, the adaptation of keyboard technique to the demands of ensemble, the specialized skills required of the vocal as opposed to the instrumental accompanist, an extensive exploration of the ensemble repertoire both vocal and instrumental and a study of the special problems arising from choosing and working with a musical partner.

ACCP4708

Accompaniment 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 14x1hr **Prerequisites:** ACCP4707 Accompaniment 7 (Adv) **Corequisites:** ACCP4608 Accompaniment 8 **Assessment:** Teacher assessment 100%. Performance practice; proposal for senior level exams; journals, masterclass performances and attendance; two seminar performances.

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences as they apply to ensemble repertoire and situations. Emphasis will be placed on techniques of rehearsal and performance with a musical partner, the adaptation of keyboard technique to the demands of ensemble, the specialized skills required of the vocal as opposed to the instrumental accompanist, an extensive exploration of the ensemble repertoire both vocal and instrumental and a study of the special problems arising from choosing and working with a musical partner.

Brass Principal Study Units

French Horn

BRSS1601

French Horn 1

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshop/wk **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS1602

French Horn 2

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS1601 French Horn 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2603

French Horn 3

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS1602 French Horn 2 **Corequisites:** BRSS2703 French Horn 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2604

French Horn 4

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS2603 French Horn 3 **Corequisites:** BRSS2704 French Horn 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2703

French Horn 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** BRSS1602 French Horn 2 **Corequisites:** BRSS2603 French Horn 3 **Assessment:** Practice journal, performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS2704

French Horn 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS2703 French Horn 3 (Adv) **Corequisites:** BRSS2604 French Horn 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only);

presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS3605

French Horn 5

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS2604 French Horn 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS3606

French Horn 6

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS3605 French Horn 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMus MusED only). Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4607

French Horn 7

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS3606 French Horn 6 **Corequisites:** BRSS4707 French Horn 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4608

French Horn 8

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS4607 French Horn 7 **Corequisites:** BRSS4708 French Horn 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; panel grade 80%. Students must pass both assessment components.

BRSS4707

French Horn 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS3606 French Horn 6 **Corequisites:** BRSS4607 French Horn 7 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS4708

French Horn 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS4707 French Horn 7 (Adv) **Corequisites:** BRSS4608 French Horn 8 **Assessment:**

Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

Trombone and Bass Trombone

BRSS1611

Trombone 1

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS1612

Trombone 2

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS1611 Trombone 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass all assessed components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2613

Trombone 3

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS1612 Trombone 2 **Corequisites:** BRSS2713 Trombone 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2614

Trombone 4

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS2613 Trombone 3 **Corequisites:** BRSS2714 Trombone 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass all assessed components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2713

Trombone 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** BRSS1612 Trombone 2 **Corequisites:** BRSS2613 Trombone 3 **Assessment:** Practice journal, performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS2714

Trombone 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS2713 Trombone 3 (Adv) **Corequisites:** BRSS2614 Trombone 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS3615

Trombone 5

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS2614 Trombone 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS3616

Trombone 6

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS3615 Trombone 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMus MusED only). Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4617

Trombone 7

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS3616 Trombone 6 **Corequisites:** BRSS4717 Trombone 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4618

Trombone 8

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS4617 Trombone 7 **Corequisites:** BRSS4718 Trombone 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; panel grade 80%. Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4717

Trombone 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS3616 Trombone 6 **Corequisites:** BRSS4617 Trombone 7 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through

maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS4718

Trombone 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS4717 Trombone 7 (Adv) **Corequisites:** BRSS4618 Trombone 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

Trumpet

BRSS1621

Trumpet 1

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS1622

Trumpet 2

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS1621 Trumpet 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2623

Trumpet 3

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS1622 Trumpet 2 **Corequisites:** BRSS2723 Trumpet 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

BRSS2624

Trumpet 4

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS2623 Trumpet 3 **Corequisites:** BRSS2724 Trumpet 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2723

Trumpet 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** BRSS1622 Trumpet 2 **Corequisites:** BRSS2623 Trumpet 3 **Assessment:** Practice journal, performance journal including proposal for junior level recital (DipMus only);

presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS2724

Trumpet 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS2723 Trumpet 3 (Adv) **Corequisites:** BRSS2624 Trumpet 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS3625

Trumpet 5

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS2624 Trumpet 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

BRSS3626

Trumpet 6

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS3625 Trumpet 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMus MusED only). Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4627

Trumpet 7

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS3626 Trumpet 6 **Corequisites:** BRSS4727 Trumpet 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4628

Trumpet 8

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS4627 Trumpet 7 **Corequisites:** BRSS4728 Trumpet 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; panel grade 80%. Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4727

Trumpet 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts **Prerequisites:** BRSS3626 Trumpet 6 **Corequisites:** BRSS4627 Trumpet 7 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice

BRSS4728

Trumpet 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS4727 Trumpet 7 (Adv) **Corequisites:** BRSS4628 Trumpet 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

Tuba

BRSS1631

Tuba 1

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS1632

Tuba 2

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS1631 Tuba 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2633

Tuba 3

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS1632 Tuba 2 **Corequisites:** BRSS2733 Tuba 3 (Advanced) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

BRSS2634

Tuba 4

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS2633 Tuba 3 **Corequisites:** BRSS2734 Tuba 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS2733

Tuba 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** BRSS1632 Tuba 2 **Corequisites:** BRSS2633 Tuba 3 **Assessment:** Practice journal, performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students.

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BRSS2734

Tuba 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS2733 Tuba 3 (Adv) **Corequisites:** BRSS2634 Tuba 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students.

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BRSS3635

Tuba 5

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS2634 Tuba 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

BRSS3636

Tuba 6

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** BRSS3635 Tuba 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMus MusED only) . Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4637

Tuba 7

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS3636 Tuba 6 **Corequisites:** BRSS4737 Tuba 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4638

Tuba 8

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** BRSS4637 Tuba 7 **Corequisites:** BRSS4738 Tuba 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50

mins; Teacher Grade 20%; panel grade 80% . Students must pass both assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

BRSS4737

Tuba 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS3636 Tuba 6 **Corequisites:** BRSS4637 Tuba 7 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

BRSS4738

Tuba 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Andrew Evans **Session:** Semester 1, Semester 2 **Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS4737 Tuba 7 (Adv) **Corequisites:** BRSS4638 Tuba 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

Composition Principal Study Units

CMPN1601

Composition 1

Credit points: 6 **Teacher/Coordinator:** Matthew Hindson **Session:** Semester 1, Semester 2 **Classes:** 2 hour seminar plus individual tutorials. **Corequisites:** CMPN1611 Compositional Techniques and Analysis **Assumed knowledge:** Students have passed the composition entrance interview. **Assessment:** Portfolio of creative work as directed by the lecturer (90%), attendance and participation (10%)

The development of compositional techniques is integral to the ability to best express musical ideas and material. The focus of this unit is the creative work of students which is developed through the study of a range of compositional topics. Aspects of pitch, rhythm, counterpoint, notation, instrumentation and structure are considered both in the abstract and in relation to a variety of music. For further information contact the Chair of Unit.

CMPN1602

Composition 2

Credit points: 6 **Teacher/Coordinator:** Matthew Hindson **Session:** Semester 1, Semester 2 **Classes:** 2 hour seminar plus individual tutorials. **Prerequisites:** CMPN1601 Composition 1 **Corequisites:** CMPN1612 Compositional Techniques and Analysis 2 **Assessment:** Portfolio of creative work as directed by the lecturer (90%), attendance and participation (10%).

The development of compositional technique is integral to the ability to best express musical ideas and material. The focus of this unit is the creative work of students which is developed through the study of a range of compositional topics. Aspects of pitch, rhythm, counterpoint, notation, instrumentation and structure are considered both in the abstract and in relation to a variety of music. For more information contact the Chair of Unit.

CMPN2603

Composition 3

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hour seminar or half hour 1:1 lesson **Prerequisites:** CMPN1602 Composition 2 **Corequisites:** CMPN2011 Compositional Techniques and Analysis 3 and CMPN1631 Electroacoustic Music 1 **Assessment:** Submission of one music composition in hand written or computer made score for a small to medium ensemble and of a duration between six and ten minutes. Assessment ; Score 100%

Small classes will be taught by composition staff and, where available, guest composers. At the lecturers discretion the 3 hour classes will be divided into half hour; one to one composition lessons. Every semester each lecturer of the composition unit will offer a number of composition options, including those listed below. Students enrolled in Composition 3 to 8 will be required to choose one option offered by a different lecturer each semester. Composition options to be included are: - mixed ensemble, electroacoustic composition , vocal or choral music , electronic media , orchestra - specially constructed performance systems such as string quartet , chamber orchestra, audio visual systems with film and/or video, chamber opera and music theatre. For further information contact the Chair of Unit.

CMPN2604

Composition 4

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours seminar per week which can be divided into half hour 1:1 lessons **Prerequisites:** CMPN2603 Composition 3 **Corequisites:** CMPN2012 Compositional Techniques and Analysis and CMPN1632 Electroacoustic Music 2 **Assessment:** Submission of one music composition in hand written or computer made score for a small to medium ensemble and of a duration between six and ten minutes. Assessment ; Score 100%

Small classes will be taught by composition staff and, where available, guest composers. At the lecturers discretion the 3 hour classes will be divided into half hour; one to one composition lessons. Every semester each lecturer of the composition unit will offer a number of composition options, including those listed below. Students enrolled in Composition 3 to 8 will be required to choose one option offered by a different lecturer each semester. Composition options to be included are: - mixed ensemble, electroacoustic composition , vocal or choral music , electronic media , orchestra - specially constructed performance systems such as string quartet , chamber orchestra, audio visual systems with film and/or video, chamber opera and music theatre. For further information contact the Chair of Unit.

CMPN3605

Composition 5

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours seminar **Prerequisites:** CMPN2604 Composition 4 **Corequisites:** CMPN3000 Composers Performers Workshop 1 or CMPN 3008 Interactive & Algorithmic Composition **Assessment:** Submission of one music composition in hand written or computer made score for a small to large ensemble and of a duration between six and ten minutes. Assessment ; Score 100%

Small classes will be taught by composition staff and, where available, guest composers. At the lecturers discretion the 3 hour classes will be divided into half hour; one to one composition lessons. Every semester each lecturer of the composition unit will offer a number of composition options, including those listed below. Students enrolled in Composition 3 to 8 will be required to choose one option offered by a different lecturer each semester. Composition options to be included are: - mixed ensemble, electroacoustic composition , vocal or choral music , electronic media , orchestra - specially constructed performance systems such as string quartet , chamber orchestra, audio visual systems with film and/or video, chamber opera and music theatre. For further information contact the Chair of Unit.

CMPN3606

Composition 6

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours seminar **Prerequisites:** CMPN3605 Composition 5 **Corequisites:** CMPN3001 Composers Performers Workshop 2 or CMPN 3009 Sound Synthesis **Assessment:** Submission of one music composition in hand written or computer made score for a small to large

ensemble and of a duration between six and ten minutes. Assessment ; Score 100%

Small classes will be taught by composition staff and, where available, guest composers. At the lecturers discretion the 3 hour classes will be divided into half hour; one to one composition lessons. Every semester each lecturer of the composition unit will offer a number of composition options, including those listed below. Students enrolled in Composition 3 to 8 will be required to choose one option offered by a different lecturer each semester. Composition options to be included are: - mixed ensemble, electroacoustic composition , vocal or choral music , electronic media , orchestra - specially constructed performance systems such as string quartet , chamber orchestra, audio visual systems with film and/or video, chamber opera and music theatre. For further information contact the Chair of Unit.

CMPN4607 Composition 7

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours seminar **Prerequisites:** CMPN3606 Composition 6 **Corequisites:** CMPN4000 Composers Performers Workshop 3 or CMPN4010 Sound & Image **Assessment:** Submission of one music composition in hand written or computer made score for a small to large ensemble and of a duration between eight and twelve minutes. Assessment ; Score 100%

Small classes will be taught by composition staff and, where available, guest composers. At the lecturers discretion the 3 hour classes will be divided into half hour; one to one composition lessons. Every semester each lecturer of the composition unit will offer a number of composition options, including those listed below. Students enrolled in Composition 3 to 8 will be required to choose one option offered by a different lecturer each semester. Composition options to be included are: - mixed ensemble, electroacoustic composition , vocal or choral music , electronic media , orchestra - specially constructed performance systems such as string quartet , chamber orchestra, audio visual systems with film and/or video, chamber opera and music theatre. For further information contact the Chair of Unit.

CMPN4608 Composition 8

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours seminar **Prerequisites:** CMPN4607 Composition 7 **Corequisites:** CMPN4001 Composers Performers Workshop 4 or CMPN 4011 Composition & Multimedia **Assessment:** Submission of one music composition in hand written or computer made score for a small to large ensemble and of a duration between eight and twelve minutes. Assessment ; Score 100%

Small classes will be taught by composition staff and, where available, guest composers. At the lecturers discretion the 3 hour classes will be divided into half hour; one to one composition lessons. Every semester each lecturer of the composition unit will offer a number of composition options, including those listed below. Students enrolled in Composition 3 to 8 will be required to choose one option offered by a different lecturer each semester. Composition options to be included are: - mixed ensemble, electroacoustic composition , vocal or choral music , electronic media , orchestra - specially constructed performance systems such as string quartet , chamber orchestra, audio visual systems with film and/or video, chamber opera and music theatre. For further information contact the Chair of Unit.

CMPN3615 Composition 5 (Honours)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours/week **Prerequisites:** CMPN2604 Composition 4, MCGY2011 Harmony & Analysis 4, MCGY2005 Aural Perception 4, CMPN1632 Electroacoustic Music 2, CMPN2012 Compositional Techniques & Analysis 4 **Corequisites:** CMPN3008 Interactive & Algorithmic Composition or CMPN3000 Composer Performer Workshop 1 **Assessment:** Portfolio of compositions, 100%.

Note: Department permission required for enrolment in the following sessions: Semester 2.

The Honours strand for the B Mus Composition degree allows students to extend their musical knowledge and skill base within a specialised

honours program. Students enrolled in Honours units are expected to develop and complete research-based projects which will consist of preparation and development of a composition portfolio and related dissertation/research thesis. Students wishing to enrol in the Composition Honours Program must seek permission of the Chair of Unit.

CMPN3616 Composition 6 (Honours)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours/week **Prerequisites:** CMPN3615 Composition 5 (Honours) **Corequisites:** CMPN3009 Sound Synthesis or CMPN3001 Composer Performer Workshop 2 **Assessment:** Portfolio of compositions, 90%; thesis proposal, 10%.

Note: Department permission required for enrolment in the following sessions: Semester 2.

The Honours strand for the B Mus Composition degree allows students to extend their musical knowledge and skill base within a specialised honours program. Students enrolled in Honours units are expected to develop and complete research-based projects which will consist of preparation and development of a composition portfolio and related dissertation/research thesis. Students wishing to enrol in the Composition Honours Program must seek permission of the Chair of Unit.

CMPN4610 Composition 7 (Honours)

Credit points: 12 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours/week **Prerequisites:** CMPN3616 Composition 6 (Honours) **Corequisites:** CMPN4010 Sound & Image or CMPN4000 Composer Performer Workshop 3 **Assessment:** Portfolio of compositions, 80%; 5000-word thesis on an approved topic, 20%. (Please note, the final Composition Honours mark is the average of marks from Composition 7 (Honours) and Composition 8 (Honours).)

The Honours strand for the B Mus Composition degree allows students to extend their musical knowledge and skill base within a specialised honours program. Students enrolled in Honours units are expected to develop and complete research-based projects which will consist of preparation and development of a composition portfolio and related dissertation/research thesis. Students wishing to enrol in the Composition Honours Program must seek permission of the Chair of Unit.

CMPN4611 Composition 8 (Honours)

Credit points: 12 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3 hours/week **Prerequisites:** CMPN4610 Composition 7 (honours) **Corequisites:** CMPN4011 Composition & Multimedia or CMPN4001 Composer Performer Workshop 4 **Assessment:** Portfolio of compositions, 100%. (Please note, the final Composition Honours mark is the average of marks from Composition 7 (Honours) and Composition 8 (Honours).)

The Honours strand for the B Mus Composition degree allows students to extend their musical knowledge and skill base within a specialised honours program. Students enrolled in Honours units are expected to develop and complete research-based projects which will consist of preparation and development of a composition portfolio and related dissertation/research thesis. Students wishing to enrol in the Composition Honours Program must seek permission of the Chair of Unit.

Early Music Principal Study Units

Baroque Flute

EMUS1621 Baroque Flute 1

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific baroque flute

repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS1622

Baroque Flute 2

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons/semester and performance workshops/wk **Prerequisites:** EMUS1621 Baroque Flute 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific baroque flute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2623

Baroque Flute 3

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** EMUS1622 Baroque Flute 2 **Corequisites:** EMUS2723 Baroque Flute 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific baroque flute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2624

Baroque Flute 4

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** EMUS2623 Baroque Flute 3 **Corequisites:** EMUS2724 Baroque Flute 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific baroque flute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2723

Baroque Flute 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS1622 Baroque Flute 2 **Corequisites:** EMUS2623 Baroque Flute 3

Assessment: Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS2724

Baroque Flute 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS2723 Baroque Flute 3 (Adv) **Corequisites:** EMUS2624 Baroque Flute 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS3625

Baroque Flute 5

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** EMUS2624 Baroque Flute 4 **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific baroque flute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS3626

Baroque Flute 6

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** EMUS3625 Baroque Flute 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMusEd only) Teacher Grade 20% Panel Grade 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific baroque flute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4627

Baroque Flute 7

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons and performance workshops/wk **Prerequisites:** EMUS3626 Baroque Flute 6 **Corequisites:** EMUS4727 Baroque Flute 7 (Adv) **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific baroque flute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4628

Baroque Flute 8

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons and performance workshops/wk **Prerequisites:** EMUS4627 Baroque Flute 7 **Corequisites:** EMUS4728 Baroque Flute 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; panel grade 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific baroque flute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4727

Baroque Flute 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** EMUS3626 Baroque Flute 6 **Corequisites:** EMUS4627 Baroque Flute 7 **Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS4728

Baroque Flute 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** EMUS4727 Baroque Flute 7 (Adv) **Corequisites:** EMUS4628 Baroque Flute 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

Early Music Performance

EMUS1611

Early Music Performance 1

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific repertoire in a chosen

program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also gain experience of specific techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS1612

Early Music Performance 2

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** EMUS1611 Early Music Performance 1 **Assessment:** Jury exam assessed by panel 10-15 mins (instrument specific); Teacher Grade 50%, Panel Grade 50%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also gain experience of specific techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2613

Early Music Performance 3

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS1612 Early Music Performance 2 **Corequisites:** EMUS2713 Early Music Performance 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also gain experience of specific techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2614

Early Music Performance 4

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2613 Early Music Performance 3 **Corequisites:** EMUS2714 Early Music Performance 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 mins BMus 25 mins; BMusStud & BMus Ed 15 mins; OR public recital at junior level assessed by panel 40 mins (DipMus only) . Teacher Grade 20%, Panel Grade 80%.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also gain experience of specific techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2713

Early Music Performance 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS1612 Early Music Performance 2 **Corequisites:** EMUS2613 Early Music Performance 3 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS2714

Early Music Performance 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS2713 Early Music Performance 3 (Adv) **Corequisites:** EMUS2614 Early Music Performance 4 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS3615

Early Music Performance 5

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2614 Early Music Performance 4 **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also gain experience of specific techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS3616

Early Music Performance 6

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS3615 Early Music Performance 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMus MusED only). Teacher grade 20%, Panel grade 80%.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also gain experience of specific techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4617

Early Music Performance 7

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** EMUS3616 Early Music Performance 6 **Corequisites:** EMUS4717 Early Music Performance 7 (Adv) **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also gain experience of specific techniques

through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4618

Early Music Performance 8

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** EMUS4617 Early Music Performance 7 **Corequisites:** EMUS4718 Early Music Performance 8 (Adv) **Assessment:** Public recital at Senior level assessed by panel 50 mins. Teacher Grade 20%, Panel Grade 80%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also gain experience of specific techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4717

Early Music Performance 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS3616 Early Music Performance 6 **Corequisites:** EMUS4617 Early Music Performance 7 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS4718

Early Music Performance 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS4717 Early Music Performance 7 (Adv) **Corequisites:** EMUS4618 Early Music Performance 8 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

Harpsichord

EMUS1601

Harpsichord 1

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Assumed knowledge:** It is assumed that students have some experience of standard harpsichord repertoire such as J.S. Bach's Preludes and Fugues and Scarlatti's Sonatas. **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific harpsichord repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS1602

Harpichord 2

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS1601 Harpichord 1 **Assessment:** Jury exam assessed by panel 10-15 mins (instrument specific); Teacher grade 50%, Panel grade 50%. Students must pass both assessed components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific harpichord repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2603

Harpichord 3

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS1602 Harpichord 2 **Corequisites:** EMUS2703 Harpichord 3 (Adv) - Dip Mus only **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific harpichord repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2604

Harpichord 4

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2603 Harpichord 3 **Corequisites:** EMUS2704 Harpichord 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 mins BMus 25 mins, BMusStud & BMus Ed 15 mins; OR public recital at junior level assessed by panel 40 mins (DipMus only). Teacher grade 20%, panel grade 80%. Students must pass both assessed components. Show » Jury/qualifying exam assessed by panel 15-25 mins BMus 25 mins; BMusStud & BMus Ed 15 mins Or public recital at junior level assessed by panel 40 mins (DipMus only) . Teacher Grade 20%, Panel Grade 80%. Students must pass both assessed components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific harpichord repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2703

Harpichord 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS1602 Harpichord 2 **Corequisites:** EMUS2603 Harpichord 3 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in EMUS1661/1662/2663/2664 Early Keyboard Class 1 - 4.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS2704

Harpichord 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS2703 Harpichord 3 (Adv) **Corequisites:** EMUS2604 Harpichord 4 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in EMUS1661/1662/2663/2664 Early Keyboard Class 1 - 4.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS3605

Harpichord 5

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2604 Harpichord 4 **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific harpichord repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS3606

Harpichord 6

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS3605 Harpichord 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMus MusEd only). Teacher grade 20%, panel grade 80%. Students must pass both assessed components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific harpichord repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4607

Harpichord 7

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS3606 Harpichord 6 **Corequisites:** EMUS4707 Harpichord 7 (Adv) **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific harpichord repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and

on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4608 Harpsichord 8

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS4607 Harpsichord 7 **Corequisites:** EMUS4708 Harpsichord 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins. Teacher grade 20%, panel grade 80%. Students must pass both assessed components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific harpsichord repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4707 Harpsichord 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS3606 Harpsichord 6 **Corequisites:** EMUS4607 Harpsichord 7 **Assessment:** Practice journal, performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in EMUS1661/1662/2663/2664 Early Keyboard Class 1 - 4.

In this Unit of Study students will continue to acquire important foundations for a career as a professional harpsichordist. Students will develop skills to a high level in solo, chamber, and orchestral repertoire and in basso continuo realisation and related techniques, making them highly eligible for entry into a wide-range of professional activities both local and international.

EMUS4708 Harpsichord 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS4707 Harpsichord 7 (Adv) **Corequisites:** EMUS4608 Harpsichord 8 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in EMUS1661/1662/2663/2664 Early Keyboard Class 1 - 4.

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Lute

EMUS1631 Lute 1

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Assumed knowledge:** Standard Renaissance and Baroque repertoire for lute and guitar. **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific lute repertoire in a chosen programme of study. Historical and stylistic awareness through

research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo, figured bass, score reading and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS1632 Lute 2

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS1631 Lute 1 **Assessment:** Jury exam assessed by panel 10-15 mins (instrument specific). Teacher grade 50%, panel grade 50%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific lute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo, figured bass, score reading and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2633 Lute 3

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week. **Prerequisites:** EMUS1632 Lute 2 **Corequisites:** EMUS2733 Lute 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific lute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo, figured bass, score reading and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2634 Lute 4

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week. **Prerequisites:** EMUS2633 Lute 3 **Corequisites:** EMUS2734 Lute 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 mins BMus 25 mins; BMusStud & BMus Ed 15 mins OR public recital at junior level assessed by panel 40 mins (DipMus only). Teacher grade 20%, panel grade 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific lute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo, figured bass, score reading and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2733 Lute 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS1632 Lute 2 **Corequisites:** EMUS2633 Lute 3 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam;

presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

EMUS2734

Lute 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS2733 Lute 3 (Adv) **Corequisites:** EMUS2634 Lute 4 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

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EMUS3635

Lute 5

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2634 Lute 4 **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific lute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo, figured bass, score reading and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS3636

Lute 6

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS3635 Lute 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMusMusED only). Teacher grade 20%, panel grade 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific lute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo, figured bass, score reading and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4637

Lute 7

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS3636 Lute 6 **Corequisites:** EMUS4737 Lute 7 (Adv) **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific lute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo, figured bass, score reading and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4638

Lute 8

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** EMUS4637 Lute 7 **Corequisites:** EMUS4738 Lute 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins. Teacher grade 20%, panel grade 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific lute repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo, figured bass, score reading and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4737

Lute 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS3636 Lute 6 **Corequisites:** EMUS4637 Lute 7 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

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EMUS4738

Lute 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS4737 Lute 7 (Adv) **Corequisites:** EMUS4638 Lute 8 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

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Recorder

EMUS1641

Recorder 1

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific recorder repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS1642

Recorder 2

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS1641 Recorder 1 **Assessment:** Jury exam assessed by panel of 10-15 minutes (instrument specific) Teacher grade 50%, panel grade 50%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific recorder repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2643

Recorder 3

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS1642 Recorder 2 **Corequisites:** EMUS2743 Recorder 3 (Adv) - Dip Mus only **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific recorder repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2644

Recorder 4

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2643 Recorder 3 **Corequisites:** EMUS2744 Recorder 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusEd 15 mins; OR public recital at junior level assessed by panel 40 minutes (DipMus only). Teacher grade 20%, panel grade 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific recorder repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice

to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS2743

Recorder 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS1642 Recorder 2 **Corequisites:** EMUS2643 Recorder 3 **Assessment:** Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

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EMUS2744

Recorder 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS2743 Recorder 3 (Adv) **Corequisites:** EMUS2644 Recorder 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

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EMUS3645

Recorder 5

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2644 Recorder 4 **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific recorder repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS3646

Recorder 6

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS3645 Recorder 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMusEd only). Teacher grade 20%, panel grade 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific recorder repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and

on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4647 Recorder 7

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS3646 Recorder 6 **Corequisites:** EMUS4747 Recorder 7 (Adv) **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific recorder repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4648 Recorder 8

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS4647 Recorder 7 **Corequisites:** EMUS4748 Recorder 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins. Teacher grade 20%; panel grade 80%. Students must pass both assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific recorder repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso continuo techniques, figured-bass realisation and score reading through the study of related chamber and orchestral repertoire and relevant pedagogical texts.

EMUS4747 Recorder 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS3646 Recorder 6 **Corequisites:** EMUS4647 Recorder 7 **Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

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EMUS4748 Recorder 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS4747 Recorder 7 (Adv) **Corequisites:** EMUS4648 Recorder 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

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Viola da Gamba

EMUS1651

Viola Da Gamba 1

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Assumed knowledge:** It is assumed that students have some experience of standard viola da gamba repertoire from the French and German schools. **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific viola da gamba repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso-continuo and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS1652

Viola Da Gamba 2

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS1651 Viola Da Gamba 1 **Assessment:** Jury exam assessed by panel 10-15 mins (instrument specific). Teacher grade 50%, panel grade 50%.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific viola da gamba repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso-continuo and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2653

Viola Da Gamba 3

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS1652 Viola Da Gamba 2 **Corequisites:** EMUS2753 Viola Da Gamba 3 (Adv) - Dip Mus only **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific viola da gamba repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso-continuo and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2654

Viola Da Gamba 4

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2653 Viola Da Gamba 3 **Corequisites:** EMUS2754 Viola Da Gamba 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 mins BMus 25 mins, BMusStud & BMus Ed 15 mins; OR public recital at junior level assessed by panel 40 mins (DipMus only). Teacher grade 20%, panel grade 80%.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific viola da gamba repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso-continuo and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS2753

Viola Da Gamba 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS1652 Viola Da Gamba 2 **Corequisites:** EMUS2653 Viola Da Gamba 3 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

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EMUS2754

Viola Da Gamba 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS2753 Viola Da Gamba 3 (Adv) **Corequisites:** EMUS2654 Viola Da Gamba 4 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

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EMUS3655

Viola Da Gamba 5

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS2654 Viola Da Gamba 4 **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific viola da gamba repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso-continuo and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS3656

Viola Da Gamba 6

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** EMUS3655 Viola Da Gamba 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes OR jury exam assessed by panel 20 minutes (BMusStud & BMus MusEd only). Teacher grade 20%, panel grade 80%.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific viola da gamba repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso-continuo and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4657

Viola Da Gamba 7

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS3656 Viola Da Gamba 6 **Corequisites:** EMUS4757 Viola Da Gamba 7 (Adv) **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific viola da gamba repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso-continuo and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4658

Viola Da Gamba 8

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Prerequisites:** EMUS4657 Viola Da Gamba 7 **Corequisites:** EMUS4758 Viola Da Gamba 8 (Adv) **Assessment:** Public recital at senior level assessed by panel, 50 mins. Teacher grade 20%, panel grade 80%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific viola da gamba repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire. Students will also study and gain experience of basso-continuo and related techniques through the study of related ensemble repertoire and relevant pedagogical texts.

EMUS4757

Viola Da Gamba 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS3656 Viola Da Gamba 6 **Corequisites:** EMUS4657 Viola Da Gamba 7 **Assessment:** Practice journal, performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required; 100%.

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EMUS4758

Viola Da Gamba 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** EMUS4757 Viola Da Gamba 7 (Adv) **Corequisites:** EMUS4658 Viola Da

Gamba 8 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

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Honours Units

Honours - Bachelor of Music (Performance)

The Honours strand of the BMus (Performance) exists to allow performance students of superior performance ability and potential to extend their knowledge and skill base and to develop artistic autonomy in the area of their Principal Study in preparation for employment within the musical profession or for postgraduate study. The aim of the Honours program in BMus (Performance) is to develop superior performance skills, greater artistic autonomy and a sounder understanding of the scope of skills and knowledge relating to performance in their area of Principal Study than would be expected normally of Pass BMus students. By the conclusion of this course, students will have demonstrated a superior performance ability in recital, and the understanding of artistic autonomy to develop and carry out a specialised performance project. Candidates are required to undertake a Performance Project in the area of their Principal Study in each of the final two semesters. In addition to the formal prerequisites listed for Principal Study (Honours) 7, candidates for admission to the Honours program must have achieved a Distinction in Principal Study 4 and 6 and a Credit (or higher) average in all other units and have gained at least 18 credit points in History and Analysis of Music. Candidates wishing to take Principal Study (Honours) 7 must apply in writing, setting out their proposed Performance Project. To qualify for an Honours degree, candidates should enrol in Principal Study (Honours) 7 and 8 in place of Principal Study 7 and 8, and successfully complete those units of study. The units of study are taken as part of the normal full-time load of 24 credit points per semester in semesters 7 and 8 of the course.

PERF4002 Principal Study (Honours) 7

Credit points: 12 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 14 x 1hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/sem; 2hrs performance workshop/wk; weekly Honours workshop. **Prerequisites:** JAZZ2624 Jazz Music Skills or MCGY2011 Harm & Analysis 4 or JAZZ2017 Jazz Harm & Arranging 4, MCGY2005 Aural Percept 4 or JAZZ2039 Jazz Ear Training 4, MUED1002 Music Tech, GENNS2005 Hist & Cult Studies 2, MCGY3034 Writing Skills for Music Professions or JAZZ3631 Music Business Skills **Assessment:** Teacher's mark (20%); Performance Project 1 (80% consisting of project 50% and notes 30%)

Note: Students accepted into Honours in Performance enrol in Performance Honours in semester 7 and 8 instead of Principal Study (Major) 7 and 8 or, in the new degree, Principal Study 7 and Principal Study 7 (Advanced).

Students must complete requirements for Principal Study 7 in their instrument or voice, and complete Performance Project 1. Normally the Performance Project 1 will display a unified focus on a specialised performance area relating to the candidate's Principal Study in an area such as repertoire, style, performance practice, aesthetic ideology or innovative use of instrumental techniques or technology. The Performance Project must be accompanied by notes which give the aim of the project, background, and critical commentary or analysis. Performance Project 1 may take the form of a recital (40-45 minutes) or lecture recital, a recording or other innovative performance medium. Performance Projects will be developed and workshopped in the Honours Seminar throughout the semester. Performance Project 1 will be assessed according to three broad criteria: exposition of aims

and background; originality; musical and technical achievement (as detailed for each instrument in recital assessment).

PERF4003 Principal Study (Honours) 8

Credit points: 12 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 14 x 1hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/sem; 2hrs Concert practice/wk; weekly Honours workshop. **Prerequisites:** PERF4002 Principal Study (Honours) 7 **Assessment:** Performance Project 2 (100% consisting of recital 90%; notes 10%)

To progress to Principal Study (Honours) 8, students must obtain a minimum of 65 in Principal Study (Honours) 7, and a minimum of a Pass in all the constituent components of Principal Study (Honours) 7. Students must complete Performance Project 2. Normally Performance Project 2 will be a public recital of 45-50 minutes duration displaying superior performance knowledge and skills. The Performance Project must be accompanied by researched program notes. Performance Project 2 will be assessed according to three broad criteria: appropriate research; creativity; and musical and technical achievement (as detailed for each instrument in recital assessment).

Honours - Bachelor of Music Studies

The prerequisite for an Honours year is the completion of a 3 year Bachelor of Music Studies degree (or equivalent) in which candidates have obtained a minimum credit average in second and third year units of study and a Distinction average in their Principal Study area.

PERF4601 Honours Project 1

Credit points: 12 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 12 one hour individual lessons/small group classes or equivalent as appropriate to project plus weekly honours seminar/workshop **Prerequisites:** 3 year Bachelor of Music Studies degree (or equivalent) in which candidates have obtained a minimum credit average in second and third year units of study and a Distinction average in their Principal Study area. **Assessment:** Preparation for and development of a research-based project (100%) which may consist of a pedagogy-focused project and accompanying dissertation/research essay; a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper; or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research paper are to be developed in consultation with the Honours Supervisor.

Note: All students must pass an audition and/or interview and submit a research project proposal to the Undergraduate Studies Committee before November 30 in the year before they wish to enter the Honours program. Students must have completed the BMus Studies 3 year degree or equivalent or be in their final semester of the three year degree at the time of submitting their proposal. Satisfactory progress in Honours Project 1 is required before students can undertake Honours Project 2.

The Honours strand for the BMus Studies, BMus Studies/BA and BMus Studies/MBBS degrees allows students to extend their musical knowledge and skill base within a stand-alone 4th year honours program. Students enrolled in the Honours Project units are expected to develop and complete research-based projects which may consist of preparation for and development of a pedagogy-focused project and accompanying dissertation/research essay; a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper; or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research paper are to be developed in consultation with the Honours Supervisor.

PERF4602 Honours Project 2

Credit points: 12 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 12 one hour individual lessons/small group classes or equivalent as appropriate to project plus weekly honours seminar/workshop **Prerequisites:** PERF4601 Honours Project 1 **Assessment:** Completion of a research-based project (100%) which may consist of a pedagogy-focused project and accompanying dissertation/research essay; a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper; or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research paper are to be developed in consultation with the Honours Supervisor.

Note: Satisfactory completion of Honours Project 1 is required for this unit of study.

The Honours strand for the BMus Studies, BMus Studies/BA and BMus Studies/MBBS degrees allows students to extend their musical knowledge and skill base within a stand-alone 4th year honours program. Students enrolled in the Honours Project units are expected to develop and complete research-based projects which may consist of preparation for and development of a pedagogy-focused project and accompanying dissertation/research essay; a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper; or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research paper are to be developed in consultation with the Honours Supervisor.

Jazz Principal Study Units

JAZZ1601

Jazz Performance 1

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Concert Practice **Prerequisites:** JAZZ1611 Jazz Ensemble 1 **Assessment:** Assessment: Individual tuition/technical requirements (50%) plus improvisation class component (50%). Students must pass all assessment components.

These units are offered as major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ1602

Jazz Performance 2

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Concert Practice **Prerequisites:** JAZZ1601 Jazz Perf 1 **Corequisites:** JAZZ1612 JAZZ Ensemble 2 **Assessment:** Assessment: 90 minute Jury exam conducted in the impro class format (50%) plus Improvisation 2 class (30%) plus individual tuition grade (20%). Students must pass all assessment components.

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ2603

Jazz Performance 3

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Concert Practice **Prerequisites:** JAZZ1602 Jazz Perf 2 **Corequisites:** JAZZ2613 Jazz Ensemble 3 ; JAZZ2703 Jazz Perf 3 Adv - Diploma students only **Assessment:** Assessment: Individual tuition/technical requirements (50%) plus improvisation class component (50%). Students must pass all assessment components.

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ2604

Jazz Performance 4

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Concert Practice **Prerequisites:** JAZZ2603 Jazz Perf 3 **Corequisites:** JAZZ2614 Jazz Ensemble 4; JAZZ2704 Jazz Perf 4 (ADV) - Diploma Students only **Assessment:** Assessment: 90-120 minute Jury exam conducted in the impro class format (50%) plus Improvisation 2 class (30%) plus individual tuition grade (20%). Students must pass all assessment components.

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ2703

Jazz Performance 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr unit specific class plus master classes, and workshops and concerts as required **Prerequisites:** JAZZ1602 Jazz Perf 2 **Corequisites:** JAZZ2603 Jazz Perf 3 **Assessment:** Special project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students.

Jazz Perf 3 (Advanced) is designed to provide the jazz student with an opportunity to undertake additional study both in improvisation and also by completing a special project in which a specific composer, style, or movement is studied and presented. The unit encourages both peer review and self evaluation.

JAZZ2704

Jazz Performance 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr unit specific class plus master classes, and workshops and concerts as required **Prerequisites:** JAZZ2703 Jazz Perf 3 (Adv) **Corequisites:** JAZZ2604 Jazz Perf 4 **Assessment:** Special project; practice/performance journal; attendance/participation in master classes as required. (Graduating) Junior Recital of 40 minutes duration

Note: This unit is open only to DipMus students.

Jazz Perf 4 (Advanced) is designed to provide the jazz student with an opportunity to undertake additional study both in improvisation and also by completing a special project in which a specific composer, style, or movement is studied and presented. The unit encourages both peer review and self evaluation. At the conclusion of this unit the student will present elements of their research in a major performance.

JAZZ3605

Jazz Performance 5

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Concert Practice **Prerequisites:** JAZZ2604 Jazz Perf 4 **Corequisites:** JAZZ3615 Jazz Ensemble 5 **Assessment:** Assessment: Individual tuition/technical requirements (50%) plus improvisation class component (50%). Students must pass all assessment components.

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ3606

Jazz Performance 6

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Concert Practice **Prerequisites:** JAZZ3605 Jazz Perf 5 **Corequisites:** JAZZ3616 Jazz Ensemble 6 **Assessment:** Assessment

Junior Recital 40 minutes (50%) plus Improvisation 2 class (30%) plus individual tuition grade (20%). Students must pass all assessment components.

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ4607

Jazz Performance 7

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Concert Practice **Prerequisites:** JAZZ3606 Jazz Perf 6 **Corequisites:** JAZZ4707 Jazz Perf 7 (Adv), JAZZ4617 Jazz Ensemble 7 **Assessment:** Assessment: Individual tuition/technical requirements (50%) plus improvisation class component (50%). Students must pass all assessment components.

Note: Students are strongly recommended to enrol concurrently in CMPN2006 Sound Recording Fundamentals. Jazz Honours students will do different Units of Study. See Honours.

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ4608

Jazz Performance 8

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Concert Practice **Prerequisites:** JAZZ4607 Jazz Perf 7 **Corequisites:** JAZZ4708 Jazz Perf 8 (Adv), JAZZ4618 Jazz Ensemble 8 **Assessment:** Assessment Senior Recital 50 minutes (50%) plus Improvisation 2 class (30%) plus individual tuition grade (20%). Students must pass all assessment components.

Note: Students are strongly recommended to enrol concurrently in CMPN2007 Sound Recording Advanced. Jazz Honours students will do different Units of Study. See Honours

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ4707

Jazz Performance 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr impro class plus master classes, and workshops and concerts as required **Prerequisites:** JAZZ3606 Jazz Perf 6 **Corequisites:** JAZZ4607 Jazz Perf 7 **Assessment:** Special project; practice/performance journal; attendance/participation in master classes as required.

Jazz Perf 7 (Advanced) is designed to provide the jazz student with an opportunity to undertake additional study both in improvisation and also by completing a special project in which a specific composer, style, or movement is studied and presented. The unit encourages both peer review and self evaluation.

JAZZ4708

Jazz Performance 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr impro class plus master classes, and workshops and concerts as required **Prerequisites:** JAZZ4707 Jazz Perf 7 (Adv) **Corequisites:** JAZZ4608 Jazz Perf 8 **Assessment:** Special project; practice/performance

journal; attendance/participation in master classes as required. Senior Recital of 50 minutes duration

Jazz Perf 8 (Advanced) is designed to provide the jazz student with an opportunity to undertake additional study both in improvisation and also by completing a special project in which a specific composer, style, or movement is studied and presented. The unit encourages both peer review and self evaluation. At the conclusion of this unit the student will present elements of their research in a major performance.

Jazz Vocal

JAZZ1631

Jazz Vocal 1

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr tutorial; Jazz Concert Practice **Corequisites:** JAZZ1621 Jazz Music Skills 1 **Assessment:** Teacher Grade 100%

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ1632

Jazz Vocal 2

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr tutorial; Jazz Concert Practice **Prerequisites:** JAZZ1631 Jazz Vocal 1 **Corequisites:** JAZZ1622 Jazz Music Skills 2 **Assessment:** teacher grade 50% Jury Exam 15 minute 50%. Students must pass both assessment components.

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ2633

Jazz Vocal 3

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr tutorial; Jazz Concert Practice **Prerequisites:** JAZZ1632 Jazz Vocal 2 **Corequisites:** JAZZ2623 Jazz Music Skills 3 **Assessment:** Teacher Grade 100%

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ2634

Jazz Vocal 4

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr tutorial; Jazz Concert Practice **Prerequisites:** JAZZ2633 Jazz Vocal 3 **Corequisites:** JAZZ2624 Jazz Music Skills 4 **Assessment:** teacher grade 20% Jury Exam 20 minute 80%

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ3635

Jazz Vocal 5

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr tutorial; Jazz Concert Practice **Prerequisites:** JAZZ2634 Jazz Vocal 4 **Assessment:** Teacher Grade 100%

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ3636**Jazz Vocal 6**

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr instrumental lesson; 2 hr tutorial; Jazz Concert Practice **Prerequisites:** JAZZ3635 Jazz Vocal 5 **Assessment:** 20% Teacher Grade; 80% Jury Exam (30 minutes.)

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

Keyboard Principal Study Units

Organ

ORGN1601**Organ 1**

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshop/wk **Corequisites:** ORGN1008 Organ Resources 1 **Assessment:** Teacher grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific organ repertoire in a chosen programme of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire.

ORGN1602**Organ 2**

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshop/wk **Prerequisites:** ORGN1601 Organ 1 **Corequisites:** ORGN1009 Organ Resources 2 **Assessment:** Jury exam assessed by panel of 15-20 mins (instrument specific) 50%. Teacher Grade 50%. Students must pass all assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific organ repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire.

ORGN2603**Organ 3**

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshop/wk **Prerequisites:** ORGN1602 Organ 2 **Corequisites:** ORGN2008 Organ Resources 3 - BMus(Perf), BMus(MusEd), BMusStudies, BMusStudies/BA, BMusStudies/MBBS or ORGN2703 Organ 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific organ repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire.

ORGN2604**Organ 4**

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshop/wk **Prerequisites:** ORGN2603 Organ 3 **Corequisites:** ORGN2009 Organ Resources 4 - BMus(Perf), BMus(MusEd), BMusStudies, BMusStudies/BA, BMusStudies/MBBS or ORGN2704 Organ 4 (Adv) - Dip Mus only. **Assessment:** Jury/qualifying exam assessed by panel 20 - 25 minutes (BMus 25 mins; BMusStud and BMus(MusEd) 20 mins) OR public recital at junior level assessed by panel 40 minutes (Dip

Mus only). Teacher grade 20%, Panel grade 80%. Students must pass all assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific organ repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire.

ORGN2703**Organ 3 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific seminar/wk and/or unit specific masterclasses and/or excursions **Prerequisites:** ORGN1602 Organ 2 **Corequisites:** ORGN2603 Organ 3 **Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009 Organ Resources 1 - 4.

Advanced Units of Study develop skills in analytical thinking and increase stylistic awareness and confidence in performance. This Unit of Study progressively introduces the student to a wide range of organ-specific areas such as organ building and maintenance, tuning and temperament, registration and ornamentation, continuo-playing, liturgical accompaniment and improvisation.

ORGN2704**Organ 4 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific seminar/wk and/or unit specific masterclasses and/or excursions **Prerequisites:** ORGN2703 Organ 3 (Adv) **Corequisites:** ORGN2604 Organ 4 **Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009 Organ Resources 1 - 4.

Advanced Units of Study develop skills in analytical thinking and increase stylistic awareness and confidence in performance. This Unit of Study progressively introduces the student to a wide range of organ-specific areas such as organ building and maintenance, tuning and temperament, registration and ornamentation, continuo-playing, liturgical accompaniment and improvisation.

ORGN3605**Organ 5**

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshop/wk **Prerequisites:** ORGN2604 Organ 4 **Corequisites:** ORGN3705 Organ 5 (Adv) - B Mus only **Assessment:** Teacher Grade 100%

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific organ repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire.

ORGN3606**Organ 6**

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshop/wk **Prerequisites:** ORGN3605 Organ 5 **Corequisites:** ORGN3706 Organ 6 (Adv) - B Mus only **Assessment:** Public recital at junior level assessed by panel 40 minutes OR jury exam assessed by panel 25 minutes (BMusStud and BMusEd only). Teacher grade 20%. Panel grade 80%. Students must pass all assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific organ repertoire in a chosen program of study. Historical and stylistic awareness through

research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire

ORGN3705

Organ 5 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific seminar/wk and/or unit specific masterclasses and/or excursions **Prerequisites:** ORGN2704 Organ 4 (Adv) **Corequisites:** ORGN3605 Organ 5 **Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003 Organ Resources 1 - 6.

Advanced Units of Study develop skills in analytical thinking and increase stylistic awareness and confidence in performance. This Unit of Study progressively introduces the student to a wide range of organ-specific areas such as organ building and maintenance, tuning and temperament, registration and ornamentation, continuo-playing, liturgical accompaniment and improvisation.

ORGN3706

Organ 6 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific seminar/wk and/or unit specific masterclasses and/or excursions **Prerequisites:** ORGN3705 Organ 5 (Adv) **Corequisites:** ORGN3606 Organ 6 **Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003 Organ Resources 1 - 6.

Advanced Units of Study develop skills in analytical thinking and increase stylistic awareness and confidence in performance. This Unit of Study progressively introduces the student to a wide range of organ-specific areas such as organ building and maintenance, tuning and temperament, registration and ornamentation, continuo-playing, liturgical accompaniment and improvisation.

ORGN4607

Organ 7

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 14 one hour individual lessons/semester and performance workshop/week **Prerequisites:** ORGN3606 Organ 6 **Corequisites:** ORGN4707 Organ 7 (Adv) **Assessment:** Teacher Grade 100%.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific organ repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire.

ORGN4608

Organ 8

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 14 one hour individual lessons/semester and performance workshop/week **Prerequisites:** ORGN4607 Organ 7 **Corequisites:** ORGN4708 Organ 8 (Adv) **Assessment:** Public recital at senior level assess by panel 50 minutes. Teacher grade 20%. Panel grade 80%. Students must pass all assessment components.

In this Unit of Study students will develop musical ideas and requisite technical skills to perform to a high level specific organ repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting and independent in approach to analysis and execution of new repertoire.

ORGN4707

Organ 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific seminar/wk and/or unit specific masterclasses and/or excursions **Prerequisites:** ORGN3706 Organ 6 (Adv) **Corequisites:** ORGN4607 Organ 7 **Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003/4009/4010 Organ Resources 1 - 8.

Advanced Units of Study develop skills in analytical thinking and increase stylistic awareness and confidence in performance. This Unit of Study progressively introduces the student to a wide range of organ-specific areas such as organ building and maintenance, tuning and temperament, registration and ornamentation, continuo-playing, liturgical accompaniment and improvisation.

ORGN4708

Organ 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific seminar/wk and/or unit specific masterclasses and/or excursions **Prerequisites:** ORGN4707 Organ 7 (Adv) **Corequisites:** ORGN4608 Organ 8 **Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003/4009/4010 Organ Resources 1 - 8.

Advanced Units of Study develop skills in analytical thinking and increase stylistic awareness and confidence in performance. This Unit of Study progressively introduces the student to a wide range of organ-specific areas such as organ building and maintenance, tuning and temperament, registration and ornamentation, continuo-playing, liturgical accompaniment and improvisation.

Pianoforte

* For Piano Accompaniment units, see Accompaniment 1 – 8 in the Principal Study section

KEYB1621

Pianoforte 1

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 14 one hour individual lessons/semester and performance workshop/week **Corequisites:** ENSE1000 Accompaniment 1 - BMus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

KEYB1622

Pianoforte 2

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour individual lessons/semester and performance workshop/week **Prerequisites:** KEYB1621 Pianoforte 1 **Corequisites:** ENSE1001 Accompaniment 2 - BMus only **Assessment:** Jury exam assessed by panel of 10-15 mins. Teacher grade 50%. Panel grade 50%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

KEYB2623

Pianoforte 3

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshop/wk **Prerequisites:** KEYB1622 Pianoforte 2 **Corequisites:** ENSE2000 Accompaniment 3 - BMus only; KEYB2723 Pianoforte 3 (Advanced) - Dip Mus only **Assessment:** Teacher Grade 100%.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

KEYB2624**Pianoforte 4**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshop/wk **Prerequisites:** KEYB2623 Pianoforte 3 **Corequisites:** ENSE2001 Accompaniment 4 - BMus only, KEYB2724 Pianoforte 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15 - 25 minutes BMus 25 mins; BMusStud and BMusEd 15 mins OR public recital at junior level assessed by panel 40 minutes (Dip Mus only). Teacher grade 20%, Panel grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

KEYB2723**Pianoforte 3 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** KEYB1622 Pianoforte 2 **Corequisites:** KEYB2623 Pianoforte 3 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

KEYB2724**Pianoforte 4 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** KEYB2723 Pianoforte 3 (Adv) **Corequisites:** KEYB2624 Pianoforte 4 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

KEYB3625**Pianoforte 5**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshop/wk **Prerequisites:** KEYB2624 Pianoforte 4, ENSE2001 Accompaniment 4 - BMus only **Corequisites:** KEYB3725 Pianoforte 5 (Advanced) - BMus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

KEYB3626**Pianoforte 6**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** KEYB3625 Pianoforte 5 **Corequisites:** KEYB3726 Pianoforte 6 (Advanced) - BMus only **Assessment:** Public recital at junior level assessed by panel 40 minutes OR jury exam assessed by panel 20 minutes (BMusStud and BMusEd only). Teacher grade 20%. Panel grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

KEYB3725**Pianoforte 5 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** KEYB2624 Pianoforte 4 **Corequisites:** KEYB3625 Pianoforte 5 **Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to B Mus students

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

KEYB3726**Pianoforte 6 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** KEYB3725 Pianoforte 5 (Adv) **Corequisites:** KEYB3626 Pianoforte 6 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to BMus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

KEYB4627**Pianoforte 7**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 14 one hour individual lessons/semester and performance workshop/week **Prerequisites:** KEYB3626 Pianoforte 6 **Corequisites:** KEYB4727 Pianoforte 7 (Advanced) **Assessment:** Teacher Grade 100%.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

KEYB4628**Pianoforte 8**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 14/1-hour individual lessons/semester and performance workshop/week **Prerequisites:** KEYB4627 Pianoforte 7 **Corequisites:** KEYB4728 Pianoforte 8 (Advanced) **Assessment:** Public recital at senior level assess by panel 50 minutes. Teacher grade 20%. Panel grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

KEYB4727**Pianoforte 7 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** KEYB3726 Pianoforte 6 (Adv) **Corequisites:** KEYB4627 Pianoforte 7 **Assessment:** Practice journal, performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to B Mus students.

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

KEYB4728

Pianoforte 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** KEYB4727 Pianoforte 7 (Adv) **Corequisites:** KEYB4628 Pianoforte 8 **Assessment:** Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; 100%.

Note: This unit is open only to B Mus students

Advanced Units of Study develop skills in analytical thinking and increase awareness and confidence in performance. Through maintaining practice and performance journals of their own work and that of their peers, students develop extra depth and insight into performance practice.

Musicology Principal Study Units

MCGY1601

Musicology 1

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2 hr seminar, plus attendance at Musicology Workshop **Assessment:** Database quizz (10%) ; Annotated bibliography (20%); Class report and participation (20%); 1500w research report (50%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Musicology 1 introduces the study of musicology at the undergraduate level. It aims to establish fundamental knowledge and skills required for musicological study and research, particularly emphasizing finding, surveying and reporting on musicological information. In this semester the musical topics for study are drawn from the recent period covered by MCGY2614 Musical Worlds of Today.

MCGY1602

Musicology 2

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2 hr seminar, plus attendance at Musicology Workshop **Prerequisites:** MCGY1601 Musicology 1 **Assessment:** Assignments 30%; class report and participation 20%; 1500w research report 50%

Note: Department permission required for enrolment in the following sessions: Semester 1.

Musicology 2 continues the introduction to musicology at the undergraduate level, and like Musicology 1, it aims to further the establishment of fundamental methodological knowledge and skills required for musicological study and research. Musical topics for study are drawn from the period covered by MCGY2611 Music from the Middle Ages to the Baroque, and some strategies for musical analysis of music of the period are introduced.

MCGY2603

Musicology 3

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2 hr seminar **Prerequisites:** MCGY1602 Musicology 2 **Corequisites:** MCGY1019 Musicology Workshop 1 **Assessment:** Short assignments to equivalent of 3000w (40%); major paper 3000w (50%); process and class participation (10%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: It is recommended that students will be concurrently enrolled in MCGY2612 Music in the Classical and Romantic Eras. Note: Students enrolled in a BMus (Mus Ed) degree are not required to enrol in MCGY1019 as a coreq.

Musicology 3 and 4 Major continue the emphasis on development of methodological skills begun in Musicology 1 and 2, and will also continue the chronological development of music historical knowledge from Musicology 2. The continued development of methodological skills establishes a sound basis for increasing independence of thought and process. Students will work in a small group class.

MCGY2604

Musicology 4

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2 hr seminar **Prerequisites:** MCGY2603 Musicology 3 **Corequisites:** MCGY1020 Musicology Workshop 2 **Assessment:** Short assignments to equivalent of 3000w (40%); major paper 3000w (50%); process and class participation (10%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: It is recommended that students will be concurrently enrolled in MCGY2613 Music in Modern Times. Note: Students enrolled in a BMus (Mus Ed) degree are not required to enrol in MCGY1020 as a coreq.

Musicology 3 and 4 Major continue the emphasis on development of methodological skills begun in Musicology 1 and 2, and will also continue the chronological development of music historical knowledge from Musicology 2. The continued development of methodological skills establishes a sound basis for increasing independence of thought and process. Students will work in a small group class.

MCGY3605

Musicology 5

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2 hr seminar **Prerequisites:** MCGY2604 Musicology 4 **Corequisites:** MCGY2018 Musicology Workshop 3 BMus(MusEd) no corequisite **Assessment:** Assignments/presentation to equivalent of 2000w (20%); Major paper of about 4000 (70%), research process throughout the semester (10%).

The work of Musicology 5 and 6 is intended to build on the methodological foundations of the previous semesters and develop the student's capacity for more independent study and research. A broader view of the discipline and its fields will be developed. In Musicology 5 topics in ethnomusicology are a likely focus.

MCGY3606

Musicology 6

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2 hr seminar **Prerequisites:** MCGY3605 Musicology 5 **Corequisites:** MCGY2019 Musicology Workshop 4 BMus(MusEd) no corequisite **Assessment:** Assignments/presentation to equivalent of 2000w (20%); Major paper of about 4000 (70%), research process throughout the semester (10%).

The work of Musicology 5 and 6 is intended to build on the methodological foundations of the previous semesters and develop the student's capacity for more independent study and research. A broader view of the discipline and its fields will be developed.

MCGY4607

Musicology 7

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** Mix of one 2 hr seminar or 1:1 meeting as required **Prerequisites:** MCGY3606 Musicology 6 **Corequisites:** MCGY3023 Musicology Workshop 5 **Assessment:** Research proposal and literature review (50%); research progress and writing (50%).

Musicology 7 and 8 form the culmination of the principal study stream in Musicology. Drawing on experience gained in the previous semesters and continuing to develop skills, the student will work on a single project throughout the two semesters. The project topic will be proposed by the student in discussion with the tutor and approved by the Musicology Unit. The final outcome by the end of Musicology 8 will be a research paper of about 10,000 words.

MCGY4608

Musicology 8

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** Mix of one 2 hr seminar or 1:1 meetings as required **Prerequisites:** MCGY4607 Musicology 7 **Corequisites:** MCGY3024 Musicology Workshop 6 **Assessment:** 10,000w research paper (100%)

Musicology 7 and 8 form the culmination of the principal study stream in Musicology. Drawing on experience gained in the previous semesters and continuing to develop skills, the student will work on a single project throughout the two semesters. The project topic will be proposed by the student in discussion with the tutor and approved

by the Musicology Unit. The final outcome by the end of Musicology 8 will be a research paper of about 10,000 words.

MCGY3620

Musicology 5 (Honours)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** 1:1 tuition; attendance at Musicology 5 class as agreed **Prerequisites:** MCGY2604 Musicology 4 **Corequisites:** MCGY2018 Musicology Workshop 3 **Assessment:** Assignments/presentation to equivalent of 2000w (20%); Major paper of about 4000w (70%); research process throughout the semester (10%).

Musicology 5 (Hons) and 6 (Hons) build on the methodological foundations of the earlier semesters to develop the student's capacity for advanced study, and independent and original research. A broader view of the discipline and its fields will be developed, and in Musicology 5 (Hons) topics in ethnomusicology are a likely class focus.

MCGY3622

Musicology 6 (Honours)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** 1:1 tuition; attendance at Musicology 6 class as agreed **Prerequisites:** MCGY3620 Musicology 5 (Hons) **Corequisites:** MCGY2019 Musicology Workshop 4 **Assessment:** Assignments/presentation to equivalent of 2000w (20%); Major paper of about 4000w (70%); research process throughout the semester (10%).

Musicology 5 (Hons) and 6 (Hons) build on the methodological foundations of the earlier semesters to develop the student's capacity for advanced study, and independent and original research. A broader view of the discipline and its fields will be developed, and in Musicology 5 (Hons) topics in ethnomusicology are a likely class focus.

MCGY4603

Musicology 7 (Honours)

Credit points: 12 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** 1hr individual supervision per week **Prerequisites:** MCGY3622 Musicology 6 (Hons) **Assessment:** Written research proposal to be completed normally by the sixth week of the semester (20%); progress and writing by end semester and as decided by the supervisor (50%); Musicology Workshop presentations (30%).

Note: Students enrolled in honours do not concurrently enrol in MCGY3023 Musicology Workshop 5 or MCGY3024 Musicology Workshop 6.

Musicology 7 (Hons) and 8 (Hons) form the culmination of the Honours stream of the Bachelor of Music (Musicology). During these two semesters the student will prepare write a thesis demonstrating the skills and intellectual autonomy developed during this and the preceding years. The student will work individually with the supervision of a supervisor designated by the Musicology Unit.

Textbooks

Booth, W.C., et al. *The Craft of Research*. 2nd ed. Chicago: University of Chicago Press, 2003.

The Chicago Manual of Style 15th ed. Chicago: Chicago University Press, 2003.
Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. Chicago: Chicago University Press, 1996.

MCGY4605

Musicology 8 (Honours)

Credit points: 12 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** 1hr individual supervision per week **Prerequisites:** MCGY4603 Musicology 7 (Hons) **Assessment:** 1. Written thesis of 14,000-16,000 words including notes and bibliography (70%). The thesis will normally be submitted no later than the end of the week following the last week of academic classes. 2. Spoken paper of about 40 minutes (30%). The paper will normally be presented in a hall within the Conservatorium two to three weeks following submission of thesis, and will be open to public attendance.

Note: Students enrolled in honours do not concurrently enrol in MCGY3023 Musicology Workshop 5 or MCGY3024 Musicology Workshop 6.

Musicology 7 (Hons) and 8 (Hons) form the culmination of the Honours stream of the Bachelor of Music (Musicology). During these two semesters the student will prepare a thesis demonstrating the skills and intellectual autonomy developed during this and the preceding years. The student will work individually with the guidance of a supervisor designated by the Musicology Unit.

Musicology Workshop

MCGY1019

Musicology Workshop 1

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Corequisites:** MCGY2014 Musicology 3 (Major) or MCGY2603 Musicology 3 **Assessment:** Presentation of paper on major study, journal, and participation (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY1020

Musicology Workshop 2

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY1019 Musicology Workshop 1 **Corequisites:** MCGY2015 Musicology 4 (Major) or MCGY2604 Musicology 4 **Assessment:** Presentation of paper on major study, journal, and participation (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY2018

Musicology Workshop 3

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY1020 Musicology Workshop 2 **Corequisites:** MCGY3019 Musicology 5 (Major), or MCGY3020 Musicology 5 (Honours), or MCGY3605 Musicology 5, or MCGY3620 Musicology 5 (Hons) **Assessment:** Presentation of paper on major study, journal, and participation (100%)

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may

occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY2019 Musicology Workshop 4

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY2018 Music Workshop 3 **Corequisites:** MCGY3021 Musicology 6 (Major), or MCGY3022 Musicology 6 (Honours), or MCGY3606 Musicology 6, or MCGY3622 Musicology 6 (Hons) **Assessment:** Presentation of paper on major study, journal, and participation (100%)

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY3023 Musicology Workshop 5

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY2019 Musicology Workshop 4 **Corequisites:** MCGY4002 Musicology 7 (Major), or MCGY4003 Musicology 7 (Honours), or MCGY4607 Musicology 7 **Assessment:** Presentation of one or more papers on major study, journal, and participation (100%)

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focuses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY3024 Musicology Workshop 6

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY3023 Musicology Workshop 5 **Corequisites:** MCGY4004 Musicology 8 (Major) **Assessment:** Presentation of one or more papers on major study, journal, and participation (100%)

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the

discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

Percussion Principal Study Units

PRCN1601 Percussion 1

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshop/wk **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

PRCN1602 Percussion 2

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** PRCN1601 Percussion 1 **Assessment:** Jury recital 10-15 mins 50%. Teacher Grade 50%. Students must pass both assessed components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

PRCN2603 Percussion 3

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** PRCN1602 Percussion 2 **Corequisites:** PRCN2703 Percussion 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

PRCN2604 Percussion 4

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** PRCN2603 Percussion 3 **Corequisites:** PRCN2704 Percussion 4 (Adv) - Dip Mus only **Assessment:** Jury exam assessed by Panel 15-25 minutes (BMus 25 mins: BMusStud & BMus MusEd 15 mins) or public recital at junior level assessed by panel 40 minutes (DipMus only). Teacher Grade 20%. Panel Grade 80%. Students must pass both assessed components.

Development of appropriate repertoire, technical skills, musical expression, concert practice, jury and public performance. For more information contact the Chair of Unit.

PRCN2703 Percussion 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** Percussion Workshop Class 2 hr/wk plus master classes as required **Prerequisites:** PRCN1602 Percussion 2 **Corequisites:** PRCN2603 Percussion 3 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students.

Percussion Principal Study (Advanced) provides students enrolled in the Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centred manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

PRCN2704

Percussion 4 (Advanced)

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Percussion Workshop Class 2 hr/wk plus master classes as required **Prerequisites:** PRCN2703 Percussion 3 (Adv) **Corequisites:** PRCN2604 Percussion 4 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students.

Percussion Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

PRCN3605

Percussion 5

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** PRCN2604 Percussion 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice, jury and public performance. For more information contact the Chair of Unit.

PRCN3606

Percussion 6

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** PRCN3605 Percussion 5 **Assessment:** Jury exam 20 mins (BMus Studies and BMus Mus Ed only) or public recital 40 mins (BMus only) assessed by panel. Teacher grade 20%. Panel grade 80%. Students must pass both assessed components.

Development of appropriate repertoire, technical skills, musical expression, concert practice, jury and public performance. For more information contact the Chair of Unit.

PRCN4607

Percussion 7

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** PRCN3606 Percussion 6 **Corequisites:** PRCN4707 Percussion 7 (Adv) **Assessment:** Teacher 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice, jury and public performance. For more information contact the Chair of Unit.

PRCN4608

Percussion 8

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** PRCN4607 Percussion 7 **Corequisites:** PRCN4708 Percussion 8 (Adv) **Assessment:** Recital exam 50 mins assessed by Panel. Teacher Grade 20%. Panel Grade 80%. Students must pass both assessed components.

Development of appropriate repertoire, technical skills, musical expression, concert practice, jury and public performance. For more information contact the Chair of Unit.

PRCN4707

Percussion 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** Percussion Workshop Class 2 hr/wk plus master classes as required **Prerequisites:** PRCN3606 Percussion 6 **Corequisites:** PRCN4607 Percussion 7 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMUS Performance students.

Percussion Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

PRCN4708

Percussion 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** Percussion Workshop Class 2 hr/wk plus master classes as required **Prerequisites:** PRCN4707 Percussion 7 (Adv) **Corequisites:** PRCN4608 Percussion 8 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMUS Performance students.

Percussion Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

Strings Principal Study Units

Double Bass

STRG1601

Double Bass 1

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Assessment 100%

Principal Study Double Bass 1-8 provides the opportunity to study double bass performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal

attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG1602

Double Bass 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG1601 Double Bass 1 **Assessment:** 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Double Bass 1-8 provides the opportunity to study double bass performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2603

Double Bass 3

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG1602 Double Bass 2 **Corequisites:** STRG2703 Double Bass 3 (Adv) - Dip Mus only **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Double Bass 1-8 provides the opportunity to study double bass performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2604

Double Bass 4

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2603 Double Bass 3 **Corequisites:** STRG2704 Double Bass 4 (Adv) - Dip Mus only **Assessment:** 15- 25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Double Bass 1-8 provides the opportunity to study double bass performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2703

Double Bass 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG1602 Double Bass 2 **Corequisites:** STRG2603 Double Bass 3 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Double Bass Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG2704

Double Bass 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG2703 Double Bass 3 (Adv) **Corequisites:** STRG2604 Double Bass 4 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Double Bass Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes

give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG3605

Double Bass 5

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2604 Double Bass 4 **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Double Bass 1-8 provides the opportunity to study double bass performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG3606

Double Bass 6

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG3605 Double Bass 5 **Assessment:** 40 minute junior recital (BMus Perf students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: technical and musical progress achieved; commitment and effectiveness of practice; quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Double Bass 1-8 provides the opportunity to study double bass performance in accordance with internationally recognized standards of performance excellence. Performers who are enrolled in the Dip Music or B Music Perf degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day. Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG4607

Double Bass 7

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG3606 Double Bass 6 **Corequisites:** STRG4707 Double Bass 7 (Adv) **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Double Bass 1-8 provides the opportunity to study double bass performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

STRG4608

Double Bass 8

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG4607 Double Bass 7 **Corequisites:** STRG4708 Double Bass 8 (Adv) **Assessment:** 50 minute senior recital (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Double Bass 1-8 provides the opportunity to study double bass performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in these units of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

STRG4707

Double Bass 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG3606 Double Bass 6 **Corequisites:** STRG4607 Double Bass 7 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Double Bass Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues. The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes

aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG4708

Double Bass 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** SRTG4707 Double Bass 7 (Adv) **Corequisites:** STRG4608 Double Bass 8 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Double Bass Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

Guitar

STRG1611

Guitar 1

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Assessment 100%

Principal Study Guitar 1-8 provides the opportunity to study guitar performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG1612

Guitar 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG1611 Guitar 1 **Assessment:** 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Guitar 1-8 provides the opportunity to study guitar performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence

in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards daily, individual practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG2613

Guitar 3

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG1612 Guitar 2 **Corequisites:** STRG2713 Guitar 3 (Adv) - Dip Mus only **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Guitar 1-8 provides the opportunity to study guitar performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards daily, individual practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG2614

Guitar 4

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2613 Guitar 3 **Corequisites:** STRG2714 Guitar 4 (Adv) - Dip Mus only **Assessment:** 15- 25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Guitar 1-8 provides the opportunity to study guitar performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards daily, individual practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical

performance as a teacher, performer or in related fields of the music industry.

STRG2713 Guitar 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG1612 Guitar 2 **Corequisites:** STRG2613 Guitar 3 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 Strings Performance Class 1-4.

Guitar Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues. The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG2714 Guitar 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG2713 Guitar 3 (Adv) **Corequisites:** STRG2614 Guitar 4 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Guitar Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues. The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG3615 Guitar 5

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2614 Guitar 4 **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Guitar 1-8 provides the opportunity to guitar performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that

students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG3616 Guitar 6

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG3615 Guitar 5 **Assessment:** 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance Show » 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Guitar 1-8 provides the opportunity to study guitar performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG4617 Guitar 7

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG3616 Guitar 6 **Corequisites:** STRG4717 Guitar 7 (Adv) **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Guitar 1-8 provides the opportunity to study guitar performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG4618

Guitar 8

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG4617 Guitar 7 **Corequisites:** STRG4718 Guitar 8 (Adv) **Assessment:** 50 minute senior recital (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Guitar 1-8 provides the opportunity to study guitar performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG4717

Guitar 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG3616 Guitar 6 **Corequisites:** STRG4617 Guitar 7 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Guitar Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG4718

Guitar 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG4717 Guitar 7 (Adv) **Corequisites:** STRG4618 Guitar 8 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Guitar Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

Harp

STRG1621

Harp 1

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Assessment 100%

Principal Study Harp 1-8 provides the opportunity to study harp performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards individual daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG1622

Harp 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG1621 Harp 1 **Assessment:** 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to instrumental technique, sound production, interpretative conception, projection and confidence

Principal Study Harp 1-8 provides the opportunity to study harp performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG2623

Harp 3

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG1622 Harp 2 **Corequisites:** STRG2723 Harp 3 (Adv) - Dip Mus only **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Harp 1-8 provides the opportunity to study harp performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards daily, individual practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG2624

Harp 4

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2623 Harp 3 **Corequisites:** STRG2724 Harp 4 (Adv) - Dip Mus only **Assessment:** 15- 25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Harp 1-8 provides the opportunity to study harp performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG2723

Harp 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG1622 Harp 2 **Corequisites:** STRG2623 Harp 3 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Harp Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner.

Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG2724

Harp 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG2723 Harp 3 (Adv) **Corequisites:** STRG2624 Harp 4 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1-4.

Harp Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues. The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG3625

Harp 5

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2624 Harp 4 **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Harp 1-8 provides the opportunity to study harp performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG3626

Harp 6

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG3625 Harp 5 **Assessment:** 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Harp 1-8 provides the opportunity to study harp performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop

instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG4627

Harp 7

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG3626 Harp 6 **Corequisites:** STRG4727 Harp 7 (Adv) **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance

Principal Study Harp 1-8 provides the opportunity to study harp performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry.

STRG4628

Harp 8

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG4627 Harp 7 **Corequisites:** STRG4728 Harp 8 (Adv) **Assessment:** 50 minute senior recital (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Harp 1-8 provides the opportunity to study harp performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a substantial commitment towards individual, daily practice.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical

performance as a teacher, performer or in related fields of the music industry.

STRG4727

Harp 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG3626 Harp 6 **Corequisites:** STRG4627 Harp 7 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Harp Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG4728

Harp 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG4727 Harp 7 (Adv) **Corequisites:** STRG4628 Harp 8 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Harp Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

Viola

STRG1641

Viola 1

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Assessment 100%

Principal Study Viola 1-8 provides the opportunity to study viola performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that

students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG1642

Viola 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG1641 Viola 1 **Assessment:** 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Viola 1-8 provides the opportunity to study viola performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2643

Viola 3

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG1642 Viola 2 **Corequisites:** STRG2743 Viola 3 (Adv) - Dip Mus only **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Viola 1-8 provides the opportunity to study viola performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2644

Viola 4

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2643 Viola 3 **Corequisites:** STRG2744 Viola 4 (Adv) - Dip Mus only **Assessment:** 15- 25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Viola 1-8 provides the opportunity to study viola performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2743

Viola 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG1642 Viola 2 **Corequisites:** STRG2643 Viola 3 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Viola Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG2744

Viola 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG2743 Viola 3 (Adv) **Corequisites:** STRG2644 Viola 4 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Viola Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes

give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG3645

Viola 5

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2644 Viola 4 **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Viola 1-8 provides the opportunity to study viola performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG3646

Viola 6

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG3645 Viola 5 **Assessment:** 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Viola 1-8 provides the opportunity to study viola performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music

industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG4647

Viola 7

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG3646 Viola 6 **Corequisites:** STRG4747 Viola 7 (Adv) **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Viola 1-8 provides the opportunity to study viola performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

STRG4648

Viola 8

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG4647 Viola 7 **Corequisites:** STRG4748 Viola 8 (Adv) **Assessment:** 50 minute senior recital (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Viola 1-8 provides the opportunity to study viola performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

STRG4747

Viola 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG3646 Viola 6 **Corequisites:** STRG4647 Viola 7 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Viola Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG4748

Viola 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG4747 Viola 7 (Adv) **Corequisites:** STRG4648 Viola 8 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Viola Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

Violin

STRG1661

Violin 1

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Assessment 100%

Principal Study Violin 1-8 provides the opportunity to study violin performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG1662

Violin 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG1661 Violin **Assessment:** 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violin 1-8 provides the opportunity to study violin performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2663

Violin 3

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG1662 Violin 2 **Corequisites:** STRG 2763 Violin 3 (Adv) - Dip Mus only **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

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Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2664

Violin 4

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2663 Violin 3 **Corequisites:** STRG2764 Violin 4 (Adv) - Dip Mus only **Assessment:** 15- 25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violin 1-8 provides the opportunity to study violin performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential

to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2763

Violin 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG1662 Violin 2 **Corequisites:** STRG2663 Violin 3 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Violin Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG2764

Violin 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG2763 Violin 3 (Adv) **Corequisites:** STRG2664 Violin 4 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Violin Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG3665

Violin 5

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2664 Violin 4 **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violin 1-8 provides the opportunity to study violin performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG3666

Violin 6

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG3665 Violin 5 **Assessment:** 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violin 1-8 provides the opportunity to study violin performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG4667

Violin 7

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG3666 Violin 6 **Corequisites:** STRG4767 Violin 7 (Adv) **Assessment:** Teacher Assessment 100% **Assessment Criteria:** - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violin 1-8 provides the opportunity to study violin performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence

in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

STRG4668

Violin 8

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG4667 Violin 7 **Corequisites:** STRG4768 Violin 8 (Adv) **Assessment:** 50 minute senior recital (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violin 1-8 provides the opportunity to study violin performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

STRG4767

Violin 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG3666 Violin 6 **Corequisites:** STRG4667 Violin 7 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Violin Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG4768

Violin 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG4767 Violin 7 (Adv) **Corequisites:** STRG4668 Violin 8 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Violin Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced

opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues.

The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

Violoncello

STRG1671

Violoncello 1

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Assessment 100%

Principal Study Violoncello 1-8 provides the opportunity to study cello performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG1672

Violoncello 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG1671 Violoncello 1 **Assessment:** 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessed components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violoncello 1-8 provides the opportunity to study cello performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2673
Violoncello 3

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG1672 Violoncello 2 **Corequisites:** STRG2773 Violoncello 3 (Adv) - Dip Mus only **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violoncello 1-8 provides the opportunity to study cello performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2674
Violoncello 4

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2673 Violoncello 3 **Corequisites:** STRG2774 Violoncello 4 (Adv) - Dip Mus only **Assessment:** 15- 25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violoncello 1-8 provides the opportunity to study cello performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG2773
Violoncello 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG1672 Violoncello 2 **Corequisites:** STRG2673 Violoncello 3 **Assessment:** 2 seminar

performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Violoncello Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues. The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG2774
Violoncello 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG2773 Violoncello 3 (Adv) **Corequisites:** STRG2674 Violoncello 4 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

Violoncello Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues. The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG3675
Violoncello 5

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG2674 Violoncello 4 **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violoncello 1-8 provides the opportunity to study cello performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG3676**Violoncello 6**

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** STRG3675 Violoncello 5 **Assessment:** 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violoncello 1-8 provides the opportunity to study cello performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

Students enrolled in all other relevant degrees will be able to refine instrumental foundations, build musical and artistic skills and personal attributes essential to a flexible and broad engagement with musical performance as a teacher, performer or in related fields of the music industry. At this level of study students are expected to commit around 2 hours per day to their daily instrumental practice.

STRG4677**Violoncello 7**

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG3676 Violoncello 6 **Corequisites:** STRG4777 Violoncello 7 (Adv) **Assessment:** Teacher Assessment 100% Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violoncello 1-8 provides the opportunity to study cello performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

STRG4678**Violoncello 8**

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** STRG4677 Violoncello 7 **Corequisites:** STRG4778 Violoncello 8 (Adv) **Assessment:** 50 minute senior recital (80%); Teacher assessment of semester work (20%). Students must pass both assessment components. Assessment Criteria: - technical and musical progress achieved - commitment and effectiveness of practice - quality of performance in regard to: instrumental technique, intonation, sound production and bow technique, interpretative conception, projection and confidence

Principal Study Violoncello 1-8 provides the opportunity to study cello performance in accordance with internationally recognized standards of performance excellence.

Performers who are enrolled in the Diploma of Music or Bachelor of Music Performance degree will have an opportunity to develop instrumental, musical and artistic skills and personal attributes essential to a career as a performer in this unit of study. Achieving excellence in instrumental performance requires a natural and effortless technical facility, profound understanding of interpretative concepts, a developed aural and artistic imagination and performance experience of a wide range of stylistically diverse repertoire. Students develop these skill areas under the guidance of individual teachers. It is expected that students make a consistent commitment towards a minimum of 4 hours of individual practice per day.

STRG4777**Violoncello 7 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG3676 Violoncello 6 **Corequisites:** STRG4677 Violoncello 7 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Violoncello Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues. The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

STRG4778**Violoncello 8 (Advanced)**

Credit points: 6 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** Strings Performance Class 2 hr/wk plus master classes as required **Prerequisites:** STRG4777 Violoncello 7 (Adv) **Corequisites:** STRG4678 Violoncello 8 **Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required.

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

Violoncello Principal Study (Advanced) provides students enrolled in Bachelor of Music Performance and Diploma of Music with enhanced opportunities to develop performance skills including fluidity, confidence and critical understanding of interpretation. Weekly classes give students frequent opportunity for performance with a view to developing professional competencies on stage. Classes include constructive feedback from peers and lecturers on performance issues. The curriculum is determined according to the student's individual instrumental and artistic progression and in a student centered manner. Assessment is relative to the student's semester goals and includes aspects of self-assessment. Students need to be familiar with the use of recording technology at a basic level.

Voice Principal Study Units**VSAO1611****Voice 1**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour individual lessons a semester plus performance workshop **Corequisites:** VSAO1008 Italian Diction for Singers 1 or VSAO1009 German Diction for Singers 1 **Assessment:** Teacher grade 100%

Development of appropriate repertoire, technical skills, musical expression, performance workshop and presentation. For more information contact the Chair of Unit.

VSAO1612

Voice 2

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour individual lessons a semester plus performance workshop. **Prerequisites:** VSAO1611 Voice 1 **Corequisites:** VSAO1008 Italian Diction for Singers 1 or VSAO1009 German Diction for Singers 1 **Assessment:** Jury exam of 15-20 minutes assessed by panel. Teacher grade 50%; panel grade 50%

Development of appropriate repertoire, technical skills, musical expression, performance workshop and presentation. For more information contact the Chair of Unit.

VSAO2613

Voice 3

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour individual lessons and/or up to six small group/masterclasses and performance workshops **Prerequisites:** VSAO1612 Voice 2 **Corequisites:** VSAO2028 Italian Diction for Singers 2 or VSAO2029 German Diction for Singers 2; AND for Dip Mus only: VSAO2713 Voice 3 (Adv) **Assessment:** Teacher grade 100%

Development of appropriate repertoire, technical skills, musical expression, performance workshop and presentation. For more information contact the Chair of Unit.

VSAO2614

Voice 4

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 6-14 one-hour individual lessons and/or up to six small group/masterclasses and performance workshops. **Prerequisites:** VSAO2613 Voice 3 **Corequisites:** VSAO2028 Italian Diction for Singers 2 OR VSAO2029 German Diction for Singers 2; AND for Dip Mus only: VSAO2714 Voice 4 (Adv) **Assessment:** Jury qualifying exam of 20-25 minutes assessed by a panel. Teacher grade 20%, panel grade 80%. Dip.Mus: Recital at Junior level assessed by panel. 40 mins. duration Panel grade 80%, teacher grade 20%.

Development of appropriate repertoire, technical skills, musical expression, performance workshop and presentation. For more information contact the Chair of Unit.

VSAO2713

Voice 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** One-hour unit-specific performance class/week and/or unit-based concerts. **Prerequisites:** VSAO1612 Voice 2 **Corequisites:** VSAO2613 Voice 3 **Assessment:** Practice journal, performance journal including proposal for presentations, performances and/or other participation in unit; 100%

Note: This unit is open only to DipMus students.

Advanced Units of Study develop skills in analytical thinking and confidence in performance. Through maintaining practice journals of their own work and that of their peers, students gain insight into performance practice.

VSAO2714

Voice 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** One-hour specific performance class/week and/or unit-based concerts **Prerequisites:** VSAO2713 Voice 3 (Adv) **Corequisites:** VSAO2614 Voice 4 **Assessment:** Practice journal, performance journal; presentations, performance participation in unit classes as required; 100%

Note: This unit is open only to Dip.Mus students.

Advanced Units of Study develop skills in analytical thinking and confidence in performance. Through maintaining practice journals of their own work and that of their peers, students gain insight into their own performance

VSAO3615

Voice 5

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 6-14 one-hour individual lessons and/or 4-6 masterclasses

or small ensemble classes (or equivalent)/semester plus performance workshop. **Prerequisites:** VSAO2614 Voice 4 **Corequisites:** BMus (Perf) only: BOTH VSAO3645 Diction for Performance 1 AND VSAO3715 Voice 5 (Adv) **Assessment:** Teacher grade 100%

Note: BMusStudies and BMus(MusEd) students are strongly recommended to enrol concurrently in VSAO3645 Diction for Performance 1.

Development of appropriate repertoire, technical skills, musical expression, performance workshop and presentation. For more information contact the Chair of Unit (Vocal Studies & Opera).

VSAO3616

Voice 6

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour individual lessons and/or 4-6 masterclasses or small ensemble classes (or equivalent) / semester plus performance workshop. **Prerequisites:** VSAO3615 Voice 5 **Corequisites:** BMus (Perf) only: BOTH VSAO3646 Diction for Performance 2 AND VSAO3716 Voice 6 (Adv) **Assessment:** Public recital at junior level assessed by panel - 40 minutes B.Mus.Performance; jury exam assessed by panel - 20 minutes (B.Mus Stud, B. Mus (Mus Ed) only)

Note: BMusStudies and BMus(MusEd) students are strongly recommended to enrol concurrently in VSAO3646 Diction for Performance 2.

Development of appropriate repertoire, technical skills, musical expression, performance workshop and presentation. For more information contact the Chair of Unit (Vocal Studies & Opera).

VSAO3715

Voice 5 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** One-hour unit-specific performance class/week and/or unit based concerts **Prerequisites:** VSAO2714 Voice 4 (Adv) **Corequisites:** VSAO3615 Voice 5 **Assessment:** Practice journal, performance journal including proposal for presentations, performances and/or other participation in unit.100%

Note: This unit is only open to BMus (Perf) students.

Advanced Units of Study develop skills in analytical thinking and confidence in performance. Through maintaining practice journals of their own work and that of their peers, students gain insight into performance practice.

VSAO3716

Voice 6 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** One hour unit-specific performance class/week and/or unit-based concerts. **Prerequisites:** VSAO3715 Voice 5 (Adv) **Corequisites:** VSAO3616 Voice 6 **Assessment:** Practice journal, performance journal; presentations, performance participation in unit classes as required;100%

Note: This unit is only open to B.Mus (Perf) students.

Advanced Units of Study develop skills in analytical thinking and confidence in performance. Through maintaining practice journals of their own work and that of their peers, students will gain added insight into performance practice.

VSAO4617

Voice 7

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour individual lessons / semester plus performance workshop **Prerequisites:** VSAO3616 Voice 6 **Corequisites:** VSAO4717 Voice 7 (Adv) **Assessment:** Teacher grade 100%

Note: Students are strongly recommended to enrol concurrently in VSAO4647 Diction for Performance 3.

Development of appropriate repertoire, technical skills, musical expression, performance workshop and presentation. For more information, contact the Chair of Unit.

VSAO4618

Voice 8

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour individual lessons and performance workshop **Prerequisites:** VSAO4617 Voice 7 **Corequisites:** VSAO4718 Voice 8 (Adv) **Assessment:** Public recital at senior level assessed by panel. Teacher grade 20%, panel grade 80%.

Note: Students are strongly recommended to enrol concurrently in VSAO4648 Diction for Performance 4.

Development of appropriate repertoire, technical skills, musical expression, performance workshop and presentation. For more information, contact the Chair of Unit.

VSAO4717

Voice 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** One-hour specific performance class/week and/or unit-based concerts. **Prerequisites:** VSAO3716 Voice 6 (Adv) **Corequisites:** VSAO4617 Voice 7 **Assessment:** Practice journal, performance journal including proposal for presentations, performance and/or other participation in unit based activities 100%

Note: This unit is open only to BMus (Perf) students.

Advanced Units of Study develop skills in analytical thinking and confidence in performance. Through the maintenance of practice journals of their own work and that of their peers, students gain insight into performance practice.

VSAO4718

Voice 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** One-hour unit-specific performance class/week and/or unit-based concerts **Prerequisites:** VSAO4717 Voice 7 (Adv) **Corequisites:** VSAO4618 Voice 8 **Assessment:** Practice journal, performance journal; presentations, performance participation in unit classes as required; 100%

Note: This unit is open only to BMus (Perf) students.

Advanced Units of Study develop skills in analytical thinking and confidence in presentation and performance. Through maintaining practice journals of their own work and that of their peers, students gain insight into performance practice.

* For Jazz Vocal see Jazz Principal Study - Jazz Vocal

Woodwind Principal Study Units

Bassoon

WIND1611

Bassoon 1

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND1612

Bassoon 2

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** WIND1611 Bassoon 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2613

Bassoon 3

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** WIND1612 Bassoon 2 **Corequisites:** WIND2713 Bassoon 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2614

Bassoon 4

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** WIND2613 Bassoon 3 **Corequisites:** WIND2714 Bassoon 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2713

Bassoon 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND1612 Bassoon 2 **Corequisites:** WIND2613 Bassoon 3 **Assessment:** Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

WIND2714

Bassoon 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND2713 Bassoon 3 (Adv) **Corequisites:** WIND2614 Bassoon 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

WIND3615

Bassoon 5

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and /or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** WIND2614 Bassoon 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

WIND3616

Bassoon 6

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** WIND3615 Bassoon 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMusEd only) Teacher Grade 20% Panel Grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

WIND4617

Bassoon 7

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance

workshops/week **Prerequisites:** WIND3616 Bassoon 6 **Corequisites:** WIND4717 Basson 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

WIND4618 Bassoon 8

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** WIND4617 Bassoon 7 **Corequisites:** WIND4718 Basson 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; panel grade 80% . Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4717 Bassoon 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND3616 Bassoon 6 **Corequisites:** WIND4617 Bassoon 7 **Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

WIND4718 Bassoon 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND4717 Bassoon 7 (Adv) **Corequisites:** WIND4618 Bassoon 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

Clarinet

WIND1621 Clarinet 1

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND1622 Clarinet 2

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** WIND1621 Clarinet 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2623 Clarinet 3

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** WIND1622 Clarinet 2 **Corequisites:** WIND2723 Clarinet 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2624 Clarinet 4

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** WIND2623 Clarinet 3 **Corequisites:** WIND2724 Clarinet 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2723 Clarinet 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND1622 Clarinet 2 **Corequisites:** WIND2623 Clarinet 3 **Assessment:** Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

WIND2724 Clarinet 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND2723 Clarinet 3 (Adv) **Corequisites:** WIND2624 Clarinet 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

WIND3625 Clarinet 5

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and /or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** WIND2624 Clarinet 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND3626 Clarinet 6

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons and/or up to 6 small group/masterclasses and performance workshops/wk **Prerequisites:** WIND3625 Clarinet 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMusEd

only) Teacher Grade 20% Panel Grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4627 Clarinet 7

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** WIND3626 Clarinet 6 **Corequisites:** WIND4727 Clarinet 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4628 Clarinet 8

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** WIND4627 Clarinet 7 **Corequisites:** WIND4728 Clarinet 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; panel grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4727 Clarinet 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND3626 Clarinet 6 **Corequisites:** WIND4627 Clarinet 7 **Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

WIND4728 Clarinet 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND4727 Clarinet 7 (Adv) **Corequisites:** WIND4628 Clarinet 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

Flute

WIND1631 Flute 1

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshop/wk **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND1632 Flute 2

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** WIND1631 Flute 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2633 Flute 3

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** WIND1632 Flute 2 **Corequisites:** WIND2733 Flute 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

WIND2634 Flute 4

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** WIND2633 Flute 3 **Corequisites:** WIND2734 Flute 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2733 Flute 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND1632 Flute 2 **Corequisites:** WIND2633 Flute 3 **Assessment:** Masterclass performances, class participation, plus provide a practice and performance journal including proposal for junior level recital (DipMus 4) 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

WIND2734 Flute 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND2733 Flute 3 (Adv) **Corequisites:** WIND2634 Flute 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

WIND3635 Flute 5

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** WIND2634 Flute 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit

WIND3636

Flute 6

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** WIND3635 Flute 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMus MusED only). Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4637

Flute 7

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** WIND3636 Flute 6 **Corequisites:** WIND4737 Flute 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4638

Flute 8

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** WIND4637 Flute 7 **Corequisites:** WIND4738 Flute 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; panel grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4737

Flute 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND3636 Flute 6 **Corequisites:** WIND4637 Flute 7 **Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

WIND4738

Flute 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND4737 Flute 7 (Adv) **Corequisites:** WIND4638 Flute 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

Oboe

WIND1641

Oboe 1

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshop/wk **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND1642

Oboe 2

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** WIND1641 Oboe 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2643

Oboe 3

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** WIND1642 Oboe 2 **Corequisites:** WIND2743 Oboe 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2644

Oboe 4

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** WIND2643 Oboe 3 **Corequisites:** WIND2744 Oboe 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusEd 15 mins or public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2743

Oboe 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND1642 Oboe 2 **Corequisites:** WIND2643 Oboe 3 **Assessment:** Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

WIND2744

Oboe 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND2743 Oboe 3 (Adv) **Corequisites:** WIND2644 Oboe 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

WIND3645

Oboe 5

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** WIND2644 Oboe 4 **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the chair of Unit.

WIND3646

Oboe 6

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshops/wk **Prerequisites:** WIND3645 Oboe 5 **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMusEd only) Teacher Grade 20%. Panel Grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4647

Oboe 7

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** WIND3646 Oboe 6 **Corequisites:** WIND4747 Oboe 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4648

Oboe 8

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** WIND4647 Oboe 7 **Corequisites:** WIND4748 Oboe 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 minutes; Teacher Grade 20%; panel grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4747

Oboe 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND3646 Oboe 6 **Corequisites:** WIND4647 Oboe 7 **Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

WIND4748

Oboe 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND4747 Oboe 7 (Adv) **Corequisites:** WIND4648 Oboe 8 **Assessment:** Practice and

performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

Saxophone

WIND1661

Saxophone 1

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one-hour lessons/semester and performance workshops/week **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND1662

Saxophone 2

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** WIND1661 Saxophone 1 **Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade 50%. Panel Grade 50%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2663

Saxophone 3

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** WIND1662 Saxophone 2 **Corequisites:** WIND2763 Saxophone 3 (Adv) - Dip Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2664

Saxophone 4

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** WIND2663 Saxophone 3 **Corequisites:** WIND2764 Saxophone 4 (Adv) - Dip Mus only **Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade 20%, Panel 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND2763

Saxophone 3 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND1662 Saxophone 2 **Corequisites:** WIND2663 Saxophone 3 **Assessment:** Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based

assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

WIND2764 Saxophone 4 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND2763 Saxophone 3 (Adv) **Corequisites:** WIND2664 Saxophone 4 **Assessment:** Practice and performance journal of junior recital preparation (DipMus only): presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

Show » Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

WIND3665 Saxophone 5

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** WIND2664 Saxophone 4 **Corequisites:** WIND3765 Saxophone 5 (Adv) - B Mus only **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND3666 Saxophone 6

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 6-14 1-hour lessons and/or 4-6 master or small ensemble classes (or equivalent)/semester and performance workshop/week **Prerequisites:** WIND3665 Saxophone 5 **Corequisites:** WIND3766 Saxophone 6 (Adv) - B Mus only **Assessment:** Public recital at junior level assessed by panel 40 minutes or jury exam assessed by panel 20 minutes (BMusStud & BMusEd only) Teacher Grade 20% Panel Grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND3765 Saxophone 5 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour sessions **Prerequisites:** WIND2664 Saxophone 4 **Corequisites:** WIND3665 Saxophone 5 **Assessment:** Practice and performance journal including proposal for junior level recital; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

WIND3766 Saxophone 6 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND3765 Saxophone 5 (Adv) **Corequisites:** WIND3666 Saxophone 6 **Assessment:** Practice and performance journal of junior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit

WIND4667 Saxophone 7

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** WIND3666 Saxophone 6 **Corequisites:** WIND4767 Saxophone 7 (Adv) **Assessment:** Teacher Grade 100%

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4668 Saxophone 8

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** WIND4667 Saxophone 7 **Corequisites:** WIND4768 Saxophone 8 (Adv) **Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade 20%; panel grade 80%. Students must pass all assessment components.

Development of appropriate repertoire, technical skills, musical expression, concert practice and presentation. For more information contact the Chair of Unit.

WIND4767 Saxophone 7 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour sessions **Prerequisites:** WIND3766 Saxophone 6 (Adv) **Corequisites:** WIND4667 Saxophone 7 **Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals. For more information contact the Chair of Unit.

WIND4768 Saxophone 8 (Advanced)

Credit points: 6 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 12 one hour seminars **Prerequisites:** WIND4767 Saxophone 7 (Adv) **Corequisites:** WIND4668 Saxophone 8 **Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. 100%

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Development of appropriate repertoire, technical skills, musical expression through project-based assessments and participation in unit specific classes and/or attendance/participation based assessments (masterclasses/concerts) including practice and performance journals.. For more information contact the Chair of Unit.

* For study of Baroque Flute and Recorder see Principal Study - Early Music

Composition Units

Compositional Technology & Analysis

CMPN1611

Compositional Techniques and Analysis 1

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1 **Classes:** 2 hours seminar **Assumed knowledge:** It is strongly recommended that participants have a good grasp of modern and 20th century repertoire. **Assessment:** One short assignment/essay 30% One long essay/analysis 70%

Studies will fall primarily into the following areas: 1. Overview of music and composition in the 20th century to the current times. The aim is to introduce students to a range of compositional styles, concepts, aesthetics and developments in the

period ranging from the early 20th century to the present. 2. Concepts of notation. This component includes an historical overview of the development of musical notation and will also focus on changing practices in the 20th century - additions and modifications to traditional notation, time/space and aleatoric notation, musical graphics, notation of electronic music etc, and the ideas which underlie the techniques covered. 3. Aspects of pitch rhythm and form: an introduction to concepts relating to the way musical/sound material is organised ranging from traditional to more contemporary approaches. 4. Introduction to orchestration. Students will look at the development of the orchestra and will examine techniques of orchestration up to, and including, works from the early 20th century repertoire. For further information, contact the Chair of Unit.

CMPN1612

Compositional Techniques and Analysis 2

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 2 **Classes:** 2 hours seminar **Prerequisites:** CMPN1611 Compositional Techniques & Analysis 1 **Assessment:** One short assignment/essay 30% One long essay/analysis 70%

Studies will focus on the work of specific composers and schools and will fall primarily into the following areas: 1. Overview of music and composition in the 20th century to the current times. The aim is to introduce students to a range of compositional styles, concepts, aesthetics and developments in the period ranging from the early 20th century to the present. 2. Concepts of notation. This component includes an historical overview of the development of musical notation and will also focus on changing practices in the 20th century - additions and modifications to traditional notation, time/space and aleatoric notation, musical graphics, notation of electronic music etc, and the ideas which underlie the techniques

covered. 3. Aspects of pitch rhythm and form: an introduction to concepts relating to the way musical/sound material is organised ranging from traditional to more contemporary approaches. 4. Introduction to orchestration. Students will look at the development of the orchestra and will examine techniques of orchestration up to, and including, works from the early 20th century repertoire. For further information, contact the Chair of Unit.

CMPN2011

Compositional Techniques and Analysis 3

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1 **Classes:** 2 hour seminar **Prerequisites:** CMPN1012 /1612 Compositional Techniques and Analysis 2 **Corequisites:** CMPN2003 Composition 3 (Major) or CMPN2603 Composition 3 **Assessment:** Class exercises, assignments (40%); take home exam (60%)

A major components of the unit is the study of variation technique, timbre and texture as well as innovations in ensemble and orchestral writing.

CMPN2012

Compositional Techniques and Analysis 4

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 2 **Classes:** 2 hour seminar **Prerequisites:** CMPN2011 Compositional Techniques and Analysis 3 **Corequisites:** CMPN2004 Composition 4 (Major) or CMPN2604 Composition 4 **Assessment:** Class exercises, two assignments (50% each)

This unit primarily focuses on the use of diatonicism and other allied modal harmonic and melodic frameworks in recent composition. Various techniques of process construction in pitch, rhythm and form are investigated in conjunction with orchestrational and instrumental applications in such music.

CMPN3012

Compositional Techniques and Analysis 5

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1 **Classes:** 2 hour seminar **Prerequisites:** CMPN2012 Compositional Techniques and Analysis 4 **Corequisites:** CMPN3004 Composition 5 (Major) or CMPN3605 Composition 5 **Assessment:** Class exercises, two assignments (50% each)

This unit will be an investigation of two diverse areas of composition and a comparison of them through analysis of works and reading and discussion of pertinent published articles. Stochastic techniques such as those employed by composer Iannis Xenakis and their results will be juxtaposed with free, alliterative and graphic notation works, particularly those of Karlheinz Stockhausen.

CMPN3013

Compositional Techniques and Analysis 6

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 2 **Classes:** 2 hour seminar **Prerequisites:** CMPN3012 Compositional Techniques and Analysis 5 **Corequisites:** CMPN3006 Composition 6 (Major) or CMPN3606 Composition 6 **Assessment:** Class exercises, assignments (40%); take home exam (60%)

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

Composition through Improvisation

CMPN1000

Composition Through Improvisation 1

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1 **Classes:** 1hr workshop/wk **Assessment:** Weekly assignments (70%), final recorded composition (30%)

The unit aims, through performance, to help students develop vital aural and improvisational skills which will significantly enhance their compositional capacity. For further information contact the Chair (Composition and Music Technology).

CMPN1003

Composition Through Improvisation 2

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 2 **Classes:** 1hr workshop/wk **Prerequisites:** CMPN1000 Composition Through Improvisation 1 **Assessment:** Weekly assignments (70%), final recorded composition (30%).

The unit aims through performance to help students develop vital aural and improvisational skills which will significantly enhance their compositional process. For further information contact the Chair (Composition and Music Technology).

CMPN2000

Composition Through Improvisation 3

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1 **Classes:** 1hr workshop/wk **Prerequisites:** CMPN1003 Composition Through Improvisation 2, CMPN2004 Composition 4 (Major) or CMPN2604 Composition 4 **Assessment:** Weekly assignments/classroom participation (20%), 2 exams (20% each), Ensemble composition (40%)

The unit aims to introduce students to the instruments and techniques required for composition and performance in percussion. The unit will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

CMPN2001

Composition Through Improvisation 4

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 2
Classes: 1hr workshop/wk **Prerequisites:** CMPN2000 Composition Through Improvisation 3 **Assessment:** Weekly assignments/classroom participation (40%), composition and performance of a piece for percussion ensemble (60%)

The aim of this Unit of Study is that students will develop an understanding of percussion composition through the development of basic percussion performance techniques, the creation of percussion ensemble compositions, performing complex rhythms and the experience of ensemble performance.

Electroacoustic Music

CMPN1631

Electroacoustic Music 1

Credit points: 6 **Teacher/Coordinator:** Anthony Hood **Session:** Semester 1
Classes: One 2 hr lab/studio class/wk **Prerequisites:** MUED1002 Music Technology **Assessment:** Sound examples demonstrating electroacoustic techniques (40%), Electroacoustic composition (60%)

This unit will explore current techniques in electroacoustic composition through the completion of small tasks in signal processing and the composing of an electroacoustic sound work. Students will discuss recent examples of the electroacoustic repertoire to gain an understanding of current practices, and will gain an insight into the recording process leading to the making of their piece.

CMPN1632

Electroacoustic Music 2

Credit points: 6 **Teacher/Coordinator:** Anthony Hood **Session:** Semester 2
Classes: One 2 hr lab/studio class/wk **Prerequisites:** CMPN1631 Electroacoustic Music 1 **Assessment:** Composition for solo instrument and 5.1 sound (50%), Multichannel electroacoustic work (50%).

Electronic music composers have been "diffusing" stereo works in surround spaces for many years. Until recently, there has been no standard to which composers could adhere when mixing their works to multichannel tape. Although it has some limitations for the electroacoustic composer, sound encoded for 5.1 on DVD now offers the composer a medium through which to share surround sound electroacoustic works. This unit of study explores composing for a surround space, and investigates writing and electroacoustic work that also includes a live instrumental/vocal performer.

CMPN3008

Interactive and Algorithmic Composition

Credit points: 3 **Teacher/Coordinator:** Ivan Zavada **Session:** Semester 1
Classes: 2hr lab/studio session/wk **Prerequisites:** CMPN1008 Electronic Music 2 or CMPN1632 Electroacoustic Music 2 **Assessment:** Workshop presentation of Max patches (60%); Workshop presentation of interactive MIDI composition (40%)

Computers now offer composers the opportunity to build software instruments with interactivity and generative elements that can operate in real-time. This can include installations or live performance works. This unit investigates the Max software environment, encouraging the student to explore the creative possibilities of interactive/generative composition.

CMPN3009

Sound Synthesis

Credit points: 3 **Teacher/Coordinator:** Ivan Zavada **Session:** Semester 2
Classes: 2hr lab/studio session/wk **Prerequisites:** CMPN3008 Electronic Music 3/Interactive and Algorithmic Composition **Assessment:** Submission of MSP patch (60%), Workshop performances of interactive/generative work (40%)

This unit continues from Electronic Music 3, this time looking at interactive/generative composition within the digital audio/multimedia domain. Working within the MSP environment, students will develop

an understanding of advanced DSP techniques and will gain experience of writing interactive works for acoustic instruments and installations. Final works will be presented in a concert workshop at the end of semester.

CMPN4010

Sound and Image

Credit points: 3 **Teacher/Coordinator:** Ivan Zavada **Session:** Semester 1
Classes: 2hr lab/studio session/wk **Prerequisites:** CMPN1008 Electronic Music 2 or CMPN1632 Electroacoustic Music 2 **Assessment:** Preliminary exercises (40%), Multimedia Composition (60%)

Audio-visual composition is a predominant mode of practice for many contemporary composers. Electronic Music 5 unit exists to provide students with an introduction to audio-visual composition and to investigate the broader relationship between sound and image. Through project based investigations, students are introduced to technologies and compositional concepts that influence and shape contemporary audio-visual practice.

CMPN4011

Composition and Multimedia

Credit points: 3 **Teacher/Coordinator:** Ivan Zavada **Session:** Semester 2
Classes: 2hr lab/studio session/wk **Prerequisites:** CMPN4010 Sound and Image/Electronic Music 5 **Assessment:** Initial Documentation Research 10%, Article Summaries 40%, Final Project 50%

This unit will focus on electronic music composition involving new paradigms brought about by real-time performance, installations, network technology, human computer interaction, gestural control and integration with visual arts and video animations. The aim is to encourage students to explore and maximise the possibilities offered by the current lab and studio environments at the Conservatorium. This unit of study will also investigate the available literature on topics such as multimedia, interactive and installation work in the context of contemporary electronic music practice.

Ensemble Units

Cello Ensemble

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

STRG1000

Cello Ensemble 1

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG1001

Cello Ensemble 2

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG1000 Cello

Ensemble 1 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG2000

Cello Ensemble 3

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG1001 Cello Ensemble 2 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG2001

Cello Ensemble 4

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG2000 Cello Ensemble 3 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG3000

Cello Ensemble 5

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG2001 Cello Ensemble 4 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG3001

Cello Ensemble 6

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG3000 Cello Ensemble 5 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG4000

Cello Ensemble 7

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG3001 Cello

Ensemble 6 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG4001

Cello Ensemble 8

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG4000 Cello Ensemble 7 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

Chamber Music

Inherent in chamber music training are numerous key skills that will enable a musician to maximize his/her effectiveness and expressiveness in all performance situations. The essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. In conjunction with the outreach program, our students can learn to create performance opportunities throughout the region at public and private schools, churches, senior citizen centres, music clubs, local cultural organizations and on campus thus offering a testing ground while serving the community. Chamber music and chamber music skills are studied through the focussed engagement with specific repertoire selected by relevant groups. Students enrolled in chamber music pre-register for tuition in groups and are expected to form chamber ensembles of standard configurations. After they have enrolled in a Chamber Music unit of study, all students will be contacted by email to register for chamber music groups. Further details will be found on the SCM website. Bachelor of Music students must complete a minimum of four compulsory semesters of chamber music, but may complete up to eight semesters in chamber music. Keyboard Majors take the alternative Accompaniment 1 & 2 units in their first year. Students from the Vocal Unit may enrol in Choral Ensemble in lieu of Chamber Music for a maximum of two semesters. Each student must also complete one semester of chamber music in the Composer Performer Workshop CPMN 3000, 3001, 4000 and 4001 either as an individual or as a group. This counts as one of the compulsory four semesters of chamber music required of all Bachelor of Music and Diploma of Music students. Chamber Music in this context is defined as a group of 3-10 musicians, performing without a conductor. Combinations outside these guidelines will only be acceptable under certain conditions, as prescribed by the Ensemble Studies Unit. In accordance with this definition, participation in other larger ensembles within the Conservatorium will not be regarded as an acceptable alternative to Chamber Music. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles. Each group is required to attend six 1-hour tutorials per semester and a minimum of nine independent rehearsals. It is expected that students prepare and rehearse to professional standards of performance. Tutors are responsible for recommending suitable groups to participate in high-profile concerts, recitals, country tours, master-classes and professional engagements.

ENSE1005

Chamber Music 1

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) one major performance (20%).

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE1007

Chamber Music 2

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendance and performance. **Prerequisites:** ENSE1005 Chamber Music 1 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) one major performance (20%).

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE2002

Chamber Music 3

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE1007 Chamber Music 2 or ENSE1001 Accompaniment 2 (BMus Keyboard or Keyboard Majors) **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) one major performance (20%).

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE2004

Chamber Music 4

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE2002 Chamber Music 3 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) one major performance (20%).

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire

selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE3004

Chamber Music 5

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE2004 Chamber Music 4 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) plus one major performance (20%).

Note: Department permission required for enrolment.

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE3005

Chamber Music 6

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendance and performance. **Prerequisites:** ENSE3004 Chamber Music 5 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) plus one major performance (20%).

Note: Department permission required for enrolment.

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE4006

Chamber Music 7

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE3005 Chamber Music 6 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) plus one major performance (20%).

Note: Department permission required for enrolment.

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE4007

Chamber Music 8

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE4006 Chamber Music 7 **Assessment:**

Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) plus one major performance (20%).

Note: Department permission required for enrolment.

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

Choir and Chamber Choir

This series of units covers both Choir and Chamber Choir ensemble groups. Entry auditions are required for the Chamber Choir. Students should contact Neil McEwan for further details regarding audition requirements for the Chamber Choir, prior to the beginning of semester.

ENSE1015

Choir 1

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE1002

Choir 2A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 2 hrs of rehearsals/wk **Prerequisites:** ENSE1015 Choir 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE1019

Choir 3A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE1002 Choir 2A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE2003

Choir 4A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE1019 Choir 3A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE2008

Choir 5A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE2003 Choir 4A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE3016

Choir 6A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE2008 Choir 5A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE2012

Choir 7A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE3016 Choir 6A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE4020

Choir 8A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE2012 Choir 7A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

Continuo

EMUS1671

Continuo 1

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 1 two-hour class per week **Assumed knowledge:** Standard 17th and 18th century repertoire and harmony. **Assessment:** 1 class presentation or performance and 1 written assignment 2000 words

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit will be aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

Textbooks

Bach, C.P.E., *Essay on the True Art of Playing Keyboard Instruments* (1753); Arnold, F.T., *The Art of Accompaniment from a Thorough-Bass* (1965)

EMUS1672

Continuo 2

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 1 two-hour class per week **Prerequisites:** EMUS1671 Continuo 1 **Assessment:** 1 class presentation or performance and 1 written assignment 2000 words

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 2.

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit will be aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

Textbooks

Bach, C.P.E., *Essay on the True Art of Playing Keyboard Instruments* (1753); Arnold, F.T., *The Art of Accompaniment from a Thorough-Bass* (1965)

EMUS2673

Continuo 3

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 1 two-hour class per week **Prerequisites:** EMUS1672 Continuo 2 **Assessment:** 1 class presentation or performance and 1 written assignment 2000 words

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 5.

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit will be aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

Textbooks

Bach, C.P.E., *Essay on the True Art of Playing Keyboard Instruments* (1753); Arnold, F.T., *The Art of Accompaniment from a Thorough-Bass* (1965)

EMUS2674**Continuo 4**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 1 two-hour class per week **Prerequisites:** EMUS2673 Continuo 3 **Assessment:** 1 class presentation or performance and 1 written assignment 2000 words

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 6.

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit will be aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

Textbooks

Bach, C.P.E., *Essay on the True Art of Playing Keyboard Instruments* (1753); Arnold, F.T., *The Art of Accompaniment from a Thorough-Bass* (1965)

Guitar Ensemble**STRG1039****Guitar Ensemble 1**

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Students from both major and minor level guitar and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG1040**Guitar Ensemble 2**

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk. **Prerequisites:** STRG1039 Guitar Ensemble 1 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG2035**Guitar Ensemble 3**

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2 hour rehearsal/week **Prerequisites:** STRG1040 Guitar Ensemble 2 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances. (100%)

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG2036**Guitar Ensemble 4**

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk. **Prerequisites:** STRG2035 Guitar Ensemble 3 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG3037**Guitar Ensemble 5**

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk. **Prerequisites:** STRG2036 Guitar Ensemble 4 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG3038**Guitar Ensemble 6**

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2 hr rehearsal/week **Prerequisites:** STRG3037 Guitar Ensemble 5 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG4041**Guitar Ensemble 7**

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** STRG3038 Guitar Ensemble 6 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG4042**Guitar Ensemble 8**

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** STRG4041 Guitar Ensemble 7 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and

perform repertoire with the ensemble working under the direction of an ensemble leader.

Jazz Ensemble

JAZZ1611

Jazz Ensemble 1

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr Jazz Piano class; 2 hr Small Ensemble class; 2 hr Elective Jazz Orchestra class OR 3 hr Big Band class **Corequisites:** JAZZ1601 Jazz Perf 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all three elements of this Unit in order to proceed to subsequent units of study. For further information see Jazz Handbook.

Note: This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)

Jazz Ensemble 1 is a unit of study which provides the jazz student with the opportunity for: Performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band. Performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Participation in Jazz Piano class.

For further information see Jazz Handbook.

JAZZ1612

Jazz Ensemble 2

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr Jazz Piano class; 2 hr Small Ensemble class; 2 hr Elective Jazz Orchestra class OR 3 hr Big Band class **Prerequisites:** JAZZ1611 Jazz Ensemble 1 **Corequisites:** JAZZ1602 Jazz Perf 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all three elements of this Unit in order to proceed to subsequent units of study.

Note: This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)

Jazz Ensemble 2 is a unit of study which provides the jazz student with the opportunity for: Performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band. Performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Participation in Jazz Piano class. For further information see Jazz Handbook.

JAZZ2613

Jazz Ensemble 3

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2 hr Small Ensemble class or 3 Hr Advanced Ensemble; 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class **Prerequisites:** JAZZ1612 Jazz Ensemble 2 **Corequisites:** JAZZ2603 Jazz Performance 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all three elements of this Unit in order to proceed to subsequent units of study.

Note: This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)

Jazz Ensemble 3 is a unit of study which provides the jazz student with the opportunity for: Performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band. Performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble. For further information see Jazz Handbook.

JAZZ2614

Jazz Ensemble 4

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2 hr Small Ensemble class or 3 Hr Advanced Ensemble; 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class **Prerequisites:** JAZZ2613 Jazz Ensemble 3 **Corequisites:** JAZZ2604 Jazz Performance 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all three elements of this Unit in order to proceed to subsequent units of study.

Note: This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)

Jazz Ensemble 4 is a unit of study which provides the jazz student with the opportunity for: Performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band.

Performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble. For further information see Jazz Handbook.

JAZZ3615

Jazz Ensemble 5

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2 hr Small Ensemble class or 3 Hr Advanced Ensemble; 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class **Prerequisites:** JAZZ2614 Jazz Ensemble 4 **Corequisites:** JAZZ3605 Jazz Performance 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all elements of this Unit in order to proceed to subsequent units of study.

Note: This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)

Jazz Ensemble 5 is a unit of study which provides the jazz student with the opportunity for: Performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band.

Performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble. For further information see Jazz Handbook.

JAZZ3616

Jazz Ensemble 6

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2 hr Small Ensemble class or 3 Hr Advanced Ensemble; 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class **Prerequisites:** JAZZ3615 Jazz Ensemble 5 **Corequisites:** JAZZ3606 Jazz Perf 6 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all elements of this Unit in order to proceed to subsequent units of study.

Note: This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)

Jazz Ensemble 6 is a unit of study which provides the jazz student with the opportunity for: Performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band.

Performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble. For further information see Jazz Handbook.

JAZZ4617

Jazz Ensemble 7

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2 hr Small Ensemble class or 3 Hr Advanced Ensemble;

2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class **Prerequisites:** JAZZ3616 Jazz Ensemble 6 **Corequisites:** JAZZ4607 Jazz Perf 7 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all elements of this Unit in order to proceed to subsequent units of study.

Note: This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)

Jazz Ensemble 7 is a unit of study which provides the jazz student with the opportunity for: Performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band.

Performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble. For further information see Jazz Handbook.

JAZZ4618 **Jazz Ensemble 8**

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2 hr Small Ensemble class or 3 Hr Advanced Ensemble; 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class **Prerequisites:** JAZZ4617 Jazz Ensemble 7 **Corequisites:** JAZZ4608 Jazz Perf 8 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all elements of this Unit.

Note: This unit of study is available for BMus(Perf) Jazz students only. Enrolment in any of the Large or Small Ensembles or Jazz Piano class for other students is by permission of Jazz Unit Chair and/or by audition in the case of small and large ensemble. (The appropriate units of study for other students are Elective Jazz Orchestra 1-8, Jazz Small Ensemble 1-8 and Jazz Piano 1-4.)

Jazz Ensemble 8 is a unit of study which provides the jazz student with the opportunity for: Performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band.

Performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble. For further information see Jazz Handbook.

Opera Ensemble

VSAO1047 **Opera Ensemble 1**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO1048 **Opera Ensemble 2**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO1047 Opera Ensemble 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO2047 **Opera Ensemble 3**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO1048 Opera

Ensemble 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO2048 **Opera Ensemble 4**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO2047 Opera Ensemble 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO3047 **Opera Ensemble 5**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO2048 Opera Ensemble 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO3048 **Opera Ensemble 6**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO3047 Opera Ensemble 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

Orchestral Studies

The purpose of Orchestral Studies is to develop the entire range of skills which musicians must possess to prepare them to be a member of a professional orchestral ensemble. All students enrolled in Orchestral Studies must participate in two performance projects per semester. This is supported by the orchestral development program: students will receive weekly training/instruction in all aspects of orchestral playing. This includes participating in weekly repertoire sessions in the Symphony Orchestra or, in other training ensembles and groups such as the Chamber Orchestra, Wind Symphony, Early Music Ensemble, Modern Music Ensemble and Brass Ensemble. For wind and percussion students, participation in the Wind Symphony program can contribute to assessment in Orchestral Studies, providing the students are not enrolled separately in Wind Symphony. The objectives of Orchestral Studies are to develop: A thorough knowledge of orchestral performing styles and practices; ensemble intonation – the ability to play precisely and rhythmically and in tune with other members of an ensemble; the ability to concentrate and play with commitment; teamwork; the ability to work with a conductor and interpret his gestures. Assessment is based on all aspects of participation in the orchestral ensemble (assessed by the ensemble director/coordinator), in the weekly orchestral development classes and, in a final exam. Assessment criteria are: level of preparation,

actual performance in the ensemble. Commitment, concentration, ability and teamwork. For further information contact the relevant Chair of Unit. For administrative arrangements contact the Ensembles Coordinator/orchestral manager.

ENSE1018 Orchestral Studies 1

Credit points: 3 **Teacher/Coordinator:** Relevant Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** Up to 6 hrs/wk - Sectional classes, ensemble rehearsals and 2 public performances. **Corequisites:** Principal Study 1 in an appropriate orchestral instrument or departmental permission if enrolled in Principal Study 1 in a non-orchestral instrument. **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For students in the new degree programs, this unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Chair of Unit if you wish to enrol in this unit.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE1022 Orchestral Studies 2

Credit points: 3 **Teacher/Coordinator:** Relevant Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** Up to 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE1018 Orchestral Studies 1 **Corequisites:** Principal Study 2 in an appropriate orchestral instrument or departmental permission if enrolled in Principal Study 2 in a non-orchestral instrument. **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For students in the new degree programs, this unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Chair of Unit if you wish to enrol in this unit.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE1618 Orchestral Studies 1

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 6 hours/ week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. **Corequisites:** Principal Study 1 in an appropriate orchestral instrument. **Assessment:** Tutor/conductor assessment based on attendance participation, performance and preparation, 100%. Further details in the Orchestral Studies & Large Ensembles Program Handbook.

The purpose of Orchestral Studies is to develop the entire range of skills which musicians must possess to prepare them to be a member of a professional orchestral ensemble. All students enrolled in Orchestral Studies must participate in two performance projects per semester as rostered. This is supported by the orchestral development program: students will receive weekly training/instruction in all aspects of orchestral playing. This includes participating in weekly repertoire sessions in the Symphony Orchestra or, in other training ensembles and groups such as the Chamber Orchestra, Wind Symphony, Early Music Ensemble, Modern Music Ensemble and Brass Ensemble. For wind and percussion students, participation in the Wind Symphony program can contribute to assessment in Orchestral Studies, providing the students are not enrolled separately in Wind Symphony. The objectives of Orchestral Studies are to develop: A thorough knowledge of orchestral performing styles and practices; ensemble intonation -

the ability to play precisely and rhythmically and in tune with other members of an ensemble; the ability to concentrate and play with commitment; teamwork; the ability to work with a conductor and interpret his gestures. Assessment is based on all aspects of participation in the orchestral ensemble (assessed by the ensemble director/coordinator), in the weekly orchestral development classes and, in a final exam. Assessment criteria are: level of preparation, actual performance in the ensemble. Commitment, concentration, ability and teamwork. For further information contact the relevant Chair of Unit. For administrative arrangements contact the Ensembles Coordinator/orchestral manager.

ENSE1619 Orchestral Studies 2

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 6 hours/ week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. **Prerequisites:** ENSE1618 Orchestral Studies 1 **Corequisites:** Principal Study 2 in an appropriate orchestral instrument. **Assessment:** Tutor/conductor assessment based on attendance participation, performance and preparation, 100%. Further details in the orchestral & large Ensembles Program Handbook.

The purpose of Orchestral Studies is to develop the entire range of skills which musicians must possess to prepare them to be a member of a professional orchestral ensemble. All students enrolled in Orchestral Studies must participate in two performance projects per semester as rostered. This is supported by the orchestral development program: students will receive weekly training/instruction in all aspects of orchestral playing. This includes participating in weekly repertoire sessions in the Symphony Orchestra or, in other training ensembles and groups such as the Chamber Orchestra, Wind Symphony, Early Music Ensemble, Modern Music Ensemble and Brass Ensemble. For wind and percussion students, participation in the Wind Symphony program can contribute to assessment in Orchestral Studies, providing the students are not enrolled separately in Wind Symphony. The objectives of Orchestral Studies are to develop: A thorough knowledge of orchestral performing styles and practices; ensemble intonation - the ability to play precisely and rhythmically and in tune with other members of an ensemble; the ability to concentrate and play with commitment; teamwork; the ability to work with a conductor and interpret his gestures. Assessment is based on all aspects of participation in the orchestral ensemble (assessed by the ensemble director/coordinator), in the weekly orchestral development classes and, in a final exam. Assessment criteria are: level of preparation, actual performance in the ensemble. Commitment, concentration, ability and teamwork. For further information contact the relevant Chair of Unit. For administrative arrangements contact the Ensembles Coordinator/orchestral manager.

ENSE2005 Orchestral Studies 3

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average up to 6hrs/wk - sectional classes,ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE1022 Orchestral Studies 2 or ENSE1619 Orchestral Studies 2 **Corequisites:** Principal Study (Major) 3 or Principal Study 3 in an appropriate orchestral instrument **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional,rehearsals,performances),as well as a Chair of Unit grading (technical and facility ability,consistency of preparation and contribution,marking of part,approach to difficult passages,peripheral awareness,rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE2016 Orchestral Studies 4

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes,ensemble rehearsals and 2 public performances **Prerequisites:** ENSE2005 Orchestral Studies (Major) 3/Orchestral Studies 3 **Corequisites:** Principal Study (Major) 4 or Principal Study 4 in an appropriate

orchestral instrument **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE3017 Orchestral Studies 5

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE2016 Orchestral Studies (Major) 4/ Orchestral Studies 4 **Corequisites:** Principal Study (Major) 5 or Principal Study 5 in an appropriate orchestral instrument. **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE3018 Orchestral Studies 6

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE3017 Orchestral Studies (Major) 5/ Orchestral Studies 5 **Corequisites:** Principal Study (Major) 6 or Principal Study 6 in an appropriate orchestral instrument **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE4021 Orchestral Studies 7

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE3018 Orchestral Studies (Major) 6/ Orchestral Studies 6 **Corequisites:** Principal Study (Major) 7 or Principal Study 7 in an appropriate orchestral instrument or Principal Study (Honours) 7 **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE4022 Orchestral Studies 8

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE4021 Orchestral Studies (Major) 7/ Orchestral Studies 7 **Corequisites:** Principal Study (Major) 8 or Principal Study 8 in an appropriate orchestral instrument or Principal Study (Honours) 8 **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

Percussion Ensemble

This sequence of units is a continuing investigation of ensemble performance ranging from small chamber works to large conducted works for percussion. The repertoire incorporates 20th and 21st century pieces as well as transcription arranged for percussion. Students will become progressively more skilled and cognisant of all aspects of ensemble work including: rehearsal techniques, pre-rehearsal preparations, technique and musicianship, public performance skills, disciplined and appropriate behaviour and program design. Students may be required to perform with the ensemble in public concerts.

PRCN1002 Percussion Ensemble 1

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Percussion Ensemble 1 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. Students will be introduced to the essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN1003 Percussion Ensemble 2

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN1002 Percussion Ensemble 1 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Percussion Ensemble 2 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. Building on foundations established in Percussion Ensemble 1, students will continue the development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students

may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN2002 Percussion Ensemble 3

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN1003 Percussion Ensemble 2 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Percussion Ensemble 3 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 2, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN2003 Percussion Ensemble 4

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN2002 Percussion Ensemble 3 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Percussion Ensemble 4 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 3, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN3002 Percussion Ensemble 5

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN2003 Percussion Ensemble 4 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Percussion Ensemble 5 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 4, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN3003 Percussion Ensemble 6

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN3002 Percussion Ensemble 5 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Percussion Ensemble 6 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 5, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN4005 Percussion Ensemble 7

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN3003 Percussion Ensemble 6 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Percussion Ensemble 7 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 6, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN4009 Percussion Ensemble 8

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN4005 Percussion Ensemble 7 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Percussion Ensemble 8 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 7, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

Saxophone Orchestra

The classical saxophone has few ensemble opportunities so the Saxophone Orchestra has been formed to fill this gap. Students are assisted to develop skills of playing in a section, listening for internal balance and pitch and adjusting tonal colour consistent with style. Repertoire includes specially composed works often involving

contemporary techniques, pieces in popular/jazz style, transcriptions of music from medieval to the present day. The Saxophone Orchestra gives several public performances each year.

WIND1016

Saxophone Orchestra 1

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND1017

Saxophone Orchestra 2

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND1016 Saxophone Orchestra 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For more information, contact the Chair of Woodwind.

WIND2016

Saxophone Orchestra 3

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND1017 Saxophone Orchestra 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND2017

Saxophone Orchestra 4

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND2016 Saxophone Orchestra 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND3018

Saxophone Orchestra 5

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND2017 Saxophone Orchestra 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists

and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND3019

Saxophone Orchestra 6

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND3018 Saxophone Orchestra 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND4030

Saxophone Orchestra 7

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND3019 Saxophone Orchestra 6 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND4031

Saxophone Orchestra 8

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND4030 Saxophone Orchestra 7 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

Studio Rehearsal

ENSE3021

Studio Rehearsal 1

Credit points: 3 **Teacher/Coordinator:** David Miller/Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 2hr/week **Prerequisites:** KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 **Assessment:** Studio teacher grade based on preparation and performance of lesson material (100%).

Note: Department permission required for enrolment. Note: Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the express permission of the appropriate Chairs of Units.

Students will become the studio pianist for two fellow students (either instrumental or vocal majors) at the same level of study as themselves. They will be required to attend all studio lessons within the semester. They will prepare and play the repertoire being studied with their student associate, working under the direction of the studio teacher.

ENSE3022

Studio Rehearsal 2

Credit points: 3 **Teacher/Coordinator:** David Miller/Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 2hrs/week **Prerequisites:** ENSE3021 Studio Rehearsal 1, KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 **Corequisites:** KEYB3004 Pianoforte 5 (Major) or KEYB3625 Pianoforte 5 **Assessment:** Studio teacher grade based on preparation and performance of lesson material (100%).

6. Units of Study for post-2008 Undergraduate Degrees

Note: Department permission required for enrolment. Note: Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.

Students will become the studio pianist for two fellow students (either instrumental or vocal majors) at the same level of study as themselves. They will be required to attend all lessons within the semester. They will prepare and play the repertoire being studied with their student associate, working under the direction of the studio teacher.

ENSE4023 Studio Rehearsal 3

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 2hrs/week **Prerequisites:** KEYB3004 Pianoforte 5 (Major) or KEYB3625 Pianoforte 5, ENSE3022 Studio Rehearsal 2 **Corequisites:** KEYB3005/KEYB3626 Pianoforte 6 **Assessment:** Studio teacher grade 100% based on preparation and performance of lesson material.

Note: Department permission required for enrolment. Note: Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.

Students will become the studio pianist for two fellow students (either instrumental or vocal majors) at the same level of study as themselves. They will be required to attend all lessons within the semester. They will prepare and play the repertoire being studied with their student associate, working under the direction of the studio teacher.

ENSE4024 Studio Rehearsal 4

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 2hrs/week **Prerequisites:** KEYB3005 Pianoforte 6 (Major) or KEYB3626 Pianoforte 6, ENSE4023 Studio Rehearsal 3 **Corequisites:** KEYB4002 Pianoforte 7 (Major) or KEYB4627 Pianoforte 7 **Assessment:** Studio teacher grade 100% based on preparation and performance of lesson material.

Note: Department permission required for enrolment. Note: Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.

Students will become the studio pianist for two fellow students (either instrumental or vocal majors) at the same level of study as themselves. They will be required to attend all lessons within the semester. They will prepare and play the repertoire being studied with their student associate, working under the direction of the studio teacher.

Wind Symphony

Enrolment in these units of study may require an audition. Positions within the ensemble are allocated each semester. As is a standard practice in many conservatoires in Australia and abroad, this subject mixes all years of all awards into a composite class. First year students work side by side with their colleagues in other years and learn the necessary skills of ensemble performance in the same way as do younger, less experienced musicians in first class ensembles in the professional music world. The skills to be studied include intonation, ensemble skills (playing together precisely and rhythmically), interpreting gestures, mannerisms and wishes of the conductor, tone control as well as ethics and correct behaviour of a member of an ensemble. In this regard, assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork. The repertoire for this ensemble is enormous and covers a wide range of styles ranging from transcriptions of early baroque works through to contemporary scores requiring new performance techniques. The units Wind Symphony 1 – 8 endeavour to give students a picture of these styles over a cycle of eight semesters. During that time, progressive assessment will be made regularly by the ensemble director and/or visiting conductors and improvement and greater understanding of the technique, styles and skills outlined earlier will be expected. Students can expect to take part in public performance. Students

enrolled in this subject who are also undertaking Practice Teaching are expected to attend all rehearsals, which will be arranged after school hours. For wind and percussion students, participation in the Wind Symphony program can contribute to assessment in Orchestral Studies, providing the students are enrolled in Orchestral Studies and not enrolled separately in Wind Symphony. For more information on teaching and assignments contact the Chair of Woodwind. For organisational matters, contact the Ensembles Coordinator.

ENSE1017 Wind Symphony 1

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE1021 Wind Symphony 2

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Prerequisites:** ENSE1017 Wind Symphony 1 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE2010 Wind Symphony 3

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Prerequisites:** ENSE1021 Wind Symphony 2 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE2014 Wind Symphony 4

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Prerequisites:** ENSE2010 Wind Symphony 3 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE3009 Wind Symphony 5

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Prerequisites:** ENSE2014 Wind Symphony 4 **Assessment:** Assessment is

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

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE3013

Wind Symphony 6

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Prerequisites:** ENSE3009 Wind Symphony 5 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE4010

Wind Symphony 7

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Prerequisites:** ENSE3013 Wind Symphony 6 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE4014

Wind Symphony 8

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Prerequisites:** ENSE4010 Wind Symphony 7 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

History and Analysis of Music Units

Arts Music

The Arts Music unit of the Sydney Conservatorium of Music is located on the main campus of the University of Sydney. Students from all faculties including the the Sydney Conservatorium of Music can study a wide range of subjects including music skills, musicology and ethnomusicology, performance and composition. For further information regarding enrolment procedures contact Student Administration. All classes are held on the main university campus.

MUSC1506

Music in Western Culture

Credit points: 6 **Teacher/Coordinator:** Professor Anne Boyd **Session:** Semester 1 **Classes:** 2 x 1hr lecture and 1 tut/wk **Assumed knowledge:** The

ability to follow a musical score while listening to the music and some prior knowledge of elementary music theory. **Assessment:** Tutorial work (40%), 2000 word essay (40%), 60 minute exam (20%)

An historical study of Western music from the Classical Greeks to the present day focussing upon the problems of canon formation and the impact of music notation upon musical performance and composition throughout the ages. Analytical study of a number of works by major composers shows how musical meaning is constructed in relation to the development of tonality and other stylistic conventions.

MUSC1507

Sounds, Screens, Speakers: Music & Media

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 2 **Classes:** 2hr lecture and 1 tut/wk **Assessment:** One 1,000 word assignment (30%); one 500 word assignment (20%); one 500 word tutorial test (10%); one 2,000 word assignment (30%)

Music has been dramatically shaped and reshaped by every major change in communications technology in the 20th century from vinyl discs to MP3s. In this unit of study we will analyse such issues as the ways in which the early recording industry transformed jazz, the blues and country music, how the presentation of music on radio and television changed how the music industry created new musical celebrities, and the challenges the music industry faces as digital technology transforms the creation, distribution and consumption of music.

MUSC2621

The Mediaeval Spanish Melting Pot

Credit points: 6 **Teacher/Coordinator:** Assoc Prof Winsome Evans **Session:** Semester 1 **Classes:** 3 hours/week **Prerequisites:** 48 Junior credit points, including 12 in Music (or advanced facility in reading music). Contact course coordinator for further information. **Prohibitions:** MUSC2009 **Assessment:** 4,500 word essay (or 4,000 word essay and a musical composition arrangement). *Note: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.*

An overview of secular music in mediaeval Spain: song and dance genres, minstrel and courtly traditions (including the dance songs of Martin Codax and the cantigas de Santa Maria of King Alphonso X), Arabic and Jewish influences on genres, styles of performance and structures of poetic texts. This course will consider performance issues and involve analysis of musical and poetic structures.

MUSC2622

Music in the Sixties

Credit points: 6 **Teacher/Coordinator:** Dr Cecilia Sun **Session:** Semester 2 **Classes:** 3 hours/week **Prerequisites:** 18 junior credit points **Prohibitions:** MUSC2106 **Assessment:** Written assignments of 3,000 words, online journal (1,500 words) and participation.

This unit will study a wide range of music from the 1960s. Repertoire will be drawn from both art and vernacular traditions, and will be studied within the context of the social and political upheavals of the period. Music studied will include examples from Experimental Music, Rock & Roll and Folk Music.

MUSC2631

Fieldwork, Ethnography and Transcription

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 2 **Classes:** 2 hour lecture/week **Prerequisites:** 12 junior music credit points. Students will normally have completed either MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II. **Prohibitions:** MUSC2903 **Assessment:** Field project (oral and written presentation - 4500 words); (40%) two transcriptions - 500 words each (30%); critical readings and class participation (500 word analysis) (30%)

Note: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

This unit is a prerequisite for MUSC4011 Music Honours A (for BA Hons in Music). It examines a number of approaches to ethnomusicological fieldwork through critical readings on musical ethnography. Students will have the opportunity to apply this knowledge in a fieldwork project of their own choosing. Key ethnomusicological techniques such as audio and video recording, archiving and documentation will be introduced. The uses of

transcription and analysis in ethnomusicology, and the latest technological aids to transcription will be introduced and discussed. A number of practical transcription exercises will also be examined.

MUSC2632

Introduction to Stravinsky

Credit points: 6 **Teacher/Coordinator:** Dr Cecilia Sun **Session:** Semester 2 **Classes:** 2 hours/week **Prerequisites:** 12 junior music credit points. **Assessment:** A 4,000 word essay (50%), listening test (20%), participation (30%)

Note: This unit is available as a designated 'Advanced' unit to students enrolled in the BA (Advanced) degree program.

An in-depth study of the music of Stravinsky within the vibrant artistic and cultural life of European music in the 20th century. A critical and analytical evaluation of the development of Stravinsky's music from its Russian origins, through cosmopolitan neo-classicism to the advanced serialism of his late works. An examination of reception issues, the interaction of Stravinsky's music with other cultural forms, especially dance, in the contemporary world.

MUSC2651

Australian and Asian Music 1

Credit points: 6 **Teacher/Coordinator:** Professor Anne Boyd **Session:** Semester 1 **Classes:** 2 hour lecture and 1 hr tut/week **Prerequisites:** 18 junior credit points **Assessment:** One 3000 word essay, or individual project (60%); a listening test (750 words - 15%); 3 on-line quizzes (15%); attendance and participation (10%)

Australian musical culture focussing upon issues of identity and belonging including a study of Aboriginal, Asian and Pacific music and influences on musical composition in Australia since European settlement.

MUSC2654

Popular Music

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 1 **Classes:** 2 hours/week **Prerequisites:** 18 junior credit points **Assessment:** Short analysis (1,000 words - 30%); tutorial test (500 words - 20%); major essay (4,500 words - 40%); class participation (10%).

Note: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

How did early American blues and country music develop in tandem? How was punk different in the US, the UK and Australia? What are the origins of the DJ culture? This unit of study presents a thematic overview of a wide variety of styles, movements and spectacles. It examines major genres of popular music, their stylistic features and historical antecedents as well as modes of reception and the role of popular music in everyday life. No formal music training is necessary.

MUSC2662

Film Music

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson & Dr Charles Fairchild **Session:** Semester 1 **Classes:** 2 hour lecture/week **Prerequisites:** 18 junior credit points **Assessment:** Written and/or music composition assignments (5,000 words), Exam (1,000 words)

Note: An ability to read music at a basic level and an understanding of fundamental musical terminology would be an advantage in this unit of study but is not essential.

This unit will introduce a wide array of aesthetic and compositional approaches to setting music for film, examine interrelations and convergences between the music and film industries, and apply these interrelations and convergences to practical scenarios. Learning will be supported by a wide range of films and scholarly sources.

MUSC2666

A Global Sound: African American Music

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 2 **Classes:** 2 hours/week **Prerequisites:** 18 junior credit points. **Prohibitions:** SSCP1002 **Assessment:** Two 1000 word assignments; result of individual analysis. One 4,000 word assignment; result of individual research.

How did the music of enslaved and marginalised people eventually become a dominant force in contemporary popular culture? This unit will examine the local reinvention of a wide variety of African American

musics in communities around the world. From soul and funk in West Africa to ska and reggae in the Caribbean, we will examine how music moves around the world and within local communities to make new forms of meaning.

MUSC2667

Shakespeare as Opera

Credit points: 6 **Teacher/Coordinator:** Dr Michael Halliwell **Session:** Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** 18 junior credit points. **Assessment:** 1 mid-semester assignment (1500 words), 1 essay (4500 words).

This course will study the literary and musical strategies employed by composers and librettists in the adaptation of the plays of Shakespeare into opera. Operas to be examined are taken from nearly 400 years of operatic repertoire including the classical, romantic, modernist and postmodernist periods. Recent CD and DVD recordings of both the plays and operas will be used, and current adaptation theory as applicable to opera will be investigated.

MUSC2680

Spanish Jews in the Ottoman Empire

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 2 hour lecture & 1 hour tut/week **Prerequisites:** 48 junior credit points. **Assumed knowledge:** The ability to read music. **Assessment:** One 4,500 word essay

An overview of secular traditional genres, musical and poetic, of Spanish Jews, post-1492, in their resettlement in countries of the Mediterranean basin. The main focus will be on traditional song and dance forms in the Ottoman Empire, touching on shared and borrowed fertilisations (Judaic, Arabic, Islamic, Christian), with particular reference to song genres with Judezmo texts. Other aspects of cross fertilisation will be considered alongside older retained traditions (dress, food, language, religious customs).

MUSC2686

Mozart and his Times

Credit points: 6 **Teacher/Coordinator:** Dr. Cecilia Sun **Session:** Semester 1 **Classes:** 2hr lecture and 1hr tut/week **Prerequisites:** 18 junior credit points. **Assessment:** Written assignments of 300 words (50%), listening test (20%), online journal (20%), participation/reading (10%).

This course is for students who wish to explore the beautiful and challenging music of Mozart. Through reading and intensive listening, we will study the cultural and musical contexts in which Mozart produced his works. Students will emerge with a sense of what makes Mozart special: the ways in which he is (and is not) typical of his turbulent and fascinating age, and the reasons his music still speaks to us so powerfully today. No formal musical training necessary.

MUSC2690

Music and Gender

Credit points: 6 **Teacher/Coordinator:** Dr Cecilia Sun **Session:** Semester 1 **Classes:** 2 hr lecture + 1 hr tut/week **Prerequisites:** 18 junior credit points. **Assessment:** Written assignments of 300 words (70%), online journal (20%), participation (10%)

This course will study the representations of gender, the body, and sexuality by both male and female musicians in repertoire drawn from a number of different historical and geographic moments. Topics of study will cover a range of popular and art music genres. No previous formal musical training required.

MUSC3609

Musicology

Credit points: 6 **Teacher/Coordinator:** Dr Cecilia Sun **Session:** Semester 2 **Classes:** 2 hours/wk **Prerequisites:** MUSC2631 Fieldwork, Ethnography and Transcription **Assessment:** Written assessments (60%), online journal (20%), participation (20%)

Note: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

What do we study when we study music? What kinds of stories do we tell about the history of music? What are the central issues, questions, and concerns that drive the study of music? This course

will begin to answer these questions and provide an overview of historical musicology as an academic discipline. In addition, students will also learn and practice the research skills necessary to find and evaluate sources, and to define and develop an area of interest. These skills will provide a solid foundation for the independent research work necessary in the Honours year.

Bachelor of Arts - Music Honours

MUSC4011

Music Honours A

Credit points: 12 **Teacher/Coordinator:** Professor Anne Boyd/Dr Cecilia Sun
Session: Semester 1, Semester 2 **Prerequisites:** Credit results in MUSC3609 Musicology, and either MUSC2631 Fieldwork, Ethnography & Transcription or another advanced music analysis course, plus a Music Major with credit average results in 36 senior music credit points. **Assessment:** 15,000 - 20,000 word thesis (40%); Dissertation Seminar (20%); Performance, Composition or Musicology Special (20%); and a further 12 credit points in Arts or Music (20%)
Note: Department permission required for enrolment.

The Honours BA in Music is both a completion at a high standard of an academic education in music, and a preparation for postgraduate study in music. Intending Honours students should speak to the Honours co-ordinator before enrolling. Honours requirements are:

Thesis: a thesis on a topic agreed with the course coordinator, but normally negotiated by the end of the previous year in the course of MUSC3609 Musicology. A research-based performance or a major composition up to half the total value of the course may, with permission of the Chair of Unit, be included as an integral part of the thesis. Individual fortnightly supervision throughout the year.

Dissertation Seminar: two hours per week.

Special Project: in either Musicology, Performance or Composition to be negotiated between student and supervisor.

Further 12 credit points in Arts or Music (units of study subject to approval).

MUSC4012

Music Honours B

Credit points: 12 **Session:** Semester 1, Semester 2 **Corequisites:** MUSC4011

Refer to MUSC4011

MUSC4013

Music Honours C

Credit points: 12 **Session:** Semester 1, Semester 2 **Corequisites:** MUSC4012

Refer to MUSC4011

MUSC4014

Music Honours D

Credit points: 12 **Session:** Semester 1, Semester 2 **Corequisites:** MUSC4013

Refer to MUSC4011

Classical Studies

MCGY2006

Classical Studies

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres Da Costa **Session:** Semester 2 **Classes:** One 1hr seminar/wk **Prerequisites:** MCGY2012 Music History 3 or MCGY2612 Music in the Classical and Romantic Eras **Assessment:** Seminar presentation (25%), essay 3000 words (50%), attendance/participation (25%).

The unit enables students to explore topics that will deepen and extend their understanding of the style, repertoire and performance traditions of the Viennese classical era, c. 1770-1827 and particularly the music of Haydn, Mozart and Beethoven. Students will become acquainted with important repertoire, research one topic in depth, increase knowledge of several other topics through the research of other class members, and study a selection of critical writings about the classical period. Specific topics will be devised early in the semester based on scholarly and instrumental specialities.

Contemporary Studies

MCGY3640

Contemporary Studies

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2 hour seminar **Prerequisites:** MCGY2613 Music in Modern Times or MCGY2009 Music History 6: Post 1950 **Assessment:** Essay, 3000 words (60%); Journal and participation, including online discussion and concert review (40%)

Note: This unit cannot be taken by students who have completed MCGY3007 Contemporary Studies 1 or MCGY3008 Contemporary Studies 2 except with permission of coordinator.

Contemporary Studies is about the music of today. Contemporary Studies challenges perceptions of the nature of music through the analysis and discussion of recent music. Contemporary Studies familiarises students with a range of aesthetic premises apparent in recent music and develops the students' critical and analytical skills with regards the philosophical ramifications of such premises. This unit of study also seeks to enable students to draw connections between the issues of today's music with that of the past and to that of other contemporary forms of cultural expression. Topic areas covered in this unit of study include: Nature as a metaphor for music, Music as noise, Microtonality, Process music, The perception of time, The open form, Music as language, Pastiche and allusion, Art music and its others, Music and the body, and Multimedia arts practice.

Each topic area will be illustrated by relevant musical examples and literature. Contemporary Studies will enable students to make critical and informed judgements concerning their future contribution to the world of new music be it in performance, composition, musicology or education.

Debussy

MCGY3633

Debussy

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2 hr seminar **Assumed knowledge:** It is recommended that students have some background in late-nineteenth- and early twentieth-century western art music harmony and/or history **Assessment:** Prepared listening test 1 hr (20%); 2 spoken presentations (20%); Weekly journal (20%); progress report and 3000 word essay (40%)

Note: This unit cannot be taken by students who have completed MCGY3006 Debussy 1 or MCGY3033 Debussy 2 except with permission of coordinator.

The unit of study covers the musical scene in Paris and the fin-de-siecle music, literature and visual arts that influenced Claude Debussy's compositions and critical writings. Debussy's aesthetic, his musical language and questions of performance practice will be considered. Works to be studied include the Images for orchestra, Jeux, Prelude a l'apres-midi d'un faune, Pelleas et Melisande, La mer and representative examples from his piano works, songs and chamber music.

Foundation History & Analysis Units

MCGY2611

Music from the Middle Ages to Baroque

Credit points: 6 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 2 **Classes:** Two 1hr lectures and one 1hr tutorial **Prohibitions:** MCGY1013 Music History 1 MCGY1014 Music History 2 **Assumed knowledge:** Ability to read musical notation **Assessment:** Tutorial assignment (30%), mid-semester test (30%), exam (30%), tutorial participation (10%).

Major topics in the history of Western art music from the 9th century through to c. 1750 are discussed and viewed in a broad historical context. Beginning with Gregorian chant, the study moves through different genres, styles, developments in musical instruments, and innovations including the emergence of opera and the development of music printing. Among musical works for discussion and analysis are examples by Hildegard of Bingen, Machaut, Dufay, Josquin, Palestrina, Monteverdi, Frescobaldi, Lully, Purcell, Vivaldi, Handel and J.S. Bach.

Textbooks

J. P. Burkholder and C. V. Palisca. Norton Anthology of Western Music, vol. 1, 5th ed. (2006)
J. P. Burkholder, D. J. Grout, and C. V. Palisca. A History of Western Music, 7th ed. (2006)

MCGY2612

Music in the Classical and Romantic Eras

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** Two 1hr lectures and one 1hr seminar **Prohibitions:** MCGY3012 Music History 3: 1751-1825 and/or MCGY2013 Music History 4: 1826-1890 **Assessment:** Written assignment, 2,000 - 3,000 words (30%); Listening test (20%); 2 hr exam (35%); Tutorial attendance & participation (15%).

This is a foundation unit in the history and analysis of music, which traces the essential developments in European art music in the Classical and Romantic eras. The overview given in the lecture series is reinforced by analysis of key works in the tutorial. Lectures will include consideration of the notion of classicism and romanticism, and the political, social and philosophical background of the period. Topics will include the Empfindsamer and Sturm und Drang style; the growth of the symphony, string quartet and opera; music for virtuoso piano; Lieder; opera in the 19th century, Russian Nationalism and the programmatic vs the absolute in symphonic music.

Textbooks

Grout, D. J. and C. V. Palisca. A History of Western Music. 7th ed. London and New York: Norton, 2006.

MCGY2613

Music in Modern Times

Credit points: 6 **Teacher/Coordinator:** Richard Toop **Session:** Semester 2 **Classes:** 3h pw, alternating 2 hr lecture + 1 hr tutorial, and 1 hr lecture and 2hr tutorial **Prohibitions:** MCGY2008 Music History 5: 1890-1950 and/or MCGY2009 Music History 6: Post 1950 **Assumed knowledge:** It is desirable that students should have a sound knowledge of 19th century music. **Assessment:** 1500-wd essay (30%), listening test (20%), 2-hr exam (40%), tutorial attendance and participation (10%)

Traces the essential developments in Western art music from the very end of the 19th century to the start of the 21st, and relates them to broad socio-historical and artistic changes. The overview given in the lectures is reinforced by the analysis of key works in the tutorials. Areas covered include Late Romanticism, Impressionism, Expressionism and Free Atonality, Rhythmic Innovation, Neo-classicism. Influences from Popular Music, Serial Music, Political Music, American Experimentalism, Electro-Acoustic Music, Chance composition, Textural Composition, Minimalism, Collage and Polystylism, East-West Encounters, Neo-Romanticism and Post-Modernism. Works analysed include compositions by Andriessen, Bartok, Cage, Debussy, Messiaen, Reich, Schoenberg, Strauss, Stravinsky, Stockhausen, Varèse and Webern.

Textbooks

Ford A., Illegal Harmonies, Sydney, Hale, 1997.
Griffiths P, Modern music and after, Oxford : Oxford University Press, 1995
Morgan, RP. Twentieth Century Music, New York, Norton 1991

MCGY2614

Musical Worlds of Today

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2hr lecture and 1hr tutorial **Assessment:** Essay, 1500 words (30%); online discussion and quizzes (20%); tutorial assignments and participation (20%); listening tests (30%)

Note: This is a Foundation unit in the History and Analysis of Music.

Embracing popular music and examples of traditional and contemporary music in Australia and Asia, this unit offers an introduction not only to the genres themselves, but to the themes prevalent in the work of contemporary music scholars. These may include gender and race, ownership and appropriation, reception and transmission, technology and globalisation, music as social behaviour, and music and place. Such themes are considered across the three topic modules: Popular Music (including contemporary Aboriginal music); Traditional Music (Australia, Japan, Indonesia) and Australian Music (place and identity, from colonialism to the present day).

Jazz History

JAZZ1021

Jazz History A

Credit points: 3 **Teacher/Coordinator:** Kevin Hunt **Session:** Semester 1 **Classes:** 2hr lecture per week **Assessment:** 800w written assignment, or a practical demonstration of four jazz styles between 1870 and 1935 (25%); Listening Test (50%); class tasks and presentations (25%).

Note: Non Jazz Majors need to seek departmental approval in order to enrol.

This unit focuses on a study of the roots of jazz until the emergence of the swing period. The classes will be structured around the use of sound recordings. Students will be expected to recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and to discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as biographies aided by transcriptions. Research, writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend concerts. A recommended listening and reading list will be provided.

JAZZ1022

Jazz History B

Credit points: 3 **Teacher/Coordinator:** Kevin Hunt **Session:** Semester 2 **Classes:** 2hr lecture per week **Prerequisites:** JAZZ1021 Jazz History A **Assessment:** 800w written assignment, or a practical demonstration of four jazz styles between 1870 and 1935 (25%); Listening Test (50%); class tasks and presentations (25%).

Note: Non Jazz Majors need to seek departmental approval in order to enrol.

This unit will study the emergence of the swing era to the beginning of Bebop. The classes will be structured around the use of sound recordings. Students will be expected to recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and to discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as biographies aided by transcriptions. Research, writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend concerts. A recommended listening and reading list will be provided.

JAZZ2618

Jazz History C

Credit points: 6 **Teacher/Coordinator:** William Motzing **Session:** Semester 1 **Classes:** 2hr lecture per week **Prerequisites:** JAZZ1022 Jazz History B **Assessment:** Assessment: 3000w written assignment (30%), 1 hour test (10%), 2hr aural exam (60%)

This unit is a study of the careers of jazz musicians and their music from the emergence of Bebop circa 1940 until approximately 1959, including cool, west coast, hard bop, with emphasis on Miles Davis' bands. A recommended listening and reading list will be provided. For further information contact W. Motzing (Jazz Studies)

JAZZ2619

Jazz History D

Credit points: 6 **Teacher/Coordinator:** William Motzing **Session:** Semester 2 **Classes:** 2hr lecture per week **Prerequisites:** JAZZ2618 Jazz History C **Assessment:** Assessment: 3000w written assignment (30%), 1 hour test (10%), 2hr aural exam (60%)

The unit will focus on a study of jazz development from 1960 until the present including third stream music, free jazz, world music influence, the transition to jazz-rock and fusion, Euro-jazz and Australian jazz, with emphasis on Miles Davis' bands. A recommended listening and reading list will be provided. For further information contact W. Motzing (Jazz Studies).

Jazz Transcription & Analysis

JAZZ3018

Jazz Transcription and Analysis 1

Credit points: 3 **Teacher/Coordinator:** David Theak **Session:** Semester 1
Classes: 1hr tut/wk **Prerequisites:** JAZZ2017 Jazz Harmony and Arranging 4
Assessment: Two completed transcriptions (25%), a 2000 word transcription / analysis essay (50%) and an oral presentation of one transcribed and analysed solo to the class (25%)

The process of formal analysis is an essential and integral part of learning the art of jazz improvisation. Firstly the aim of this unit is to enable the student to identify the form, content, language and style used in jazz soloing by examining: note choices and their relationship to the chords, motif development, elements of jazz language, and macro and micro elements of solo structure. Secondly the aim of this unit is study and / or identify analysis concepts such as aesthetic, modernism / post - modernism, discourse, ideology, hermeneutics and subjectivity, so that they may develop an understanding of the broader context which surrounds a given work of art and its relationship to jazz improvisation, performance and composition.

JAZZ3019

Jazz Transcription and Analysis 2

Credit points: 3 **Teacher/Coordinator:** David Theak **Session:** Semester 2
Classes: 1hr tut/wk **Prerequisites:** JAZZ3018 Jazz Transcription and Analysis 1
Assessment: A folio of four completed annotated transcriptions outlining the development of a significant jazz artist with analysis (75%), and an oral presentation of one transcribed and analysed solo to the class (25%)

The aim of this unit is to expand upon topics introduced to the student in Jazz Transcription and Analysis 1 and to examine other analytical techniques and terminologies, dealing with concepts of tension and release, and further elements of jazz language relating to post - bop, free, and post - modernist improvised music.

Textbooks

Coker, Jerry. (1991) Elements of Jazz Language. Florida: Belwin; Hodier, Andre. (1956) Jazz: Its Evolution and Essence. New York: Grove Press.; Berliner, Paul F. (1994) Thinking in Jazz. Chicago: The University of Chicago Press.

Mahler & Schoenberg

MCGY3639

Mahler, Schoenberg and the Modern Age

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2
Classes: 2 hr seminar per week x 12 weeks **Prerequisites:** It is recommended that students have some background in/knowledge of late 19th Century harmonic practice **Assumed knowledge:** It is strongly recommended that students have taken Aural Perception 3 (completion of Aural Perception 4 is desirable) and 12 cpts in Foundation units in Studies in the History and Analysis of Music, or that they have a broad understanding of late 19th C and early-mid 20thC Western Art music styles, genres and harmonic language. **Assessment:** one 3000 word written assignment (50%), one listening test (20%), weekly reading and listening journal and seminar participation (10%) and an oral presentation in class of an analysed or researched work (20%). The written assignment may take the form of an essay, an analysis or rehearsal/research notes. The oral presentation can be a 10-15 minute spoken presentation or a performance.

This unit of study concentrates on discussion and analysis of Gustav Mahler's and Arnold Schoenberg's musical compositions in the context of their involvement in artistic, literary and musical circles in Vienna, Berlin and the United States. Works to be studied include selections from Mahler's ten symphonies, many songs and Das Lied von der Erde and Schoenberg's strong quartets, chamber symphonies, tonal and atonal songs, dramatic works, The Book of the Hanging Gardens, Pierrot Lunaire and the Gurrelieder.

Popular Music

MCGY2619

Popular Music: History, Place & Practice

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 1
Classes: 2 hour seminar **Prohibitions:** MCGY1006, MCGY1007, MUSC2654 **Assessment:** Essay (40%), analysis task (30%) and listening test (30%)

This unit of study surveys developments in popular music from the early 1900s to the present centred around four thematic clusters: aesthetics, history, places and practices. Lectures will explore analytic techniques for non-notated music, the origins of contemporary forms of popular music as they emerged from African and European folk traditions in North America in the late 19th century. We will also analyse specific music scenes including Motown in the 60s, New York and London in the 70s, Brisbane punk and 'the Dunedin Sound.' We will also learn about the development of contemporary musical traditions such as DJ culture and formulaic pop.

Romanticism

MCGY3629

Romanticism and The Fantastic

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1
Classes: 2 hour seminar **Assessment:** Three article summaries (10% each), 30 minute seminar presentation (30%), final research assignment (30%), class participation (10%)

Note: Department permission required for enrolment. Note: This unit cannot be taken by students who have completed MCGY3029 Romanticism and the Fantastic 1 and MCGY3037 Romanticism and the Fantastic 2 except with permission of coordinator.

This course explores Romanticism in music through an examination of the literature, art and architecture that inspired it. The responses of composers including Schubert, Schumann, Berlioz, Wolf, Mahler, Strauss and Schoenberg to writers such as Shakespeare, Goethe, Byron and Hoffmann will be studied along with the instrumental writing of Beethoven, Paganini, Chopin and Liszt.

Russian Music

MCGY2620

Russian Music History

Credit points: 6 **Teacher/Coordinator:** Scott Davie **Session:** Semester 1
Classes: 2 hours per week **Prerequisites:** 6 credit points in Foundation units in the History and Analysis of Music. **Assessment:** Tutorial presentation - focus on selected compositions (500 word equivalent); Minor assessment - critical commentary on selected reading handouts (1500 words); Major assessment - essay (3500 words); Attendance and participation in discussions (500 word equivalent)

The following topics are covered over twelve classes: Introduction to important commentators, social/political history, library resources, transliteration and the Cyrillic alphabet; Early Russian composers - Bortnyansky, Verstovsky, Alyabyev, Dargomyzhsky and Glinka; The beginnings of Russian musical education - Anton Rubinstein and the establishment of the Russian Musical Society; Moguchaya kuchka - Balakirev, Cui, Borodin. The influences of Stasov and Serov; Moguchaya kuchka continues. Musorgsky and Rimsky-Korsakov; The Moscow school - Nikolai Rubinstein, Tchaikovsky, Arensky and Taneev; The later Moscow school - Rachmaninoff and Scriabin; The later St Petersburg school and the Belyayev Circle - early works of Stravinsky and Prokofiev; The Soviet Revolution - composers who choose exile: Stravinsky, Rachmaninoff, Medtner, Prokofiev, Glazunov; Russian arts under Commissar Lunarcharsky - the debate between the avant-garde and the collectivist composers (ACM & RAPM); The Soviet Big-Five - Prokofiev, Myaskovsky, Kabalevsky, Khachaturian and Shostakovich; Lady Macbeth and the consequences of 1936; The War Symphonies; From Repression towards Liberalisation - Zhdanov, the purge of 1948, and the death of Stalin; Khrushchev and the abolition of the Cult of Personality; a new avant-garde.

Textbooks

A reading list of around 30 titles (all held by the library) is distributed in the first class as a guide to resources that may be required in writing the essay. There are weekly reading handouts ranging from 800-3000 words.

Survey of Jazz History

* For Survey of Jazz History, see MUED3031 in the Music Education Units section.

Writing Skills

MCGY3034

Writing Skills for Music Professions

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 1 hr seminar/wk **Assessment:** Portfolio of short written assignments (60%), weekly assignments and seminar attendance (10%), concert reviews (30%)

This unit is intended to provide students with opportunities to develop writing and research skills essential for the preparation of properly researched and well-written program notes for recitals and concerts, 'liner' notes suitable for professional music recordings and short articles appropriate for publication as concert or recording reviews. It is especially designed for students who wish to be considered for the Principal Study (Honours) strand of the BMus(Performance) program, but students will also be introduced to broader issues, including music criticism, music and information technologies, music publishing and music copyright. For further information contact Dr J. Shaw (Musicology).

Historical and Cultural Studies Units

These general education units are designed to enhance the professional and personal development of Conservatorium students. Through studying the broad contextual frameworks in which the arts develop and change, these units provide students with new perspectives on their music studies, encourage more flexible learning and develop valuable generic communication and critical thinking skills.

GENS2004

Historical and Cultural Studies 1

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 1 **Classes:** 1 lecture, 1 tutorial/wk **Assessment:** Essay 2000w (50%), tutorial presentation (30%), lecture and tutorial participation and attendance (20%).

A study of culture, power and encounter in European history from the medieval era to the dawn of the modern age. The course seeks to analyse the basis of Europe's cultural and historical identity and to place that identity within a global context. Topics may include environmental history, feudalism, mentalities, gender relations, religious transformations, cultural change and the evolution of the "other" in European thought. This involves a study of cross-cultural encounters, with particular emphasis placed on relations with Islam, Asia and Meso-America. By understanding European assumptions regarding difference, students will develop a deeper appreciation of their own cultural and social sensibilities. The unit also aims to provide students with generic oral and written communication skills. Stress will be placed on developing research skills, the distinction between formal and informal writing, the process of critical analysis and techniques of oral presentation and small group discussion. Students will be encouraged to acquire collaborative as well as individual skills. For further information contact Dr D. Collins (Arts and Cultural Inquiry).

GENS2005

Historical and Cultural Studies 2

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 2 **Classes:** 1 lecture, 1 tutorial/wk **Assessment:** Essay 2000w (50%), tutorial presentation (30%), lecture and tutorial participation and attendance (20%).

The French and Industrial revolutions are usually seen as initiating the "modern" era. This unit examines the ideological, social and cultural underpinnings of modernism. Topics may include nationalism, romanticism, radicalism, imperialism, orientalism, the emergence of mass culture, the rise of the avant-garde, the cultural roots of totalitarianism, the relationship between art and revolution and genocide and modernity. The unit builds on the generic communication

skills component of Historical and Cultural Studies 1. For further information contact Dr D. Collins (Arts and Cultural Inquiry).

GENS3004

Historical and Cultural Studies 3

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 2 **Classes:** 1 lecture and 1 tutorial/wk **Assessment:** Essay 2000w (50%), tutorial presentation (30%), lecture and tutorial participation and attendance (20%).

A study of social, cultural and intellectual change in the early modern period. Topics may include the natural and material environment, changing structures of family and community, popular culture, witchcraft, science and the decline of magic, gender, oral, print and performance cultures, ecological imperialism and slavery. Students will be continually encouraged to relate their knowledge of music to these larger themes and historical constructions. Film, literature, art and music will be used to exemplify the themes basic to the unit. Communication skills remain a core component of the course. Students will be expected to build on the techniques developed in the first year units and to develop a deeper understanding of the processes involved in effective oral and written communication. For further information contact Dr D. Collins (Arts and Cultural Inquiry).

GENS3005

Historical and Cultural Studies 4

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 1 **Classes:** 1 lecture, 1 tutorial/wk **Assessment:** Essay 2000w (50%), tutorial presentation (30%), lecture and tutorial participation and attendance (20%).

This unit is intended to deepen the student's understanding of nineteenth and early twentieth century social and cultural history. The ongoing impact of industrialisation is a key theme. Topics may include childhood, religious change, early feminism, sexuality, diasporas, social reform, "high" and "low" culture and the role of the state in changing conceptions of individual identity. Students are further encouraged to develop contextual links with their music studies. Film, literature and music are also used to deepen the student's understanding of this course. For further information contact Dr D. Collins (Arts and Cultural Inquiry).

Music Education Units

GENS1000

Education 1: Introduction to Teaching

Credit points: 3 **Teacher/Coordinator:** Dr Jennifer Rowley **Session:** Semester 1 **Classes:** 1 hr lecture and 1 hr tutorial/wk **Assessment:** Report (30%), poster and presentation (30%), examination (40%).

Examining the theory and practice of how to teach and how students learn is vital to pre-service teachers. Introduction to Teaching is designed to help you become a reflective classroom teacher who can use good teaching practices and appropriate learning experiences through the effective use of pedagogy. The subject's goal is to develop reflective classroom teachers who can design and develop effective teaching and learning skills and strategies. At the end of this course, you should be able to: explain the role of and the relationship between the school, the teacher and the learner;

recognise, discuss and demonstrate a variety of teaching strategies to develop appropriate teaching and learning experiences for students; recognise, discuss and apply instructional strategies to create a positive and reflective learning environment supporting learning for all students; discuss principles underlying theoretical models of pedagogy; explain, compare and evaluate the practices of theoretical models for effective teaching and learning; summarise and explain the concept of teaching as a reflective practice and apply strategies of reflection to improving classroom practices.

Textbooks

S. Groundwater-Smith, R. Ewing and R. Le Cornu (2003); *Teaching Challenges and Dilemmas* (2nd ed.). Southbank, Vic: Thompson.

GENS1001**Education 2: Educational Psychology**

Credit points: 3 **Teacher/Coordinator:** Dr Sharon Tindall-Ford **Session:** Semester 2 **Classes:** 1hr lec and 1hr tut/wk **Assessment:** One 1500w essay (40%), tutorial participation and attendance (20%), and short answer tests (40%).

This course provides an introduction to the study of educational psychology with an emphasis on the cognitive approach to learning and instruction. The course presents an overview of the historical relationship between education and psychology and how cognitive psychology has become the dominant theory in shaping education practices today. The unit aims to develop students' understanding of cognitive psychology and its applicability to music education through a discussion of relevant research and participation in tutorial experiments. It also aims to develop students' understanding of the learner, the learning process and how educators can optimise music instruction through adopting best practices based on empirical research. Topics include: human cognitive architecture and information processing theory; the role of knowledge; memory structures and cognitive processes; problem solving and critical thinking and Piaget's theory of cognitive development.

Textbooks

McInerney, D.M. and McInerney, V. *Educational Psychology*. (3rd ed.) Prentice Hall, Australia, 2002

GENS2000**Education 3: Developmental Psychology**

Credit points: 3 **Teacher/Coordinator:** Dr Sharon Tindall-Ford **Session:** Semester 1 **Classes:** 1hr lec and 1hr tut/wk **Prerequisites:** GENS1001 Education 2: Educational Psychology **Assessment:** Tutorial presentation 20%, 1500 word essay 40%, research project 40%.

This course provides an introduction to the study of developmental psychology with the major emphasis on the changes and developments that are unique to adolescence. The course begins with an introduction to the question "What is developmental psychology?" and examines the different approaches undertaken in the study of human development. A summary of the milestones in human development from infancy throughout childhood are summarised. A review of Piaget Theory from Education 2 is undertaken, highlighting the transition from the concrete operational stage (childhood) to formal operations (adolescence). The major focus of this unit of study is on adolescence; adolescence and family peer relationships; development of Identity; development of Issues in adolescence; research and theories related to these topics and their implications for high school classroom teaching and music education are discussed.

Textbooks

McInerney, D.M. and McInerney, V. *Educational Psychology*. (3rd ed.) Prentice Hall, Australia, 2002

GENS2002**Practical Stagecraft**

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 2 **Classes:** Two 1hr lec and two 1hr prac tut/wk for 8 weeks. It commences in Week 1, continues for three weeks for four hours per week, then recommences in Week 12 and continues for three weeks, four hours per week. **Assessment:** Practical assessment 50%, stagecraft diary 50%.

This General Studies unit is designed to give students an understanding of the process of staging theatre and music theatre in a student or community environment. It covers areas such as the historical development of the actor/audience relationship, form and style and its relationship to theatre design, technical production, basic acting technique and direction. These areas will be covered in lectures, practical experiences, excursions and research. For further information contact Dr D. Collins (General Studies).

MUED1004**Non Western Music**

Credit points: 3 **Teacher/Coordinator:** Dr Kathryn Marsh **Session:** Semester 1 **Classes:** 2hr workshop/wk **Assessment:** Attendance at all sessions; performance; regular submission of written reports; major assignment.

An important expectation of all music educators is the ability to teach from a perspective which acknowledges the cultural dimensions of music. To encourage the development of this perspective, this unit provides students with the opportunity to study a musical culture through direct experience of it, and to analyse the implications for teaching and learning that this presents. Issues dealing with methodologies of teaching, learning and research; ethical considerations; and the availability and applications of resources are covered in the unit.

MUED1006**Significant Methods**

Credit points: 3 **Teacher/Coordinator:** Dr Kathryn Marsh **Session:** Semester 1 **Classes:** 2 hr workshop/wk **Assessment:** Written assignment; design of learning experiences which demonstrate an understanding of relevant method(s)

This unit will provide students with an opportunity to develop knowledge of, and teaching skills relating to significant music education methods. Students will focus on a number of internationally recognised approaches to teaching music, including those developed by Dalcroze, Kodaly and Orff, as well as more recent innovations from the 20th and 21st centuries. Students will participate in learning experiences which develop their musical knowledge and are suitable for application to a variety of teaching situations, especially classroom teaching.

MUED2605**Children, Music and Educational Settings**

Credit points: 6 **Teacher/Coordinator:** Dr Kathy Marsh **Session:** Semester 2 **Classes:** 2 hours seminar per week + 6 half days and 14 full days practice teaching in schools **Assumed knowledge:** It is strongly recommended that students have completed MUED1006 Significant Methods and GENS1000 Introduction to Teaching **Assessment:** Annotated bibliography and syllabus discussion; planning, teaching and evaluating of music experiences; assessment of teaching competence in relation to stipulated criteria.

This unit develops the knowledge and skills fundamental to the planning, teaching and evaluation of effective music learning experiences for children in the primary school. Students will participate in a range of practical activities in order to acquire a repertoire of developmentally appropriate music experiences for teaching and learning in K-6 settings. Students will become familiar with the approaches of current music and creative arts curriculum documents and resources, and will plan and implement sequential music experiences which facilitate the children's development of musical creativity, skills and concepts and which incorporate cultural diversity. This unit incorporates practical teaching experience in primary schools.

MUED3000**Choral Pedagogy**

Credit points: 3 **Teacher/Coordinator:** Dr Neil McEwan **Session:** Semester 1 **Classes:** 2hrs/wk **Assessment:** Composition/arrangement for available resources (40%), preparation and conducting of score (30%), assignment (30%).

This unit uses theory and practice to develop skills in choir training. There will be treatment of specific techniques in the areas of voice production, rehearsal skills and conducting. The various aspects of planning and structuring a rehearsal will be dealt with as separate components. Topics will include voice types, psychology of singing, conducting styles, choral balance and repertoire. Choral repertoire chosen will represent varying music styles.

MUED3031**Survey of Jazz History**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 1 hr lecture, 1 hour workshop **Assessment:** Listening exam (20%); Lead sheet (20%); live jazz gig report (20%); teaching & learning sequence (40%)

Note: This unit is not available for Jazz Performance major students.

This unit of study provides students with an overview of the development of jazz from its earliest stages to the present. The approach will be one of analysis of stylistic characteristics of the different types of jazz. It is especially designed for students in the BMus(MusEd) degree program for whom it is a core requirement, but is also available to students in other degree programs (apart from

Jazz Performance major students). Lecture material will be supplemented by practical workshops involving performance and introduction to improvisation, and soloing techniques.

MUED3602

Teaching Music: Junior Secondary School

Credit points: 12 **Teacher/Coordinator:** Dr Michael Webb **Session:** Semester 2 **Classes:** 12 three hour lecture/seminar sessions and professional experience of 5 single days plus a 4-week block in schools **Prerequisites:** MUED2605 Children, Music & Educational settings **Assessment:** Written discussion of set readings and ideas and principles covered in Unit of Study sessions; development of a classroom management plan; the design and submission of a junior secondary music teaching and learning sequence incorporating the use of technology; and the delivery before peers of a lesson developed according to prescribed teaching and learning principles

This Unit of Study prepares students for careers in secondary music teaching. Current junior secondary syllabus documents are analysed, pedagogical theories are examined and practical strategies for teaching group listening, performance, creative and musicological skills and understandings are explored. Areas addressed include lesson planning, programming, classroom management, and resource selection and development. Technology and media issues related to music education are also considered. All of these components are studied in the broader context of creating and sustaining a challenging classroom learning environment.

MUED3603

Composition in Music Education

Credit points: 3 **Teacher/Coordinator:** Anthony Hood **Session:** Semester 1 **Classes:** 2 hour workshop/week **Prerequisites:** MUED1002 Music Technology **Assessment:** Composition (50%), design of composition task (50%).

This unit of study will examine the teaching and learning of composition in NSW secondary schools. Through the completion of small composition exercises, particularly using recent Australian compositions as a model, students will develop strategies to successfully integrate composition in their teaching. Students will survey sampling, sequencing and notation software, develop skills in software evaluation, and will discuss how technology might enhance the teaching and learning of composition. Assessment strategies will be considered.

MUED3604

Ensemble Pedagogy

Credit points: 6 **Teacher/Coordinator:** Dr Michael Webb **Session:** Semester 2 **Classes:** 3 hours lectures per week **Assessment:** Submission of simple arrangement in short score of two pieces of music, for choral and for mixed instrumental ensemble; submission of original composition or arrangement in detailed full score using notation software; planning and conducting of rehearsal session; submission of written rehearsal plan and written self-evaluation based on video of session.

Choral and/or instrumental ensemble programs are a significant component of school music education and commonly involve the music teacher in various musical roles in addition to those of co-ordinator and/or administrator. This Unit of Study is creative and practical in nature and provides students with both a general understanding of the fundamental components of school choral and instrumental work and a more detailed understanding of how to establish, maintain and sustain successful school choral and instrumental music programs. Key pedagogical issues are considered and relevant skills are practised, including creating scores and leading and conducting rehearsals.

MUED3629

Honours: Research in Music Education 1

Credit points: 6 **Teacher/Coordinator:** Dr Kathy Marsh **Session:** Semester 1 **Classes:** 2 hour seminar per week **Assessment:** Bibliography and review of literature; preliminary research proposal.

Note: Department permission required for enrolment. Note: This unit is commenced in the third year of the degree program and enrolment is subject to approval of the Chair of Unit and Undergraduate Studies Committee.

The aims of this unit of study are to develop an understanding of music education research processes, and to identify research methods suitable for individual students' research topics. It examines a range of music education research paradigms which can broadly be categorised as qualitative and quantitative and introduces students to related research procedures. Readings and seminar activities are designed to facilitate students' critical analysis of research in terms of the relevant research methodologies. Students will also develop strategies for locating and reviewing literature pertaining to their fields of research interest. As an outcome of this unit, students will submit a preliminary literature review and preliminary research proposal.

MUED3630

Honours: Research in Music Education 2

Credit points: 6 **Teacher/Coordinator:** Dr Kathryn Marsh **Session:** Semester 2 **Classes:** 2 hour seminar per week or 1 hour individual consultation per week during part of the course. **Prerequisites:** MUED3629 Honours: Research in Music Education 1 **Assessment:** Initial thesis chapters; ethics documentation. 100%

This unit of study consolidates and extends skills acquired in Honours: Research in Music Education 1. It broadens students' knowledge of a variety of research methods, concepts and research designs which are useful in answering empirical research questions. Evolving skills will be extended through practical tasks in which students examine and apply a range of qualitative and quantitative data analysis procedures. Through ongoing reading and critical evaluation of related research literature, students will prepare a research proposal for implementation in the final semester of the Honours program. This will be documented in the form of the first three chapters of a thesis. Ethical issues in music education research are an adjunct area of study and students will submit all documentation required for ethics approval of their proposed research. Students will participate in seminars and individual consultation sessions.

MUED4000

Instrumental Pedagogy

Credit points: 3 **Teacher/Coordinator:** Dr Michael Webb **Session:** Semester 1 **Classes:** 2hr workshop/wk **Assessment:** Composition (30%), rehearsal/conducting techniques (30%), arrangement (20%), seminar presentation (20%)

This unit provides students with opportunities to: i. develop knowledge of the conventions of scoring and notating music for instrumental ensembles; ii. study and apply conducting techniques; iii. learn and refine baton technique; iv. compose or arrange a piece of music for an available ensemble; v. observe, plan and run instrumental rehearsals; vi. examine the role of instrumental ensembles in music education.

MUED4006

Popular Music Studies

Credit points: 3 **Teacher/Coordinator:** Dr Kathryn Marsh **Session:** Semester 1 **Classes:** 2hr workshop/wk **Assessment:** Presentation (30%), reports (25%), assignment (45%).

The purpose of this unit is to examine methods for teaching popular music. This includes study of relevant literature, investigation of the place of popular music in music education, analysis methods suitable for popular music, composition and performance of popular music, and technology aspects of popular music studies.

Music Skills Units

Arts Music

The Arts Music unit of the Sydney Conservatorium of Music is located on the main campus of the University of Sydney. Students from all faculties including the Sydney Conservatorium of Music can study a wide range of subjects including music skills, musicology and ethnomusicology, performance and composition. For further

information regarding enrolment procedures contact Student Administration. All classes are held on the main university campus.

MUSC1501

Concepts of Music

Credit points: 6 **Teacher/Coordinator:** Assoc Prof Winsome Evans **Session:** Semester 1 **Classes:** 2 hour lecture & 1 tutorial/wk **Prerequisites:** At least 67% in the NSW HSC Music 2 or 3-unit Music Extension or the equivalent skills as determined by the Chair of Unit **Prohibitions:** MUSC1503, MUSC1504 **Assessment:** Seven composition exercises (60%), two aural tests plus class work assessment in weekly aural tutorials (40%).

Note: The Arts Music Unit holds a diagnostic test in the week before Semester 1 begins for those students who have not passed the prescribed HSC courses yet believe they have the equivalent aural and harmonic skills to attend Concepts of Music. Please phone the Unit for details by the end of February.

Research-based analysis of fundamental compositional concepts in a wide range of Western and non-Western musical styles (classical, popular, traditional, etc.) in order to complete set exercises in musical composition, complemented by integrated aural tutorials. The course will focus on aspects of melody, harmony and rhythm. All exercises are to be presented in neat, hand-written notation in book format.

MUSC1503

Fundamentals of Music I

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 1 **Classes:** 1 lecture and 2 tutorials (aural and written)/wk **Prohibitions:** MUSC1501 **Assessment:** Written and online music theory assessment (60%), aural assessment (30%), attendance and participation (10%)

An introduction to basic music literacy skills, including the ability to read and write music and an understanding of fundamental aspects of its structure and composition. The material covered in this course ranges from elementary skills such as the system of Western music notation through to more advanced skills such as melodic harmonization and dictation.

MUSC1504

Fundamentals of Music II

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 2 **Classes:** 1 lecture and 2 tutorials (aural & written)/wk **Prohibitions:** MUSC1501 **Assumed knowledge:** Material covered in MUSC1503. Students interested in taking this course who have not completed MUSC1503 must see the lecturer beforehand to ascertain that they have the required knowledge. **Assessment:** Written and online music theory assessment (60%), aural assessment (30%), attendance and participation (10%)

A more advanced exploration of music literacy skills. The material covered in this course ranges from the broad to the specific: from an examination of musical elements and the way they are used in a variety of musical genres through to specific compositional aspects such as four-part writing or analysis of melodic writing in different musical cultures.

MUSC2614

Composition Workshop 1

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 2 **Classes:** 3 hour workshop/week **Prerequisites:** 12 junior credit points in music. **Assessment:** Attendance and participation in classes and concerts (30%), composition portfolio and process diary (60%), aural and/or written presentations (10%)

An open forum in which students are given an opportunity in a supervised environment to hear their original compositions rehearsed and performed, usually by other participating students. The workshops may be themed around particular genres and musical techniques which vary from semester to semester. eg. music theatre; drone-based compositions; song-writing; sound and rhythm; creating a sound space; media composition etc. The workshop encourages public performance term concerts of new music composed by workshop participants and acts as a forum for lectures from visiting composers and other music industry specialists.

MUSC2615

Advanced Concepts

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 2 hour lecture & 1 tutorial/week **Prerequisites:**

MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II **Prohibitions:** MUSC2010 **Assessment:** Six composition exercises (60%), two aural tests plus class work assessment in aural tutorials (40%).

Analysis of fundamental compositional concepts in melody and harmony (demonstrated by students in compositional output presented in neat, hand-written notation). Music from a wide range of Western and non-Western musical styles is studied. Aural training tutorials complement these studies.

MUSC2641

Twentieth Century Music Techniques

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 2 **Classes:** 2 hr lecture/tutorial per week **Prerequisites:** 12 junior credit points in music-based subjects **Prohibitions:** CMPN1011 or CMPN1611 **Assessment:** Written assignments (50% - equivalent to 3,000 words), class presentation (20% - equivalent to 1,200 words), exam (30% - equivalent to 1,800 words).

A range of compositional procedures from the 20th century Western music tradition will be examined, with particular emphasis on music of the latter half of the century. Works by a variety of Australian and international composers will be studied, with the aim to increase students' understanding of some of last century's major developments in Western music. Students will apply these concepts in submitted composition tasks. A good working knowledge of musical notation is essential for this subject.

MUSC2653

Introduction to Digital Music Techniques

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 1 **Classes:** 3 hr lecture/demonstration/week **Prerequisites:** 18 Junior credit points **Prohibitions:** MUSC2053 **Assessment:** Sound recording and editing assignment (40%); creative assignment(s) (40%); class presentation, attendance and participation (20%).

This unit is an introduction to the use of digital sound and music in creative and multimedia contexts. It is a practical course in which students are introduced to tools of sound creation and manipulation. In addition, participants will be exposed to a number of approaches to electroacoustic music creation across the 20th and 21st centuries. A basic knowledge of music concepts and ability to follow a piano score is required.

MUSC2693

Advanced Fundamentals of Music

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 1 **Classes:** 2 hr lect/wk and 1 hr tut/week **Prerequisites:** MUSC1504 Fundamentals of Music 2 **Prohibitions:** MUSC1501 Concepts of Music, MUSC2615 Advanced Concepts **Assumed knowledge:** Material covered in MUSC1504 Fundamentals of Music 2 **Assessment:** 7 compositional exercises (sometimes subdivided into smaller components); 3 aural tests.

A composition course in which research-based analysis of aspects of music from a wide range of Western and non-Western styles (classical, popular, traditional, etc) and periods (mediaeval to modern) leads to composing set exercises in the styles and structures studied, integrated with complementary aural tutorials. Compositions are to be presented for assessment in neat, hand-written notation in a large book format.

MUSC3611

Composition Workshop 2

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 2 **Classes:** 3 hr workshop/week **Prerequisites:** MUSC2614 Composition Workshop 1 **Assessment:** Attendance and participation in classes and concerts (30%); composition portfolio and process diary (60%); aural and/or written presentations (10%)

An open forum in which advanced students are given an opportunity in a supervised environment to hear their original compositions rehearsed and performed, usually by other participating students. The workshops may be themed around particular genres and musical techniques which vary from semester to semester. e.g. music theatre; drone-based compositions; song-writing; sound and rhythm; creating a sound-space; media composition etc. The workshop encourages public performance in twice term concerts of new music composed

by workshop participants and acts as a forum for lectures from visiting composers and other music industry specialists. This unit covers areas not already covered in MUSC2614 Composition Workshop 1.

Aural Perception

Aural Perception (AP) is taken as a sequence of either four or five semester units. On entry to the BMus, DipMus, BMusStudies and combined degree awards courses, students will – on the basis of a written test – be assigned either to AP1 or to AP1A and AP1B. Both options cover the same material and have the same exit standard, but while AP1 is a one semester unit, AP1A and AP1B extend over one year (two semesters) to enable students with limited experience or weakness to progress at a slower pace. Regardless of the results of the written test, students may request enrolment in AP1A and AP1B. Students who successfully complete AP1 in first semester progress to AP2 in second semester. Students who successfully complete AP1B at the end of second semester progress to AP2 in first semester of the following year. The AP units aim to foster musical understanding by developing the aural perception skills which are essential for any professional musician: The ability to recognise, memorise and notate musical patterns heard (dictation and analysis work); and the ability to imagine in one's 'inner ear', and reproduce vocally, musical patterns from notation (Solfege work). Students are encouraged to apply the ideas and procedures studied in class to their own musical pursuits. Within the Musicology unit, AP is integrated as closely as possible with the Harmony and Music History units. For further information contact the Aural Perception Co-ordinator, Alan Maddox (Musicology).

MCGY1000

Aural Perception 1

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Assumed knowledge:** Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures. **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Students work on dictation and sight-singing exercises using diatonic pitch materials, and simple and compound rhythms.

Textbooks

As advised on USYD eLearning website.

MCGY1001

Aural Perception 1A

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1 **Classes:** One 1hr lab and one 1hr Solfege tut/wk **Assumed knowledge:** Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures. **Assessment:** Weekly Lab tests (25%); weekly Lab assignments (15%); Solfege tutorial assessment (15%); 1hr Lab examination (25%); 5 min Solfege examination (20%).

Students work on dictation and sight-singing exercises using simpler diatonic pitch materials, and simple and compound rhythms.

Textbooks

As advised on USYD eLearning web site.

MCGY1002

Aural Perception 1B

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 2 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Prerequisites:** MCGY1001 Aural Perception 1A **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Students continue to work on dictation and sight-singing exercises using diatonic pitch materials, and simple and compound rhythms.

Textbooks

As advised on USYD eLearning web site.

MCGY1003

Aural Perception 2

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1, Semester 2 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Prerequisites:** MCGY1000 Aural Perception 1 or MCGY1002 Aural Perception 1B

Assessment: Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Materials studied include diatonic harmony, species counterpoint, modes and rhythms using triplets and duplets.

Textbooks

As advised on the USYD eLearning website.

MCGY2004

Aural Perception 3

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1, Semester 2 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Prerequisites:** MCGY1003 Aural Perception 2 **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Materials studied include more complex tonal melodies, chromatic tonal harmony, and rhythms using irregular division and small divisions.

Textbooks

As advised on the USYD eLearning website.

MCGY2005

Aural Perception 4

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1, Semester 2 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Prerequisites:** MCGY2004 Aural Perception 3 **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Materials studied include more complex chromatic tonal harmony, atonal melodic and harmonic materials, and more complex rhythmic materials including irregular and mixed metres.

Textbooks

As advised on the USYD eLearning website.

Advanced Aural

MCGY3600

Advanced Aural

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2 hour seminar **Prerequisites:** MCGY2005 Aural Perception 4 **Assessment:** Five listening tests/assignments (10% each); two solfege tests (10% each); final exam (30%)

Note: This unit cannot be taken by students who have completed MCGY3000 Advanced Aural 1 or MCGY3001 Advanced Aural 2 except with permission of coordinator.

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

Harmony & Analysis

MCGY1008

Harmony and Analysis 1

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 1 lecture, 1 tutorial/wk **Assessment:** Assignments (40%), examination (60%)

An understanding of the materials of tonal music is fundamental to all aspects of a student's musicianship. The acquisition of practical skills in harmony provides a means of examining in their essence issues of musical structure and technique that apply throughout the tonal repertoire. In February Semester students gain fluency in writing four-part harmonisations using diatonic vocabulary, learning the basic chord functions and voice-leading patterns that will provide a framework for later elaboration. Exercises in species counterpoint are included to assist in the comprehension of voice leading principles, and the linear conception of music is further explored through introductory exercises in analysis.

Textbooks

Gauldin Robert, Harmonic practice in tonal music. 2nd ed. NY: Norton, 2004.
Gauldin Robert, Workbook for harmonic practice in tonal music. 2nd ed. NY: Norton, 2004

MCGY1009 Harmony and Analysis 2

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 1 lecture, 1 tutorial/wk **Prerequisites:** MCGY1008 Harmony and Analysis 1 **Assessment:** Assignments (40%), examination (60%)

Having acquired basic skills in voice leading and an understanding of diatonic chord functions, students are introduced to more advanced concepts that are encountered frequently in the tonal repertoire. These include modulation, diatonic sequences and techniques for working with instrumental textures. Counterpoint studies are continued, both in practice and in analysis, where some aspects of Baroque musical forms are considered.

Textbooks

Gauldin Robert. Harmonic practice in tonal music. 2nd ed NY: Norton, 2004
Gauldin Robert. Workbook for harmonic practice in tonal music. 2nd ed NY: Norton, 2004

MCGY2010 Harmony and Analysis 3

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 4 lectures and 8 keyboard tutorials/semester, 1 tutorial/wk **Prerequisites:** MCGY1009 Harmony and Analysis 2 **Assessment:** Assignments (30%), Keyboard assessments (30%), examination (40%)

In Semesters 1 and 2 some separation is maintained between studies in counterpoint and harmony but the emphasis here is upon drawing together those two aspects. An ideal model for this approach is offered by the chorales of J.S. Bach, which form a focus in Semester 3. Each topic is, however, extended to embrace later styles and assignments include the writing of short piano pieces, along with chorale settings and figured-bass exercises. With the benefit of a broader harmonic vocabulary, students will also investigate some aspects of fugal technique and sonata forms.

Textbooks

Gauldin, Robert. Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.
Gauldin, Robert. Workbook for Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.

MCGY2011 Harmony and Analysis 4

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 1 lecture, 1 tutorial/wk **Prerequisites:** MCGY2010 Harmony and Analysis 3 **Assessment:** Assignments (50%), examination (50%).

The study of pre-20th century tonal harmony is completed with a consideration of chromatic techniques, particularly those found in the music of the first half of the 19th century. An exhaustive study of later 19th century chromaticism is beyond the scope of a course at this level, but is intended that students will at least acquire the ability to look further into the music of that period as they encounter it. In keeping with the stylistic orientation of the course, emphasis is placed upon developing facility with instrumental textures and working with some of the smaller forms found in 19th century music.

Textbooks

Gauldin, Robert. Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.
Gauldin, Robert. Workbook for Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.

Advanced Harmony & Analysis

MCGY2600 Advanced Harmony

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 2 hour seminar **Prerequisites:** MCGY2011 Harmony & Analysis 4 recommended **Assessment:** Four 25-bar musical assignments (75%); 30 minute seminar presentation (25%)

Note: This unit cannot be taken by students who have completed MCGY2000 Advanced Harmony 1 or MCGY2001 Advanced Harmony 2 except with permission of coordinator.

Students in this unit will observe in detail a selection of 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.

Jazz Advanced Arranging

JAZZ2008 Jazz Advanced Arranging 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr lect/tut **Prerequisites:** JAZZ2017 Jazz Harmony and Arranging 4 **Assessment:** Assignments and end of year examination.

The aim of this unit is to encourage students to explore creative approaches in arranging/composing for a large jazz ensemble. The course explores various contemporary compositional practises and concepts, including 20th century harmony, counterpoint and orchestration and looks at various ways these techniques can be used and developed in the modern jazz ensemble. Students will complete at least one original work each semester for a large jazz ensemble (10 piece minimum). Availability is subject to sufficient numbers. For further information contact the Chair of Jazz Studies, Craig Scott.

JAZZ2009 Jazz Advanced Arranging 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2 **Classes:** 2hr lect/tut **Prerequisites:** JAZZ2008 Jazz Advanced Arranging 1 **Assessment:** Assignments and end of year examination

The aim of this unit is to expand on concepts introduced in Jazz Advanced Arranging 1 and to further explore creative approaches in arranging/composing for a large jazz ensemble. The course explores various contemporary compositional practises and concepts, including 20th century harmony, counterpoint and orchestration and looks at various ways these techniques can be used and developed in the modern jazz ensemble. Students will complete at least one original work each semester for a large jazz ensemble (10 piece minimum). Availability is subject to sufficient numbers. For further information contact the Chair of Jazz Studies, Craig Scott.

Jazz Business Music Skills

JAZZ3631 Music Business Skills

Credit points: 6 **Teacher/Coordinator:** David Theak **Session:** Semester 1 **Classes:** 2hr lecture per week **Assessment:** (1) Press Kit - 25% (2) Tour Plan - 50% (3) Business Plan - 25%

Music Business Skills is designed to prepare graduating students for the non-musical aspects of their forthcoming career. The course is designed as an overview of the many different facets of the music industry, including setting up a small music business (including GST/taxation overview and responsibilities), funding sources and alternatives, tour planning and budgeting, producing and designing promotional tools, dealing with record company's/music publishing, and other essential techniques and requirements of running a successful music business in today's competitive arts environment.

Jazz Counterpoint

JAZZ1013 Jazz Counterpoint 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr tut/wk **Assessment:** Weekly assignments (70%), 2hr written exam (30%)

This unit aims to help students develop a clear understanding of the basic principles of counterpoint and its relevant application to jazz performance, composition and arranging. Students may gain experience in applying the theoretical knowledge through performance in class. Students may be expected to bring their instruments to class.

For further information contact Craig Scott, Jazz Studies. Non-Jazz major students must seek departmental approval.

JAZZ1014

Jazz Counterpoint 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ1013 Jazz Counterpoint 1
Assessment: Weekly assignments (70%), 2hr written exam (30%)

Consolidation and development of concepts and skills introduced in Jazz Counterpoint 1. For further information contact Craig Scott (Jazz Studies).

Jazz Music Skills

JAZZ1621

Jazz Music Skills 1

Credit points: 6 **Teacher/Coordinator:** David Theak **Session:** Semester 1
Classes: 2 hour jazz harmony and arranging class; 2 hour jazz aural class.
Corequisites: JAZZ1601 Jazz Performance 1 or JAZZ1631 Jazz Vocal 1
Assessment: Harmony and Arranging Module: Written harmony test (50%), approved number of arrangements (25%) Aural Module: Two tests (50% each), one 2 hour exam (60%)

Harmony and Arranging Module:

Students will review clefs, key signatures, note values, dynamics, articulation, and learn copying and rehearsal techniques. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, and rhythm section scoring. This unit deals with the study of the harmony of standard jazz repertoire. Students will learn to understand and use basic harmonic rules and the typical harmonic devices, diatonic progression and chord patterns which are learned with a view to generating a creative sense of jazz harmony and the ability to write small combo arrangements. The students are assessed by examination and by submitting arrangements. Legibility in copying is an assessable aspect. The harmonic techniques explored in this unit of study are used as the theoretical basis for Jazz Improvisation.

Aural Module:

This unit offers a systematic study of all simple intervals up to and including one octave, triadic harmony, four note chords in closed position and voice leading within these concepts, focusing on common harmonic movements that occur in the jazz repertoire.

Textbooks

The Chord Scale Theory & Jazz Harmony / Barrie Nettles; Richard Graf

JAZZ1622

Jazz Music Skills 2

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2 hour jazz harmony and arranging class; 2 hour jazz aural class.
Prerequisites: JAZZ1621 Jazz Music Skill 1 **Corequisites:** JAZZ1602 Jazz Performance 2 or JAZZ1632 Jazz Vocal 2 **Assessment:** Harmony and Arranging Module: Written harmony test (50%), approved number of arrangements (50%) Aural Module: Two tests (20% each), one 2 hour exam (60%)

Harmony and Arranging Module:

In semester two, the voicing techniques for two to four horns stressing the most effective registers, harmonisation of passing tones, clusters and other techniques will be introduced. Composition of original melodies using motivic development, thematic structure and harmonisation will also be learned. The harmonic techniques explored in Jazz Music Skills 2 are used as the theoretical basis for Jazz improvisation.

Aural Module:

This unit consolidates and expands upon concepts and skills introduced in Jazz Music Skills 1, plus introducing compound intervals, open voicings, the addition of all upper extensions to all chord types,

and increasingly complex harmonic structures.

Textbooks

The Chord Scale Theory & Jazz Harmony / Barrie Nettles; Richard Graf

JAZZ2623

Jazz Music Skills 3

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 2 hour jazz harmony and arranging class; 2 hour jazz aural class.
Prerequisites: JAZZ1622 Jazz Music Skills 2 **Corequisites:** JAZZ2603 Jazz Performance 3 or JAZZ2633 Jazz Vocal 3 **Assessment:** Harmony and Arranging Module: Written harmony test (50%), approved number of arrangements (50%) Aural Module: Two tests (20% each), one 2 hour exam (60%).

Harmony and Arranging Module:

This unit is a continuation of Jazz Harmony and Arranging 2 and concentrates on more complex harmonic material that forms the basis for Jazz Improvisation 3 as well as learning arranging techniques for five horns and more complex ensemble music. Methods of reharmonisation of existing jazz and standard compositions will be introduced. Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements will be rehearsed by the Big Band.

Aural Module:

This unit consolidates and expands upon concepts and skills introduced in Jazz Music Skills 1 and 2, plus introducing advanced chord types, and increasingly complex harmonic structures.

Textbooks

The Chord Scale Theory & Jazz Harmony / Barrie Nettles; Richard Graf

JAZZ2624

Jazz Music Skills 4

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2 hour jazz harmony and arranging class; 2 hour jazz aural class.
Prerequisites: JAZZ2623 Jazz Music Skills 3 **Corequisites:** JAZZ2604 Jazz Performance 4 or JAZZ2634 Jazz Vocal 4 **Assessment:** Harmony and Arranging Module: Written harmony test (75%), approved number of arrangements (25%) Aural Module: Two tests (20% each), one 2 hour exam (60%)

Harmony and Arranging Module:

Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements may be rehearsed by the Big Band. Students may study contemporary techniques encompassing elements of polytonality, serial composition, extended instrumental effects Lydian technique and textural voicings. This subject also deals with the harmonic concepts used in Jazz Improvisation.

Aural Module:

This unit consolidates all concepts from Jazz Music Skills 1, 2 and 3. By its conclusion, students will have systematically examined, over four semesters, aural concepts that are essential to creative musical interplay in jazz performance.

Textbooks

The Chord Scale Theory & Jazz Harmony / Barrie Nettles; Richard Graf

Jazz Transcription & Analysis

JAZZ3018

Jazz Transcription and Analysis 1

Credit points: 3 **Teacher/Coordinator:** David Theak **Session:** Semester 1
Classes: 1hr tut/wk **Prerequisites:** JAZZ2017 Jazz Harmony and Arranging 4 **Assessment:** Two completed transcriptions (25%), a 2000 word transcription

/ analysis essay (50%) and an oral presentation of one transcribed and analysed solo to the class (25%)

The process of formal analysis is an essential and integral part of learning the art of jazz improvisation. Firstly the aim of this unit is to enable the student to identify the form, content, language and style used in jazz soloing by examining: note choices and their relationship to the chords, motif development, elements of jazz language, and macro and micro elements of solo structure. Secondly the aim of this unit is study and / or identify analysis concepts such as aesthetic, modernism / post - modernism, discourse, ideology, hermeneutics and subjectivity, so that they may develop an understanding of the broader context which surrounds a given work of art and its relationship to jazz improvisation, performance and composition.

JAZZ3019

Jazz Transcription and Analysis 2

Credit points: 3 **Teacher/Coordinator:** David Theak **Session:** Semester 2
Classes: 1hr tut/wk **Prerequisites:** JAZZ3018 Jazz Transcription and Analysis 1 **Assessment:** A folio of four completed annotated transcriptions outlining the development of a significant jazz artist with analysis (75%), and an oral presentation of one transcribed and analysed solo to the class (25%)

The aim of this unit is to expand upon topics introduced to the student in Jazz Transcription and Analysis 1 and to examine other analytical techniques and terminologies, dealing with concepts of tension and release, and further elements of jazz language relating to post - bop, free, and post - modernist improvised music.

Textbooks

Coker, Jerry. (1991) Elements of Jazz Language. Florida: Belwin;
Hodier, Andre. (1956) Jazz: Its Evolution and Essence. New York: Grove Press.;
Berliner, Paul F. (1994) Thinking in Jazz. Chicago: The University of Chicago Press.

Music Technology

MUED1002

Music Technology

Credit points: 3 **Teacher/Coordinator:** Anthony Hood **Session:** Semester 1, Semester 2 **Classes:** 1 hr lecture and 1hr lab/studio/wk **Assumed knowledge:** Basic computer skills. **Assessment:** Music Technology Project (60%); Recording Fundamentals (40%).

This unit aims to develop a good understanding of concepts relating to music technology fundamentals, skills in using music software and hardware, and confidence in problem-solving. Students will be introduced to a range of audiovisual technologies through lectures, the website and a series of practical tasks. Students will gain a basic proficiency in sound recording, with a focus on the newer portable devices, sound editing and mixing, and an understanding of digital sound formats and PA systems. There will be an overview of software for notation / theory / aural training / sequencing, and students will have the opportunity to make a small web site that incorporates audio/video content.

Sound Recording

CMPN2006

Sound Recording Fundamentals

Credit points: 3 **Teacher/Coordinator:** John Bassett **Session:** Semester 1 **Classes:** 2hr studio class/wk **Prerequisites:** MUED1002 Music Technology 1 **Corequisites:** BMus (Perf) Jazz students only: JAZZ4010 Jazz Performance 7 **Assessment:** Live Stereo Recording (40%), Solo Studio Recording (40%), Web CT Online Exam (20%).

This unit of study examines the theory of sound and acoustics, microphone design, stereo microphone techniques, mixing console operation, application of signal modifiers, digital audio recording and CD creation. Students will experience prac-based recording sessions to gain a comprehensive understanding of the recording technology on offer at the Sydney Conservatorium. Jazz students should have completed Jazz Performance 6 before enrolling in this unit of study.

Advanced Sound Recording

CMPN2007

Sound Recording Advanced

Credit points: 3 **Teacher/Coordinator:** John Bassett **Session:** Semester 2 **Classes:** 2hr studio class/wk **Prerequisites:** CMPN2006 Sound Recording Fundamentals **Corequisites:** BMus (Perf) Jazz students only: JAZZ4012 Jazz Performance 8 **Assessment:** Class Attendance and Participation (10%), Recording Project 1 (35%), Recording Project 2 (35%), Web CT Exam (20%).

This unit follows on from Sound Recording Fundamentals with an in-depth look at frequency-based aural training and its application in the use of equalisation in the recording and mixdown process. Additional topics including frequency response, dynamic range, phase relationships in audio systems, effects processors and analysis of audio mixdowns/mixing techniques will also be discussed.

Pedagogy/Teaching Music Units

Guitar Pedagogy

STRG3010

Pedagogy Guitar 1

Credit points: 3 **Teacher/Coordinator:** Gregory Pikler **Session:** Semester 2 **Classes:** 1hr tut/wk **Assessment:** Regular class presentations (50%) and exam (50%).

This unit introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical methods and approaches. Topics covered include: philosophies underlying some important and innovative teaching methods; repertoire and resources for beginning students; integration of aural training, note reading and memory training. For further information contact G. Pikler (Strings).

Jazz Pedagogy

JAZZ1661

Jazz Pedagogy

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr lecture per week **Assessment:** Written assignment 50%; Class Participation 50%

Note: Department permission required for enrolment.

This unit of study is designed to provide students with knowledge about educational approaches

and strategies for teaching jazz to individuals and small and large groups. Topics will include approaches to teaching jazz articulation and style; performance practices including set up regarding OH&S; and jazz resources for teaching.

Keyboard Pedagogy

KEYB3002

Pedagogy Pianoforte 1

Credit points: 3 **Teacher/Coordinator:** Daniel Herscovitch **Session:** Semester 1 **Classes:** 1hr lec/wk **Assessment:** Two essays (100%)

Note: Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.

The study of piano teaching from elementary to intermediate levels, with particular attention to technical development, including rhythm, touch and reading skills, as well as practice methods and repertoire. This unit is available for students enrolled in Keyboard Principal Study including Jazz students. For further information contact D. Herscovitch (Keyboard).

KEYB3003

Pedagogy Pianoforte 2

Credit points: 3 **Teacher/Coordinator:** Daniel Herscovitch **Session:** Semester 2 **Classes:** 1hr lec/wk **Prerequisites:** KEYB3002 Pedagogy Pianoforte 1 **Assessment:** Two essays (100%)

Note: Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.

Extension of concepts and skills introduced in Pedagogy Pianoforte 1 with particular attention to technical development at advanced levels, as well as added emphasis on aspects relating to style and interpretation. This unit is available for students enrolled in Keyboard Principal Study including Jazz students. For further information contact D. Herscovitch (Keyboard).

Percussion - Resource Class

PRCN2006

Resource Class - Percussion

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1 **Classes:** 1.5hr lec/wk **Assessment:** Weekly assignments and class participation (50%), viva voce exam (20%), practical assignment (30%)

Note: this unit is not available for Percussion students enrolled in a BMus degree or as Percussion (Majors).

This unit provides students with an introduction to and performance experience on a wide range of percussion instruments. The aim of this unit is to: introduce students to performance techniques on orchestral, latin, ethnic and commercial percussion instruments; provide students with historical information about instruments in the percussion family; and enable students to assemble and perform basic maintenance on school percussion instruments. For further information contact the Chair (Percussion).

Strings Pedagogy

STRG3012

Pedagogy Strings 1

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1 **Classes:** One 1hr lect/week plus four practical sessions as assigned. **Assessment:** One essay (50%); curriculum outline (30%), viva voce exam (20%)

This unit of study offers an introduction to the basic principles of teaching and learning bowed instruments. Topics covered include the of principles of movement, posture and set-up, bow hold, bow strokes, principles of left hand development and coordination. The emphasis is on pedagogical practices and methods and the development of foundational instrumental and interpretative skills. Students are expected to research some main teaching methods, literature and pedagogical repertoire relevant to topics covered. Opportunity for supervised teaching and lesson observation may be provided and will be part of the semester workload.

STRG3013

Pedagogy Strings 2

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 2 **Classes:** One 1hr lect/wk and up to 4 hours of assigned mentoring practice per semester. **Prerequisites:** STRG3012 Pedagogy Strings 1 **Assessment:** One 2000 word essay (50%), a short mentoring report (20%) and examination (30%)

Instrumental and didactic concepts introduced in Pedagogy Strings 1 will be further developed. Advanced technical and interpretative issues will be explored and theoretical teaching literature will be researched. In addition, historical analysis of string teaching and teaching methodology will be considered. Some of the technical issues covered in detail include shifting, vibrato, martele, spiccato and staccato, practice techniques and development of advanced interpretative skills. Students will be expected to present one demonstration lesson or alternatively participate in a mentoring program of primary or secondary level string players.

Voice Pedagogy

VSAO3014

Pedagogy Voice 1

Credit points: 3 **Teacher/Coordinator:** Dr Rowena Cowley **Session:** Semester 1 **Classes:** 1 hr/wk **Assessment:** Oral work (40%), written work (60%).

This course aims to promote awareness of the main elements of the pedagogy of voice. It provides a basis for learning about the physiology and acoustics of the singing voice, approaches to posture, breathing, and phonation (onset, range and tessitura, dynamic controls, vibrato, register/voice quality and articulation). Learning strategies, stages of vocal development, bases for vocal health and the process of performance preparation are discussed. Assessment includes micro-teaching modules, readings, round table discussions, comparative reports and written tests.

Woodwind Pedagogy

WIND3010

Pedagogy Woodwind 1

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1 **Classes:** 1hr tut/wk **Assessment:** Written assignment (50%), class participation (20%), class presentation (30%).

To provide students with knowledge about educational approaches and strategies for teaching wind instruments to individuals and small groups. Topics will include creative teaching of beginner to advanced wind players. For further information contact the Chair (Woodwind).

WIND3011

Pedagogy Woodwind 2

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** WIND3010 Pedagogy Woodwind 1 **Assessment:** Written assignment (50%), class participation (20%), class presentation (30%).

To provide students with knowledge about educational approaches and strategies for teaching wind instruments to individuals and small groups. Topics will include creative teaching of beginner to advanced wind players. For further information contact the Chair (Woodwind).

Performance Units

* See also Principal Study and Ensemble Units

Arts Music

MUSC2612

Arts Music Concert Performance 1

Credit points: 6 **Teacher/Coordinator:** Assoc Prof Winsome Evans **Session:** Semester 1 **Classes:** 3 hour tutorials/week **Prerequisites:** 18 junior credit points, AND audition (contact the Unit one week before semester begins) **Assessment:** (1) 40 minute concert performance (repertoire not to be counted in any other performance course); (2) attendance at relevant classes, concerts and rehearsals; (3) programme notes (750 words)

Note: Department permission required for enrolment.

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music). It is advised that MUSC2612 and MUSC2613 be taken over two consecutive semesters.

MUSC2613

Arts Music Concert Performance 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 3 hour tutorials/week **Prerequisites:** MUSC2612 Arts Music Concert Performance 1 **Assessment:** (1) 45 minute concert performance (repertoire not to be counted in any other performance course); (2) attendance at relevant classes, concerts and rehearsals; (3) programme notes (750 words)

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly,

analytical research basis towards the practical performance of music). It is advised that MUSC2612 and MUSC2613 be taken over two consecutive semesters.

MUSC3604

Arts Music Concert Performance 3

Credit points: 6 **Teacher/Coordinator:** Assoc Professor Winsome Evans **Session:** Semester 1 **Classes:** 3 hour tutorials/week **Prerequisites:** MUSC2613 Arts Music Concert Performance 2 **Assessment:** (1) 45 minutes concert performance (repertoire not to be counted in any other performance course); (2) attendance at relevant classes, concerts and rehearsals; (3) programme notes (1,000 words)

Performance on any instrument in any style (classical, jazz, pop, traditional, etc.) in lunch-time concerts in the Great Hall, MacLaurin Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music). It is advised that MUSC3604 and MUSC3605 be taken over two consecutive semesters.

MUSC3605

Arts Music Concert Performance 4

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 3 hour tutorials/week **Prerequisites:** MUSC3604 Arts Music Concert Performance 3 **Assessment:** (1) 50 minute concert performance (repertoire not to be counted in any other performance course) including ensemble performance; (2) attendance at relevant classes, concerts and rehearsals; (3) programme notes (1,000 words)

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall, MacLaurin Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music). It is advised that MUSC3604 and MUSC3605 be taken over two consecutive semesters.

MUSC2618

Arts Music Ensemble 1

Credit points: 6 **Teacher/Coordinator:** Assoc Professor Winsome Evans **Session:** Semester 1 **Classes:** 4 tutorial hours/semester plus rehearsals and performances. **Prerequisites:** 18 junior credit points in no more than two subject areas. Some ensemble groups require an audition as well. **Assessment:** 1) Weekly tutorials (rehearsals in chosen group plus course tutorial); 2) Concert performance and administrative assistance; 3) A 3,000 word essay.

Note: Department permission required for enrolment.

Participation in an approved performance ensemble (where available), such as: the Sydney University Symphony Orchestra, the Gamelan Orchestra 'Langen Suka', the Renaissance Players, the Sydney Chamber Choir, the Sydney University Musical Society, SBS Orchestra, Sydney Youth Orchestra, Sydney Conservatorium Choir, Sydney Philharmonia Choir. Regular weekly rehearsals leading to concerts, supervised by a tutor to improve and develop ensemble performance skills, self-discipline, leadership and administrative prowess. Instruction in section leading, intonation and tone production.

MUSC2619

Arts Music Ensemble 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 4 tutorial hours/semester plus rehearsals and performances. **Prerequisites:** MUSC2618 Arts Music Ensemble 1 **Assessment:** 1) Weekly tutorials (rehearsals in chosen group plus course tutorial); 2) Concert performance and administrative assistance; 3) A 3,000 word essay.

Advanced performance in an approved performance ensemble (where available), such as: the Sydney University Symphony Orchestra, the Gamelan 'Langen Suka', the Renaissance Players, the Sydney Chamber Choir, the Sydney University Musical Society, SBS Orchestra, Sydney Youth Orchestra, Sydney Con Choir, Sydney Philharmonia Choir. Regular weekly rehearsals leading to concerts, supervised by a tutor to improve and develop ensemble performance

skills, self-discipline, leadership and administrative prowess. Instruction in balance, section leading, intonation and tone production.

Composer Performer Workshop

The Composer Performer Workshop (CPW) provides both composers and performers with the opportunity to work together in the performance of new and experimental compositions. Student performers are encouraged to explore new instrumental techniques and combinations and to gain experience in performing the music of their contemporaries. Composers have the opportunity to try out ideas, compose for a variety of ensembles, direct and conduct their works and gain experience in working with performers. Moreover, composers gain experience in concert production and management. Performers are allocated to ensembles according to either pre-existing works by the composers or to ensembles for which new works will be composed. Under the supervision of staff composers and performers, student compositions are rehearsed, workshopped and, where appropriate, publicly performed at the assessment concerts at the conclusion of the semester. Performance students wishing to join CPW for their compulsory Chamber Music unit should refer also to the entry on Chamber Music in this handbook. **Assessment for Composers:** Professional approach in workshops to include presentation of clear scores and parts, assistance to performers, conducting rehearsals as necessary and supporting ideas with research when appropriate. Attendance at each workshop is compulsory. Each non-attendance other than those for which a medical certificate has been produced will result in the loss of 5 percentage points. (60%) CPW concert attendance, submission of program notes and 2 copies of each score to be played, and concert management duties such as stage managing and preparation of programs and publicity. (40%) **Assessment for Performers:** Professional approach in workshops to include presentation or assistance to composers of research pertinent to each player's instrument and an openness to experimentation with various performance techniques. Attendance at each workshop is compulsory. Non-attendance will result in the loss of 5 percentage points. (60%) Performance at the CPW concerts. (40%)

CMPN3000

Composer Performer Workshop 1

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Assessment:** For all students: professional approach in workshops (60%). For composers only: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works. For further information contact the Chair of Unit.

CMPN3001

Composer Performer Workshop 2

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** CMPN3000 Composer Performer Workshop 1 **Assessment:** For all students: professional approach in workshops (60%). For composers only: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works. For further information contact the Chair of Unit.

CMPN4000

Composer Performer Workshop 3

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** CMPN3001 Composer Performer Workshop 2 **Assessment:** For all students: professional approach in workshops (60%). For composers only: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works. For further information contact the Chair of Unit.

CMPN4001

Composer Performer Workshop 4

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** CMPN4000 Composer Performer Workshop 3 **Assessment:** For all students: professional approach in workshops (60%). For composers only: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works. For further information contact the Chair of Unit.

Conducting

PERF3000

Conducting 1

Credit points: 3 **Session:** Semester 1 **Classes:** 1 hr prac workshop/wk **Assessment:** Conducting/performance exam (50%), technical test (50%), 15min total duration

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

PERF3001

Conducting 2

Credit points: 3 **Session:** Semester 2 **Classes:** 1 hr prac workshop/wk **Prerequisites:** PERF3000 Conducting 1 **Assessment:** Rehearsal exam with the ensemble (50%), performance of two short works (50%), 30min total duration

Further development of conducting techniques with emphasis on communication of ideas and expressions through gesture. Score preparation. Discussion of rehearsal techniques and practical exercises with available ensembles. For further information contact Chair of Conducting Unit.

PERF4000

Conducting 3

Credit points: 3 **Session:** Semester 1 **Classes:** 1 hr prac workshop/wk **Prerequisites:** PERF3001 Conducting 2 **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration

Consolidation of stick and rehearsal techniques with emphasis on gesture and its expression in accordance with the score. Study of styles and interpretation of classical and romantic composers based on scores, recordings and the performance of works in class. For further information contact Chair of Conducting Unit.

PERF4001

Conducting 4

Credit points: 3 **Session:** Semester 2 **Classes:** 1 hr prac workshop/wk **Prerequisites:** PERF4000 Conducting 3 **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration

Expanding the repertoire through study of works by 19th and 20th century composers. Instructions in conducting opera, ballet and accompanying soloists. Developing skills of conducting and performing contemporary music. For further information contact Chair of Conducting Unit.

Creative Music Skills

PERF1005

Creative Music Skills

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 3 x 1hr lectures/sem, 1hr tut/wk **Assessment:** Weekly journal and 600 word report (65%), seminar participation (20%), seminar presentation (15%)

Note: This is an elective unit of study that may be used to fulfil the core performance requirements of undergraduate courses.

The process of reflection is essential to acquiring an individual critical practice that integrates experiential and conceptual learning in music. The aim of this unit is for students to develop a broader outlook at the beginning of their training as musicians by exploring innovative approaches in performance and communication using improvisation as a tool to understand creative and musical thinking. The following topics will be explored: awareness of performance/audience space, timing in performance, ensemble communication, projecting outwards to the audience as a speaker or performer, coping with stage fright, memory development, listening, response to sound, free and structured improvisation, improvisations that explore musical parameters of dynamics, duration, register, sound envelopes and timbre, and collaborative composition.

Early Keyboard Class

EMUS1661

Early Keyboard Class 1

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 13 one-hour group classes **Assumed knowledge:** It is assumed that students have sufficient keyboard skills to perform at least the easiest of J.S. Bach's Two-part Inventions. **Assessment:** One 10-minute exam at end of semester - performance of three short works, realisation of a figured bass sequence and tuning and a 1000 word written assignment on a topic related to the repertoire.

In this Unit of Study students will develop musical ideas and basic technical skills to play harpsichord repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of basso-continuo techniques, figured-bass realisation, improvisation and tuning.

EMUS1662

Early Keyboard Class 2

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 13 one-hour group classes **Prerequisites:** EMUS1661 Early Keyboard Class 1 **Assessment:** One 10-minute exam at end of semester - performance of three short works, composition and performance of a classical cadenza and a 1000-word written assignment on a topic related to the repertoire.

In this Unit of Study students will develop musical ideas and basic technical skills to play classical repertoire on the fortepiano in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of improvisation and cadenza writing.

EMUS2663**Early Keyboard Class 3**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 13 one-hour group classes **Prerequisites:** EMUS1662 Early Keyboard Class 2 **Assessment:** One 10-minute exam at end of semester - performance of three short works, realisation of a figured bass sequence and tuning and a 1000-word written assignment on a topic related to the repertoire.

In this Unit of Study students will further develop musical ideas and technical skills to play harpsichord repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of basso-continuo techniques, figured-bass realisation, improvisation and tuning.

EMUS2664**Early Keyboard Class 4**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 13 one-hour group classes **Prerequisites:** EMUS2663 Early Keyboard Class 3 **Assessment:** One 10-minute exam at end of semester - performance of three short works, composition and performance of a classical cadenza and a 1000-word written assignment on a topic related to the repertoire.

In this Unit of Study students will develop musical ideas and basic technical skills to play classical repertoire on the fortepiano in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of improvisation and cadenza writing.

Elective Performance Study**ACCP3601****Elective Performance Study 1**

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons, group/masterclasses and/or performance workshops/wk **Prerequisites:** Principal Study 4 in major study area. Departmental permission is required to enrol in this unit of study. **Assessment:** Completion of performance project. 100% *Note: Department permission required for enrolment. Note: Preference will usually be given to B.Mus students whose Principal Study area is non-orchestral instrument.*

This unit of study provides an opportunity for students enrolled in Sydney Conservatorium of Music undergraduate programs to undertake a second principal study area. Students must submit a project proposal and complete an audition and/or interview at least 4 weeks before the start of the semester in which the Elective Performance Study is proposed to be undertaken. Entry is subject to approval from the relevant Chairs of Units and the Dean/Head of School.

ACCP3602**Elective Performance Study 2**

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 6-14 one hour lessons, group/masterclasses and/or performance workshops/wk **Prerequisites:** ACCP3601 Elective Performance Study 1, Principal Study 5 in major study area. Departmental permission is required to enrol in this unit of study **Assessment:** Completion of performance project. 100% *Note: Department permission required for enrolment.*

This unit of study provides an opportunity for students enrolled in Sydney Conservatorium of Music undergraduate programs to undertake a second principal study area. Students must submit a project proposal and complete an audition and/or interview at least 4 weeks before the start of the semester in which the Elective Performance Study is proposed to be undertaken. Entry is subject to approval from the relevant Chairs of Units and Dean/Head of School.

Historical Performance Practice**MCGY2631****Historical Performance Practice**

Credit points: 6 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1 **Classes:** 2 x 2hr workshops **Assumed knowledge:** It is recommended that participants will have completed MCGY2611 Music from the Middle Ages to the Baroque. **Assessment:** Research projects including a group performance (40%); Written report (30%); participation & progress (20%)

Note: This unit of study cannot be taken by students who have completed ORGN1002 Early Music Seminar 1 or ORGN1003 Early Music Seminar 2 except with permission of the coordinator.

Lectures, workshop activities, and group projects develop understanding and skills in historically informed interpretation and performance of music. Selected performance practice problems in a range of musical repertoire from the medieval to baroque periods will be studied, with content emphasizing the performance issues of baroque music. This unit of study will be of interest to students who specialise in early music, who perform early music on modern instruments, or who simply want to extend their general musical knowledge and experience, irrespective of their principal study.

Jazz Improvisation**JAZZ1006****Jazz Improvisation 1**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr tut/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE FOR JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ1007**Jazz Improvisation 2**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ1006 Jazz Improvisation 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ2006**Jazz Improvisation 3**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ1007 Jazz Improvisation 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ2007

Jazz Improvisation 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ2006 Jazz Improvisation 3
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ3006

Jazz Improvisation 5

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 2hr tut/wk **Prerequisites:** JAZZ2007 Jazz Improvisation 4
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ3007

Jazz Improvisation 6

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ3006 Jazz Improvisation 5
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ4006

Jazz Improvisation 7

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 2hr tut/wk **Prerequisites:** JAZZ3007 Jazz Improvisation 6
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ4007

Jazz Improvisation 8

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ4006 Jazz Improvisation 7
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE FOR JAZZ MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

Jazz Piano

JAZZ1025

Jazz Piano 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 1hr tut/wk **Assessment:** 15min technical exam (100%)

Note: This course is only available to non-Jazz majors.

This class is available to all Conservatorium students as a free choice. The course will focus on basic keyboard technique as well as jazz chord progressions and voicings in small classes with students of like abilities. Students are assessed on their rate of progress by demonstrating successful completion of pieces and exercises. At the end of year examinations, students are required to demonstrate scales, chords, voicings, bass lines and comping.

JAZZ1026

Jazz Piano 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 1hr tut/wk **Prerequisites:** JAZZ1025 Jazz Piano 1 **Assessment:** 15min technical exam (100%)

Note: This course is only available to non-Jazz majors.

Consolidation and development of concepts and skills introduced in Jazz Piano 1.

JAZZ2022

Jazz Piano 3

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 1hr tut/wk **Prerequisites:** JAZZ1026 Jazz Piano 2 or JAZZ1612 Jazz Ensemble 2 **Assessment:** 15 min technical exam (100%)

Consolidation and further development of concepts and skills introduced in Jazz Piano 2.

JAZZ2023

Jazz Piano 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 1hr tut/wk **Prerequisites:** JAZZ2022 Jazz Piano 3 **Assessment:** 15 min technical exam (100%)

Consolidation and further development of concepts and skills introduced in Jazz Piano 3.

Jazz Vocal Workshop

JAZZ2030

Jazz Vocal Workshop 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 2hr tut/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%)

In this unit students are trained in the skills of part-singing in the Jazz style. Students will learn musical interpretation of material including Jazz standards. Sight-reading, intonation, ear training, breath control, improvisation, posture and tone are expected to be learnt to a practical performance.

JAZZ2031

Jazz Vocal Workshop 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ2030 Jazz Vocal Workshop 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%)

Consolidation and development of content introduced in Jazz Vocal Workshop 1.

Organ Resources Class

Organ Resources is an obligatory series of units for all students enrolled in Principal Study Organ (Major) and (Minor), designed to supplement the practical aspects of organists' training. Topics to be studied include organ-building and maintenance, tuning and temperament, performance practice (especially registration and ornamentation), continuo-playing and accompaniment techniques, improvisation and extemporisation. For further information contact P. Swanton (Organ Studies)

ORGN1008

Organ Resources 1

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

The unit will focus on the development of essential practical skills for organists.

ORGN1009

Organ Resources 2

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN1008 Organ Resources 1 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

Consolidation of concepts and skills introduced in Organ Resources 1.

ORGN2008

Organ Resources 3

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN1009 Organ Resources 2 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

The unit will focus on the development of essential practical skills for organists.

ORGN2009

Organ Resources 4

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN2008 Organ Resources 3 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

Consolidation of concepts and skills introduced in Organ Resources 3.

ORGN3008

Organ Resources 5

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN2009 Organ Resources 4 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

The unit will focus on the development of essential practical skills for organists.

ORGN3003

Organ Resources 6

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN3008 Organ Resources 5 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

Consolidation of concepts and skills introduced in Organ Resources 5.

ORGN4009

Organ Resources 7

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN3003 Organ Resources 6 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

The unit will focus on the development of essential practical skills for organists.

ORGN4010

Organ Resources 8

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN4009 Organ Resources 7 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

Consolidation of concepts and skills introduced in Organ Resources 7.

Recital Preparation

ACCP3611

Recital Preparation 1

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 8 hrs per semester **Assessment:** 100% assessment by Ensemble Studies Unit staff based on attendance, participation, performance and preparation

Note: Department permission required for enrolment. Note: This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.

The purpose of recital preparation units of study is to develop the range of skills that musicians must possess to prepare them to be professional performers particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Through recital repertoire chosen by the student and the principal study teacher at the beginning of the semester, students will learn practical application of elements of recital preparation and performance including appropriate recital structure, issues in collaborative performance, strategies for improvement of accuracy of rhythmic and intonation control, ethics and professional conduct of a musician. Students must abide by the recital preparation attendance and rehearsal policy of the Ensemble Studies Unit. The objectives of this Unit of Study are to develop: the ability to concentrate and perform with commitment; teamwork; the ability to work effectively with another musician. Assessment is based on all aspects of participation in the preparation sessions. Assessment criteria include: level of preparation, actual performance in the sessions, commitment, concentration, ability and teamwork. For further information contact the relevant Chair of the Ensemble Studies Unit.

ACCP3612**Recital Preparation 2**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 8 hrs per semester **Assessment:** 100% assessment by Ensemble Studies Unit staff based on attendance, participation, performance and preparation

Note: Department permission required for enrolment. Note: This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.

The purpose of recital preparation units of study is to develop the range of skills that musicians must possess to prepare them to be professional performers, particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Through recital repertoire chosen by the student and principle study teacher at the beginning of the semester, students will learn practical application of elements of recital preparation and performance including appropriate recital structure, issues in collaborative performance, strategies for improvement of accuracy of rhythmic and intonation control, ethics and professional conduct of a musician. Students must abide by the recital preparation attendance and rehearsal policy of the Ensemble Studies Unit. The objectives of this Unit of Study are to develop: the ability to concentrate and perform with commitment; teamwork; the ability to work effectively with another musician. Assessment is based on all aspects of participation in the preparation sessions. Assessment criteria include: level of preparation, actual performance in the sessions, commitment, concentration, ability and teamwork. For further information contact the Chair of the Ensemble Studies Unit.

ACCP3613**Recital Preparation 3**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 8 hrs per semester **Assessment:** 100% assessment by Ensemble Studies Unit staff based on attendance, participation, performance and preparation

Note: Department permission required for enrolment. Note: This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.

The purpose of recital preparation units of study is to develop the range of skills that musicians must possess to prepare them to be professional performers, particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Through recital repertoire chosen by the student and principle study teacher at the beginning of the semester, students will learn practical application of elements of recital preparation and performance including appropriate recital structure, issues in collaborative performance, strategies for improvement of accuracy of rhythmic and intonation control, ethics and professional conduct of a musician. Students must abide by the recital preparation attendance and rehearsal policy of the Ensemble Studies Unit. The objectives of this Unit of Study are to develop: the ability to concentrate and perform with commitment; teamwork; the ability to work effectively with another musician. Assessment is based on all aspects of participation in the preparation sessions. Assessment criteria include: level of preparation, actual performance in the sessions, commitment, concentration, ability and teamwork. For further information contact the Chair of the Ensemble Studies Unit.

Strings Performance Class

The Strings Performance Class provides an opportunity for students to perform works-in-progress and receive constructive comments from teachers and their peers in the Strings unit. Students will develop analytical, diagnostic and problem solving skills and improve their own

practice and rehearsal skills. The Strings Performance Class aims to develop a comprehensive understanding of the relationship between technical and interpretative decisions. Visiting artists are invited from time to time to give presentations or masterclasses and students are encouraged to explore a variety of repertoire including orchestral audition repertoire. While performances of works-in-progress are not assessed, students will be expected to submit a recording of studied repertoire or etudes as specified by the lecturer including a brief analytical essay (max 1500 words) discussing relevant performance development issues such as practice techniques, technical analysis of works or problem-constellations, choice of fingerings/bowings and their interpretative implications, comparative analysis of editions of selected works, stylistic requirements and appropriate means of interpretative realisation, etc. For further information contact A/Prof G. Richter.

STRG1015**Strings Performance Class 1**

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG1016**Strings Performance Class 2**

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG1015 Strings Performance Class 1 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG2014**Strings Performance Class 3**

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG1016 Strings Performance Class 2 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially

invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG2015

Strings Performance Class 4

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG2014 Strings Performance Class 3 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG3018

Strings Performance Class 5

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG2015 Strings Performance Class 4 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG3019

Strings Performance Class 6

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG3018 Strings Performance Class 5 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG4016

Strings Performance Class 7

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG3019 Strings Performance Class 6 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG4017

Strings Performance Class 8

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG4016 Strings Performance Class 7 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

Vocal Performance Units

German & Italian Diction for Singers

VSAO1008

Italian Diction for Singers 1

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2hr class/wk **Assessment:** Continuous during semester (20%), oral and written exam (50%), recital (30%).

The aim of this series of units is to concentrate on language specific to the needs of singers; with a focus on the pronunciation and diction, including the International Phonetic Alphabet (IPA). Throughout the course, knowledge and skills are cumulative, and material taught is determined by the specific needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo (Vocal Studies & Opera)

VSAO1009

German Diction for Singers 1

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2hr class/wk **Assessment:** Continuous during semester (20%), oral and written exam (50%), recital (30%).

The aim of this series of units is to concentrate on language specific to the needs of singers; with a focus on the pronunciation and diction, including the International Phonetic Alphabet (IPA). Throughout the course, knowledge and skills are cumulative, and material taught is determined by the specific needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo (Vocal Studies & Opera)

VSAO2028

Italian Diction for Singers 2

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2hr class/wk **Prerequisites:** VSAO1009 German Diction for Singers 1 and VSAO1008 Italian Diction for Singers 1 **Assessment:** Continuous assessment (20%), oral and written examination (40%), recital (40%).

The aim of this series of units is to concentrate on language specific to the needs of singers; with a focus on the pronunciation and diction, including the International Phonetic Alphabet (IPA). Throughout the course, knowledge and skills are cumulative, and material taught is determined by the specific needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo (Vocal Studies & Opera).

VSAO2029

German Diction for Singers 2

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2hr class/wk **Prerequisites:** VSAO1008 Italian Diction for Singers 1 and VSAO1009 German Diction for Singers 1 **Assessment:** Continuous assessment (20%), oral and written examination (40%), recital (40%).

The aim of this series of units is to concentrate on language specific to the needs of singers; with a focus on the pronunciation and diction, including the International Phonetic Alphabet (IPA). Throughout the course, knowledge and skills are cumulative, and material taught is determined by the specific needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo (Vocal Studies & Opera).

Diction for Performance

VSAO3645

Diction for Performance 1

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2 hours/week **Prerequisites:** VSAO2028 Italian Diction for Singers 2 and VSAO2029 German Diction for Singers 2 **Assessment:** Students are required to pass all assessment tasks. Continuous assessment (20%), examination (30%), recital (50%). At the end of semester, students will perform to demonstrate their ability to assimilate all knowledge accumulated through the course, to understand the literary text with emphasis on pronunciation and interpretation.

The aim of this series of units is to concentrate on the specialist language needs of singers, including the IPA, and with the objective of students achieving a professional command of diction in French, German and Italian. The focus in these units is producing performance in song repertoire that results from the appreciation of the text-music relationship. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO3646

Diction for Performance 2

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2 hours/week **Prerequisites:** VSAO3645 Diction for Performance 1 **Assessment:** Students are required to pass all assessment tasks. Continuous assessment (20%), examination (30%), recital (50%). At the end of semester, students will perform. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the semester, and to understand the literary text with an emphasis on pronunciation and interpretation.

The aim of this series of units is to concentrate on the specialist language needs of singers, including the IPA, and with the objective of students achieving a professional command of diction in French, German and Italian. The focus in these units is producing performance in song repertoire that results from the appreciation of the text-music relationship. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO4647

Diction for Performance 3

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2 hours/week **Prerequisites:** VSAO3646 Diction for Performance 2 **Assessment:** Students are required to pass all assessment tasks. Continuous assessment (20%), examination (20%), recital (60%). At the end of the semester, students will perform. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the course, and to understand the literary text with an emphasis on pronunciation and interpretation.

The aim of this series of units is to concentrate on the specialist language needs of singers, including the IPA, and with the objective of students achieving a professional command of diction in French, German and Italian. The focus in these units is producing performance in song repertoire that results from the appreciation of the text-music relationship. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO4648

Diction for Performance 4

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2 hours/week **Prerequisites:** VSAO4647 Diction for Performance 3 **Assessment:** Students are required to pass all assessment tasks. Continuous assessment (20%), examination (20%), recital (60%). At the end of semester, students will perform. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the course, and to understand the literary text with an emphasis on pronunciation and interpretation.

The aim of this series of units is to concentrate on the specialist language needs of singers, including the IPA, and with the objective of students achieving a professional command of diction in French, German and Italian. The focus in these units is producing performance in song repertoire that results from the appreciation of the text-music relationship. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

Movement and Production

VSAO1631

Movement and Production 1

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 7 hours of classes per week (in production, acting, dance, movement & stagecraft) **Assessment:** Progressive assessment based on class/workshop activities and performance (100%).

This unit introduces students to the processes involved in bringing a scene to dramatic life, through practical workshops, seminars, demonstrations and visits to performances and rehearsals. As these subjects are production based units, students must understand that as performances/ special programmes approach, additional hours may be involved. For further information contact the Chair (Vocal Studies and Opera).

VSAO1632

Movement and Production 2

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 7 hours of classes per week (in production, acting, dance, movement & stagecraft). **Prerequisites:** VSAO1631 Movement & Production 1 **Assessment:** Progressive assessment based on class/workshop activities and performance (100%)

This unit introduces students to the processes involved in bringing a scene to dramatic life, through practical workshops, seminars, demonstrations and visits to performances and rehearsals. As these subjects are production based units, students must understand that as performances / special programmes approach, additional hours may be involved. For further information contact the Chair (Vocal Studies and Opera).

VSAO2633**Movement and Production 3**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 7 hours of classes per week (in production, acting, dance, movement & stagecraft) **Prerequisites:** VSAO1632 Movement & Production 2 **Assessment:** Progressive assessment based on class/workshop activities and performance (100%)

This unit introduces students to the processes involved in bringing a scene to dramatic life, through practical workshops, seminars, demonstrations and visits to performances and rehearsals. As these subjects are production based units, students must understand that as performances/ special programmes approach, additional hours may be involved. For further information contact the Chair (Vocal Studies and Opera).

VSAO2634**Movement and Production 4**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 7 hours of classes per week (in production, acting, dance, movement & stagecraft). **Prerequisites:** VSAO2633 Movement & Production 3 **Assessment:** Progressive assessment based on class/workshop activities and performance (100%).

This unit introduces students to the processes involved in bringing a scene to dramatic life through practical workshops, seminars, demonstration and visits to performances and rehearsals. As these subjects are performance-based units, students must understand that as performance/special programmes approach, additional hours may be involved. For additional information contact the Chair (Vocal Studies and Opera).

VSAO3635**Movement and Production 5**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 7 hours of classes per week (in production, acting, dance, movement & stagecraft). **Prerequisites:** VSAO2634 Movement & Production 4 **Assessment:** Progressive assessment based on class/workshop activities and performance (100%).

This unit introduces students to the processes involved in bringing a scene to dramatic life through practical workshops, seminars, demonstration and visits to performances and rehearsals. As these subjects are performance-based units, students must understand that as performance/special programmes approach, additional hours may be involved. For additional information contact the Chair (Vocal Studies and Opera).

VSAO3636**Movement and Production 6**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 7 hours of classes per week (in production, acting, dance, movement & stagecraft). **Prerequisites:** VSAO3635 Movement & Production 5 **Assessment:** Progressive assessment based on class/workshop activities and performance (100%).

This unit introduces students to the processes involved in bringing a scene to dramatic life through practical workshops, seminars, demonstration and visits to performances and rehearsals. As these subjects are performance based units, students must understand that as performance/special programmes approach, additional hours may be involved. For additional information contact the Chair (Vocal Studies and Opera).

Opera Diction**VSAO1621****Opera Diction 1**

Credit points: 6 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 6 hours/week **Assessment:** Students are required to pass all assessment tasks: Continuous assessment 20%; examination 50%; recital 30%. Students will perform a recitative and aria demonstrating the ability to understand the literary text with an emphasis on an accurate and fluent pronunciation of the specific language.

The aim of this series of units of study is to concentrate on the language specific to the needs of singers in standard classical operatic

repertoire. The rules of pronunciation and diction, including the IPA, and basic grammar such as syntax as aids to comprehension, translation, poetic appreciation and exploration of the word-music relationship will be covered. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For more information contact Nicole Dorigo (Vocal Studies and Opera).

VSAO1622**Opera Diction 2**

Credit points: 6 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 6 hours/week **Prerequisites:** VSAO1621 Opera Diction 1 **Assessment:** Students are required to pass all assessment tasks: Continuous assessment 20%; examination 50%; recital 30%. Students will perform a recitative and aria demonstrating the ability to understand the literary text with an emphasis on an accurate and fluent pronunciation of the specific language.

The aim of this series of units of study is to concentrate on the language specific to the needs of singers in standard classical operatic repertoire. The rules of pronunciation and diction, including the IPA, and basic grammar such as syntax as aids to comprehension, translation, poetic appreciation and exploration of the word-music relationship will be covered. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For more information contact Nicole Dorigo (Vocal Studies and Opera).

VSAO2623**Opera Diction 3**

Credit points: 6 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 6 hours/week **Prerequisites:** VSAO1622 Opera Diction 2 **Assessment:** Students are required to pass all assessment tasks: Continuous assessment 20%; examination 40%; recital 40%. At the end of the semester, students will perform a recitative and aria or ensemble. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the course, and to understand the literary text with an emphasis on pronunciation and interpretation.

The aim of this series of units of study is to concentrate on language specific to the needs of singers in standard classical operatic repertoire. The rules of pronunciation and diction, including the IPA, and basic grammar such as syntax as aids to comprehension, translation, poetic appreciation and exploration of the word-music relationship will be covered. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo, (Vocal Studies and Opera).

VSAO2624**Opera Diction 4**

Credit points: 6 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 6 hours/week **Prerequisites:** VSAO2623 Opera Diction 3 **Assessment:** Students are required to pass all assessment tasks: Continuous assessment 20%; examination 40%; recital 40%. At the end of the semester, students will perform a recitative and aria or ensemble. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the course, and to understand the literary text with an emphasis on pronunciation and interpretation.

The aim of this series of units of study is to concentrate on the language specific to the needs of singers in standard classical operatic repertoire. The rules of pronunciation and diction, including the IPA, and basic grammar as syntax as aids to comprehension, translation, poetic appreciation and exploration of the word-music relationship will be covered. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo, (Vocal Studies and Opera).

VSAO3625

Opera Diction 5

Credit points: 6 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 6 hours/week **Prerequisites:** VSAO2624 Opera Diction 4 **Assessment:** Students are required to pass all assessment tasks. Seminar participation (20%), seminar presentation (20%), recital (60%): Students will perform a recitative and aria/ensemble. They will demonstrate their ability to assimilate all knowledge accumulated through the course, to understand the literary text with emphasis on pronunciation and interpretation.

The aim of this series of units of study is to concentrate on the language specific to the needs of singers in standard classical operatic repertoire. The rules of pronunciation and diction, including the IPA, and basic grammar as syntax as aids to comprehension, translation, poetic appreciation and exploration of the word-music relationship will be covered. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO3626

Opera Diction 6

Credit points: 6 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 6 hours/week **Prerequisites:** VSAO3625 Opera Diction 5 **Assessment:** Students are required to pass all assessment tasks. Seminar participation (20%), seminar presentation (20%), recital (60%): Students will perform a recitative and aria/ensemble. They will demonstrate their ability to assimilate all knowledge accumulated through the course, to understand the literary text with emphasis on pronunciation and interpretation.

The aim of this series of units of study is to concentrate on language specific to the needs of singers in standard classical operatic repertoire. The rules of pronunciation and diction, including the IPA, and basic grammar as syntax as aids to comprehension, translation, poetic appreciation and exploration of the word-music relationship will be covered. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

Opera Repertoire

Students will explore the style and operatic traditions of repertoire from Monteverdi to the major works of the twentieth century. Individual and ensemble coaching sessions will assist students to learn specific roles. Lectures will focus on topics including: recitative, baroque ornamentation and stylistic embellishments appropriate for da capo arias; traditions in Donizetti and Rossini and appropriate cadenzas, and the use of portamento. Emphasis is placed on an awareness of text and correct pronunciation as well as the musical and dramatic interplay of characters.

VSAO1016

Opera Repertoire 1

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr coaching/wk; plus ensemble workshops and rehearsals **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing and language and interpretation will be developed and expanded. Appropriate characterisation will also be introduced and encouraged. For more information contact the Chair of Unit.

VSAO2014

Opera Repertoire 2

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals **Prerequisites:** VSAO1016 Opera Repertoire 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing and language and interpretation will be developed and expanded. Appropriate characterisation will also be introduced and encouraged. For more information contact the Chair of Unit.

VSAO2015

Opera Repertoire 3

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals **Prerequisites:** VSAO2014 Opera Repertoire 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing and language and interpretation will be developed and expanded. Appropriate characterisation will also be introduced and encouraged. For more information contact the Chair of Unit.

VSAO3012

Opera Repertoire 4

Credit points: 3 **Teacher/Coordinator:** Sharon Kimmorley **Session:** Semester 1, Semester 2 **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals **Prerequisites:** VSAO2015 Opera Repertoire 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing and language and interpretation will be developed and expanded. Appropriate characterisation will also be introduced and encouraged. For more information contact the Chair of Unit.

VSAO3313

Opera Repertoire 5

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1 hour coaching per week **Prerequisites:** VSAO3012 Opera Repertoire 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during coaching, rehearsals and performance.

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing, language and interpretation will be developed and expanded. Appropriate characterization will also be introduced and encouraged. For further information contact the Chair (Vocal Studies and Opera).

VSAO3314

Opera Repertoire 6

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1 hour coaching per week **Prerequisites:** VSAO3313 Opera Repertoire 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during coaching, rehearsals and performance.

This series of units covers the study of operatic repertoire. Aspects of musical detail phrasing, language and interpretation will be developed and expanded. Appropriate characterization will also be introduced and encouraged. For more information contact the Chair of Unit (Vocal Studies & Opera).

Opera Voice

VSAO1014

Opera Voice 1

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson or equivalent, and one concert practice/wk. **Corequisites:** VSAO1041 Opera Italian 1, VSAO1045 Opera German 1 and VSAO1043 Opera French 1 **Assessment:** Two performance workshops. Teacher grade 100%.

The aim of this series of units is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair (Vocal Studies and Opera).

VSAO1015**Opera Voice 2**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson or equivalent, and two concert practice performances. **Prerequisites:** VSAO1014 Opera Voice 1 **Assessment:** Jury Exam. Two contrasting operatic arias, in the original language. Panel - Unit members 50%, Teacher grade 50%. Two Performance Workshop performances.

The aim of this series of units is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair (Vocal Studies and Opera).

VSAO2012**Opera Voice 3**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson and two concert practices/wk. **Prerequisites:** VSAO1015 Opera Voice 2 **Assessment:** Teacher grade 100%. Two Performance Workshop performances.

The aim of this series of units is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair (Vocal Studies and Opera).

VSAO2013**Opera Voice 4**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson and two concert practices/wk. **Prerequisites:** VSAO2012 Opera Voice 3 **Assessment:** Jury exam of three contrasting arias, in the original language. Panel - Unit members 80%, Teacher grade 20%. Two performance workshop performances.

The aim of this series of units is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair (Vocal Studies and Opera).

VSAO3010**Opera Voice 5**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson and two concert practices/wk. **Prerequisites:** VSAO2013 Opera Voice 4 **Assessment:** Teacher grade 100%. Two Performance Workshop performances.

Note: Department permission required for enrolment in the following sessions: Semester 2.

The aim of this series of units is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair (Vocal Studies and Opera).

VSAO3011**Opera Voice 6**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson and two concert practices/wk. **Prerequisites:** VSAO3010 Opera Voice 5 **Assessment:** 20-25 minute recital with substantial operatic content. Two performance Workshop performances. Panel-Unit members 80%, Teacher grade 20%.

The aim of this series of units is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair (Vocal Studies and Opera).

Vocal Performance Class

This free choice unit, is open to all singers, is designed to facilitate performance experience and learning. In this class essential ingredients of good performance practice are identified, discussed and applied. By analysing the various elements in performance, Vocal Performance Class gives students the opportunity to focus on specific issues in their own performance and address any issues through performance experience. Areas to be covered include: breathing and posture; stress and performance anxiety; communicating text; presentation and programming for specific audiences. Students will

be required to perform at least 3 times per semester. For further information contact the Chair (Vocal Studies).

VSAO1017**Vocal Performance Class 1**

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr tutorial/wk **Assessment:** 3 performances per semester; class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO1018**Vocal Performance Class 2**

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr tutorial/wk **Prerequisites:** VSAO1017 Vocal Performance Class 1 **Assessment:** 3 performances per semester; class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO2037**Vocal Performance Class 3**

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO1018 Vocal Performance Class 2 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO2038**Vocal Performance Class 4**

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO2037 Vocal Performance Class 3 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO3037**Vocal Performance Class 5**

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO2038 Vocal Performance Class 4 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO3038**Vocal Performance Class 6**

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO3037 Vocal

6. Units of Study for post-2008 Undergraduate Degrees

Performance Class 5 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO4037

Vocal Performance Class 7

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2 hr tutorial/wk **Prerequisites:** VSAO3038 Vocal Performance Class 6 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO4038

Vocal Performance Class 8

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO4037 Vocal Performance Class 7 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

Woodwind Class

WIND2018

Woodwind Class 1

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Assessment:** Masterclass performances, class participation (100%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND2019

Woodwind Class 2

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND2018 Woodwind Class 1 **Assessment:** Masterclass performances, class participation (100%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND3020

Woodwind Class 3

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND2019 Woodwind Class 2 **Assessment:** Preparation of class material, masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND3021

Woodwind Class 4

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND3020 Woodwind Class 3 **Assessment:** Preparation of class material, masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND3036

Woodwind Class 5

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND3021 Woodwind Class 4 **Assessment:** Preparation of class material, masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND3037

Woodwind Class 6

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND3036 Woodwind Class 5 **Assessment:** Masterclass performances, class participation (100%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

* See also Principal Study and Ensemble Units

7. Resolutions for post-2008 Undergraduate Degrees

Senate Resolutions

Bachelor of Music

1. Specialisations

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

- 1.1.1 Performance
- 1.1.2 Composition
- 1.1.3 Music Education
- 1.1.4 Musicology

2. Requirements for the pass degree

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

- 2.1.1 complete successfully units of study giving credit for a total of 192 credit points; and
- 2.1.2 satisfy the requirement of all other relevant By-laws, Rules and Resolutions of the University.

3. Requirements for the honours degree

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

Bachelor of Music Studies

1. Requirements for the pass degree

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

- 1.1.1 complete successfully units of study giving credit for a total of 144 credit points; and
- 1.1.2 satisfy the requirement of all other relevant By-laws, Rules and Resolutions of the University.

2. Specialisations

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

3. Requirements for the honours degree

3.1 To qualify for the award of the honours degree a student must complete the honours requirements published in the Faculty Resolutions relating to the course.

Please note that Senate Resolutions governing the Bachelor of Music Studies (Honours) are contained in the Bachelor of Music Studies Senate Resolutions above.

Diploma of Music

1. Requirements for the Diploma of Music

1.1 To qualify for the award of the Diploma of Music a student must:

- 1.1.1 complete successfully units of study giving credit for a total of 96 credit points; and
- 1.1.2 satisfy the requirements of all other relevant By-laws, Rules and Resolutions of the University.

2. Specialisations, streams or majors

2.1 The Diploma of Music is not awarded with specialisations, streams or majors.

Advanced Diploma of Opera

1. Requirements for the Advanced Diploma of Opera

1.1 To qualify for the award of the Advanced Diploma of Opera a student must:

- 1.1.1 satisfy audition and interview requirements as determined by the Sydney Conservatorium of Music; and
- 1.1.2 complete successfully units of study giving credit for a total of 144 credit points; and
- 1.1.3 satisfy the requirements of all other relevant By-Laws, Rules and Resolutions of the University.

Bachelor of Music Studies/Bachelor of Arts

1. Requirements for the pass degree

1.1 To qualify for the award of the pass degrees candidates must:

- 1.1.1 complete successfully units of study giving credit for a total of 240 credit points; and
- 1.1.2 satisfy the requirements of all other relevant By-laws, Rules and Resolutions of the University.

2. Requirements for the honours degree

2.1 To qualify for the award of the honours degree in either or both courses students must complete the honours requirements published in the Faculty Resolutions relating to the relevant course.

Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery

1. Requirements for the pass degree

1.1 To qualify for the award of the pass degree a student must:

- 1.1.1 complete successfully units of study giving credit for a total of 336 credit points; and
- 1.1.2 maintain a credit average in the Bachelor of Music Studies;
- 1.1.3 complete the relevant three zero credit point units of study;
- 1.1.4 complete 18 junior credit points in designated Science units of study; and
- 1.1.5 satisfy the requirements of all other relevant By-laws, Rules and Resolutions of the University.

2. Specialisations

2.1 The degree of Bachelor of Music Studies / Bachelor of Medicine and Bachelor of Surgery is not awarded with particular specialisations.

3. Requirements for the honours degree

3.1 To qualify for the award of the Honours degree in either or both courses a student must complete the honours requirements published in the Faculty Resolutions relating to the course.

Faculty Resolutions

Bachelor of Music

Course rules

1. Admission

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

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

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

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

1.1.3.3 BMus (Music Education). Applicants are required to attend an interview for Music Education and to undertake a further audition and/or interview according to their chosen



Principal Study in instrument/voice, composition or musicology.

- 1.1.3.3.1 For Bachelor of Music (Music Education) students wishing to take Principal Study in an instrument or voice: Applicants are required to undertake a practical audition in the nominated instrument or voice according to requirements laid down by the Undergraduate Studies Committee.
- 1.1.3.3.2 For Bachelor of Music (Music Education) students wishing to take study in Composition: Applicants are required to submit at least three compositions in different performance media and to attend an interview.
- 1.1.3.3.3 For Bachelor of Music (Music Education) students wishing to take study in Musicology: Applicants are required to present an example of recent written work and to attend an interview.
- 1.1.3.4 BMus (Musicology). Applicants are required to present an example of recent written work and to attend an interview.

1.2 Mature age students

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

2. Units of study

- 2.1 The units of study which may be taken for the degree are set out in the table of units of study— undergraduate, published annually in the Sydney Conservatorium of Music Handbook.
- 2.2 Students may take other units of study within the University of Sydney with the permission of the Head of School up to a maximum credit point value of 28 credit points.
- 2.3 Full-time students take units of study with a total credit point value of 24 credit points per semester for 8 semesters.
- 2.4 Prerequisites and corequisites for units of study are set out in the table of units of study – undergraduate in the Sydney Conservatorium of Music Handbook.

3. Requirements for the pass degree

- 3.1 The degree of Bachelor of Music shall be awarded in two grades, namely the pass degree and the honours degree.
- 3.2 Students in the Bachelor of Music degree specialise in one of four areas: Performance, Composition, Musicology, Music Education.
- 3.3 Students specialising in Performance, Composition, and Musicology take 8 semesters of a Principal Study.
- 3.4 Students specialising in Music Education take a minimum of 4 semesters of a Principal Study in Composition, Musicology or Performance.
- 3.5 Principal Study may be taken in Composition (instrumental/vocal or electroacoustic), Musicology or in the Performance majors of French Horn, Trombone, Trumpet, Tuba, Baroque Flute, Early Music Performance, Harpsichord, Lute, Recorder, Viola da Gamba, Jazz Performance (Bass, Brass, Drums, Guitar, Piano, Vibraphone, Woodwind), Accompaniment, Organ, Piano, Percussion, Double Bass, Guitar, Harp, Viola, Violin, Violoncello, Bassoon, Clarinet, Flute, Oboe, Saxophone or Voice (classical), and such other instruments as may be approved by the Undergraduate Studies Committee.
- 3.6 To qualify for the pass degree in each specialisation, candidates must complete courses to the value of 192 credit points which include:
- 3.6.1 core requirements, and
- 3.6.2 other subjects of the student's choice, and
- 3.6.3 the requirements for their specialisation, including a Principal Study, as laid down by the Undergraduate Studies Committee and set out in Tables 1 – 4 below.

3.6.3.1 Table 1 BMus (Performance)

Students in the Bachelor of Music (Performance) take units of study according to Table 1 below.

3.6.3.2 Table 2 BMus (Composition)

Students in the Bachelor of Music (Composition) take units of study according to Table 2 below.

3.6.3.3 Table 3 BMus (Musicology)

Students in the Bachelor of Music (Musicology) take units of study according to Table 3 below.

3.6.3.4 Table 4 BMus (MusEd)

Students in the Bachelor of Music (Music Education) take units of study according to Table 4 below.

4. Requirements for the honours degree

4.1 The grade of honours and the honours mark are determined by performance in the honours course according to the following:

- 4.1.1 Honours Class I HWAM 80 – 100
- 4.1.2 Honours Class II (Division 1) HWAM 75 – 79
- 4.1.3 Honours Class II (Division 2) HWAM 70 – 74
- 4.1.4 Honours Class III HWAM 65 – 69

4.2 HWAM means the honours weighted average mark calculated by the Faculty from results in all 3000 and 4000 level units of study attempted for the degree, with a weight of 3 and 4 for the respective levels. Honours-specific units of study are given double weighting in this calculation:

Calculation of HWAM	
(HWAM =)	$\frac{\sum M \times C \times L}{\sum C \times L}$
where C = credit value of unit; L = level or weighting of unit; M = mark gained in unit	

4.2.1 A student whose final HWAM result is below 65 but who otherwise satisfies the requirements for the pass degree will be given full credit for all successfully completed honours units of study and will be eligible to graduate with the pass degree.

4.3 Eligibility for admission to honours

To be eligible for admission to honours candidates will normally have achieved the requirements as set out below.

- 4.3.1 BMus (Performance): Candidates should have achieved a Distinction in Principal Study 4 and 6 and achieved a Credit average in years two and three of their program and have successfully completed 144 credit points of study including the prerequisites for Principal Study 7 (Honours) as set out in the Sydney Conservatorium of Music Handbook;
- 4.3.2 BMus (Composition): Candidates should have achieved a Distinction in Principal Study Composition 4 and achieved a Credit average in all other units in the second year of their program and have successfully completed the prerequisites for Composition 5 (Honours) as set out in the Sydney Conservatorium of Music Handbook;
- 4.3.3 BMus (Music Education): Candidates should have achieved a minimum of a Distinction average in Music Education and Education units of study, a Credit average for units of study in the second year of their program and have demonstrated a proven capacity to write extended essays of quality;
- 4.3.4 BMus (Musicology): Candidates should have achieved a Distinction in Musicology 3 and 4 and a Credit average in all other units of study in the second year of their program.
- 4.4 Restriction on number of honours candidates in BMus (Music Education) The number of honours students in any one year group in the BMus (Music Education) will not normally exceed 25 per cent of the total numbers of that year group.

4.5 Requirements for Honours grade

To qualify for the honours degree, candidates must complete the requirements for the pass degree except as set out below.

- 4.5.1 BMus (Performance): Candidates should enrol in Principal Study 7 (Honours) and Principal Study 8 (Honours) in place of Principal Study 7 and Principal Study 7 (Advanced) and Principal Study 8 and Principal Study 8 (Advanced), and successfully complete those units of study.
- 4.5.2 BMus (Composition): Candidates enrol in Composition 5 – 8 (Honours) in place of Composition 5 – 8, and successfully complete those units of study.
- 4.5.3 BMus (Music Education): Candidates must complete Honours: Research in Music Education 1, Honours: Research in Music Education 2 and Honours Project in Music Education (12 credit points), students will be given an exemption from two Music Education units of study, Non-Western Music and Transcription & Analysis.
- 4.5.4 BMus (Musicology): Candidates enrol in Musicology 5 – 8 (Honours) in place of Musicology 5 – 8 and successfully complete those units of study.

5. Award of the Bachelor of Music with Merit

- 5.1 The Bachelor of Music pass degree may be awarded with merit.
- 5.1.1 Conditions for the award of the pass degree with merit shall be determined by the Undergraduate Studies Committee and set out in the Sydney Conservatorium of Music Handbook.
- 5.1.2 A student enrolled in honours units of study who does not qualify for the award of the Bachelor of Music degree with honours but who is eligible to graduate with the pass degree will not normally be considered for an award of the pass degree with merit.

Faculty rules**6. Details of units of study**

- 6.1 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Sydney Conservatorium of Music Handbook and as advised in unit of study handouts.

7. Variation of normal load

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

8. Cross-institutional study

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

9. Restriction on enrolment

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

10. Discontinuation of enrolment

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

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

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

shall be required to pass a re-audition and/or interview at a level determined by the Head of School.

12. Satisfactory progress

- 12.1 Students must demonstrate satisfactory achievement in musical skills in order to progress through the course.
- 12.2 Rules on progression in the program are governed by Rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Sydney Conservatorium of Music may:
- 12.2.1 on the recommendation of the Head of School and in accordance with Rule 4 and Rule 5.8 and subsections of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and
- 12.2.2 where, in the opinion of the Sydney Conservatorium of Music, the candidate does not show good cause, terminate the candidature.
- 12.3 The Sydney Conservatorium of Music's Rules on progression will also comply with the University's policy on Identifying and Supporting Students at Risk of Exclusion.

13. Time limit

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

14. Assessment policy

- 14.1 Rules on assessment in the program are governed by Rule 5 and subsections of the Rules of the Sydney Conservatorium of Music.
- 14.2 Candidates may be assessed by performance projects, recitals and performance examinations, written and oral examinations, written essays, assignments and reports, compositions and other original creative work, class participation, professional experience or any combination of these as the Faculty may determine.
- 14.3 The Dean or Associate Dean (Undergraduate Studies) may permit further assessment in a unit of study in cases of special consideration, in accordance with Academic Board policy and Rule 5.3.2 and Rule 5.4 and subsections of the Rules of the Sydney Conservatorium of Music governing illness or misadventure.

15. Credit transfer policy

- 15.1 A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in Rules 1.3, 1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music.
- 15.2 Students enrolled in Sydney Conservatorium of Music undergraduate award courses prior to 1 January 2008 may apply in writing to the manager, Student Administration, Sydney Conservatorium of Music, to transfer to the Bachelor of Music. Transfer may be subject to audition. Units of study successfully completed in Sydney Conservatorium of Music undergraduate award courses will be counted for credit in the new award course.

Table 1 BMus(Performance)

Area	Min cps	Minimum level of achievement	Other requirements
Performance	108	Principal Study 8 (Advanced) in instrument or voice or Principal Study 8 (Honours); Jazz Ensemble 8 (for students taking a Principal Study in Jazz Performance only) or Chamber Music 4	All students of orchestral instruments take Orchestral Studies in each semester and must reach a minimum standard of Orchestral Studies 8. Students specialising in Early Music Performance should take Continuo 1-4 instead of Chamber Music 1-4
Music Skills	24	Jazz Music Skills 4 (for students taking a Principal Study in Jazz Performance only) or Harmony and Analysis 4 and Aural Perception 4	Where students satisfy the minimum level of achievement without taking 24 credit points, they may make up these credit points in any Music Skills or Composition units of study.
Studies in the History and Analysis of Music	18		Should include at least 12 credit points in Foundation Units. Jazz students should take 18 credit points of Jazz History Foundation Units
Teaching Music (Music Education)	3		Can be taken in studio pedagogy or music education units of study.
Historical and Cultural Studies	6		
	159		A further 33 credit points to be taken in areas of the student's choice

Table 2 BMus(Composition)

Area	Min cps	Minimum level of achievement	Other requirements
Composition	78	Composition 8 or Composition 8 (Honours); Compositional Techniques and Analysis 4; Electroacoustic Music 2	Students specialising in electroacoustic composition must take 24 credit points of electroacoustic units of study. Students specialising in instrumental/vocal composition must take 12 credit points of Composer Performer Workshop
Performance	24	Composition through Improvisation 4	Students should take at least 12 credit points of ensemble or other Performance units of study
Music Skills	27	Harmony and Analysis 4; Aural Perception 4; Music Technology	Where students satisfy the minimum level of achievement without taking 27 credit points, they may make up these credit points in any Music Skills or Composition units of study.
Studies in the History and Analysis of Music	18		should include at least 12 credit points in Foundation Units
Teaching Music (Music Education)	3		Can be taken in studio pedagogy or music education units of study
Historical and Cultural Studies	6		
	156		A further 36 credit points to be taken in areas of the student's choice.

Table 3 BMus(Musicology)

Area	Min cps	Minimum level of achievement	Other requirements
Studies in the History and Analysis of Music	108	Musicology 8 or Musicology (Honours) 8; Musicology Workshop 6	The 108 credit points must include 24 credit points in Foundation Units and 18 credit points in Advanced units of study.
Performance	18		Students should take at least 12 credit points in ensemble units of study
Music Skills	24	Harmony and Analysis 4; Aural Perception 4	Where students satisfy the minimum level of achievement without taking 24 credit points, they may make up these credit points in any Music Skills or Composition units of study.
Teaching Music (Music Education)	3		Can be taken in studio pedagogy or music education units of study
Historical and Cultural Studies	6		
	159		A further 33 credit points to be taken in areas of the student's choice.

Table 4 BMus(MusEd)

Area	Min cps	Minimum level of achievement	Comments
Teaching Music/Music Education	81	Professional & Social Issues in Music Ed; Professional Experience	Students must reach a minimum level of Professional Experience and complete all Music Education unit of study pre- and corequisites
Performance	30	Principal Study 4	Students should take at least 6 credit points in ensemble units of study.
Music Skills	27	Jazz Music Skills 4 (students taking Jazz as Principal Study only) or Harmony and Analysis 4 and Aural Perception 4; Music Technology	Where students satisfy the minimum level of achievement without taking 27 credit points, they may make up these credit points in any Music Skills or Composition units of study.
Studies in the History and Analysis of Music	15		15 credit points to be completed in Foundation Units, including Musical Worlds of Today
Historical and Cultural Studies	9		
	162		A further 30 credit points to be completed in areas of the student's choice

Bachelor of Music Studies

Course rules

1. Admission

- 1.1 An applicant may gain admission to the program by satisfying requirements in each of the following:
- 1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination.
- 1.1.2 A music skills test or jazz aptitude test.
- 1.1.3 An interview and/or audition according to their proposed Principal Study as set out below.
- 1.1.3.1 Students wishing to undertake Principal Study in performance: Applicants are required to undertake a practical audition in the nominated instrument or in voice according to requirements set by the Undergraduate Studies Committee.
- 1.1.3.2 Students wishing to undertake Principal Study in composition: Applicants are required to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview.
- 1.1.3.3 Students wishing to undertake Principal Study in musicology: Applicants are required to present an example of recent written work and to attend an interview.
- 1.2 Mature age students
- 1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.
- 1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

2. Units of study

- 2.1 The units of study which may be taken for the degree are set out in the Table of units of study – undergraduate, published annually in the Sydney Conservatorium of Music Handbook.
- 2.2 Students may take other units of study within the University of Sydney up to a maximum credit point value of 28 credit points.
- 2.3 Full-time students take units of study with a total credit point value of 24 credit points per semester for 6 semesters to acquire the pass degree.
- 2.4 Prerequisites and corequisites for units of study are set out in the Table of units of study—undergraduate in the Sydney Conservatorium of Music Handbook.

3. Requirements for the pass degree

- 3.1 The Bachelor of Music Studies shall be awarded in two grades, namely the pass degree and the honours degree.
- 3.2 Students in the Bachelor of Music Studies take 6 semesters in a Principal Study. Principal Study may be taken in Composition (instrumental/vocal or electroacoustic), Musicology, or in the Performance majors of French Horn, Trombone, Trumpet, Tuba, Baroque Flute, Early Music Performance, Harpsichord, Lute, Recorder, Viola da Gamba, Accompaniment, Organ, Piano, Percussion, Double Bass, Guitar, Harp, Viola, Violin, Violoncello, Bassoon, Clarinet, Flute, Oboe, Saxophone or Voice (Classical or Jazz) and such other instruments as may be approved by the Undergraduate Studies Committee.
- 3.3 To qualify for the pass degree, candidates must complete courses to the value of 144 credit points which include:
- 3.3.1 six semesters of Principal Study, as defined in 3.2 above
- 3.3.2 other core requirements, and
- 3.3.3 other subjects of the student's choice.
- 3.4 **Table 5 Core requirements for BMus Studies**
- 3.4.1 Students should complete a minimum of the following number of credit points in each area throughout their course and reach the minimum levels of achievement, as shown in Table 5.

4. Requirements for the honours degree

- 4.1 The grade of honours and the honours mark are determined by performance in the honours course according to the following:

- 4.1.1 Honours Class I HWAM 80 – 100
- 4.1.2 Honours Class II (Division 1) HWAM 75 – 79
- 4.1.3 Honours Class II (Division 2) HWAM 70 – 74
- 4.1.4 Honours Class III HWAM 65 – 69
- 4.2 HWAM means the honours weighted average mark calculated by the Faculty from results in all 1000, 2000, 3000 and 4000 units of study attempted for the degree in the appended fourth year, with a weight of 1, 2, 3 and 4 for the respective levels. Honours-specific units of study are given double weighting in this calculation:

Calculation of HWAM	
(HWAM =)	$\frac{\sum M \times C \times L}{\sum C \times L}$
where C = credit value of unit; L = level or weighting of unit; M = mark gained in unit	

4.3 Eligibility for admission to honours

To qualify to enrol as a Bachelor of Music Studies (Honours) candidate, a student must:

- 4.3.1 have qualified for the award of the pass degree of Bachelor of Music Studies from the University of Sydney or comparable three-year degree from another tertiary institution, and
- 4.3.2 have achieved a Credit average in years two and three of their pass degree program with a Distinction average in Principal Study or area of specialisation in years two and three, and
- 4.3.3 have written permission of the relevant unit of study chair and/or Honours coordinator, and
- 4.3.4 have submitted an Honours Project proposal to the Faculty Undergraduate Studies Committee in the semester before they intend to enrol in the honours year, and
- 4.3.5 have prepared an audition and/or attended an interview.
- 4.4 Requirements for the honours degree
- To qualify for the honours degree, eligible candidates must complete the following requirements as set out below.
- 4.4.1 Candidates should enrol in PERF4601 Honours Project 1 (12 credit points) and PERF4602 Honours Project 2 (12 credit points) and successfully complete those units of study; and
- 4.4.2 candidates should enrol in another 24 credit points to be chosen by the student in consultation with the Honours adviser and successfully complete those units of study. These credit points should be in units of study relevant to the Honours Project and may, with approval, be taken in other Faculties.
- 4.4.3 The honours degree will not be awarded for a final HWAM result of below 65.

5. Award of the Bachelor of Music Studies with Merit

- 5.1 The Bachelor of Music Studies pass degree may be awarded with merit.
- 5.1.1 Conditions for the award of the pass degree with merit shall be determined by the Undergraduate Studies Committee and set out in the Sydney Conservatorium of Music Handbook.
- 5.1.2 An award with merit is not available to students enrolled in the honours year.

Faculty rules

6. Details of units of study

- 6.1 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Sydney Conservatorium of Music Handbook and as advised in unit of study handouts.

7. Variation of normal load

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

8. Cross-institutional study

- 8.1 Students may request approval to complete a unit or units of study at another university and have those units of study credited towards completing requirements for the Bachelor of Music Studies on written application to the Undergraduate Studies Committee, provided that the total credit point value

of units of study taken outside the Conservatorium does not exceed 28 credit points for the whole degree. Such requests should be accompanied by written approval of the relevant dean in the other university to take the proposed unit or units of study.

9. Restriction on enrolment

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

10. Discontinuation of enrolment

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

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

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

12. Satisfactory Progress

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

12.1.1 on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and

12.1.2 where, in the opinion of the Sydney Conservatorium of Music, the candidate does not show good cause, terminate the candidature.

12.2 The Sydney Conservatorium of Music's Rules on progression will also comply with the University's policy on Identifying and Supporting Students at Risk of Exclusion.

13. Time limit

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

14. Assessment policy

14.1 Rules on assessment in the program are governed by Rule 5 and subsections of the Rules of the Sydney Conservatorium of Music.

14.2 Candidates may be assessed by performance projects, recitals and performance examinations, written and oral examinations, written essays, assignments and reports, compositions and other original creative work, class participation, professional experience or any combination of these as the Faculty may determine.

14.3 The Dean or Associate Dean (Undergraduate Studies) may permit further assessment in a unit of study in cases of special consideration, in accordance with Academic Board policy and Rule 5.3.2 and Rule 5.4 and subsections of the Rules of the Sydney Conservatorium of Music governing illness or misadventure.

15. Credit transfer policy

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

15.2 Students enrolled in Sydney Conservatorium of Music undergraduate award courses prior to 1 January 2008 may apply in writing to the manager, Student Administration, Sydney Conservatorium of Music, to transfer to the Bachelor of Music Studies. Transfer may be subject to audition and/or interview. Units of study successfully completed in Sydney Conservatorium of Music undergraduate award courses will be counted for credit in the new award course.

Please note that the Faculty Resolutions governing the Bachelor of Music Studies (Honours) are contained in the Bachelor of Music Studies Resolutions above.

Table 5 Core requirements for BMus Studies

Area	Min cps	Minimum level of achievement	Other requirements
Principal Study	36	Principal Study 6	
Performance	12		Students may take units of study in large or small ensemble, Composer Performer Workshop, Composition through Improvisation, Creative Music Skills or other performance units of study.
Music Skills	24	Jazz Music Skills 4 or Harmony 4 and Aural Perception 4	Students taking Composition as Principal Study should also take Music Technology. Students who satisfy the minimum level of achievement without taking 24 credit points may make up these credit points in any Music Skills or Composition units of study.
Studies in the History and Analysis of Music	18		Should include 12 credit points in Foundation Units.
Teaching Music	3		
Historical and Cultural Studies	12		
	105		A further 39 credit points to be taken in areas of the student's choice.

Diploma of Music

Course rules

1. Admission

- 1.1 An applicant may gain admission to the program by satisfying requirements in each of the following:
- 1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination;
- 1.1.2 An audition in the applicant's proposed Principal Study area of instrument or voice.
- 1.2 Mature age students
- 1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.
- 1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

2. Units of study

- 2.1 The units of study which must be taken for the Diploma of Music are specified in the Diploma of Music tables of units of study published in the Sydney Conservatorium of Music Handbook.
- 2.2 Students may take other units of study offered by the Faculty subject to approval of the Head of School.
- 2.3 Prerequisites and corequisites for units of study are set out in the Faculty Handbook.

3. Requirements for the Diploma of Music

- 3.1 To qualify for the award of the Diploma of Music a student shall complete units of study to the value of 96 credit points which include:
- 3.1.1 24 credit points of Principal Study and 12 credit points of Principal Study (Advanced) in Accompaniment, French Horn, Trombone, Trumpet, Tuba, Baroque Flute, Early Music Performance, Harpsichord, Lute, Recorder, Viola Da Gamba, Jazz Performance (Bass, Brass, Drums, Guitar, Piano, Vibraphone, Woodwind), Piano, Organ, Percussion, Double Bass, Guitar, Harp, Viola, Violin, Violoncello, Voice (Classical), Bassoon, Clarinet, Flute, Oboe or Saxophone;
- 3.1.2 other requirements as set out under the Table of units of study for students in the Diploma of Music; and
- 3.1.3 other units of study of the student's choice.
- 3.2 Students in the Diploma of Music must reach a minimum level of Principal Study 4 (Advanced) and complete other core requirements as indicated in the Diploma of Music units of study Table.

4. Award of the Diploma of Music

- 4.1 There are no special requirements for the award of the Diploma of Music in addition to successful completion of core and elective units of study.
- 4.1.1 Table of units of study for students in the Diploma of Music

Semester 1	Semester 2
Principal Study 1 6	Principal Study 2 6
Orchestral Studies 6 1 or Jazz Ensemble 1 or other ensemble unit of study	Orchestral Studies 6 2 or Jazz Ensemble 2 or other ensemble unit of study
Jazz Music Skills 6 1 or Aural Perception 1/1A and Harmony & Analysis 1	Jazz Music Skills 6 2 or Aural Perception 1B/2 and Harmony & Analysis 2
Jazz History A or Chamber Music 1 or Continuo 1 3	Jazz History B or Chamber Music 2 or Continuo 2 3
Historical & Cultural Studies or Free Choice 3	Historical & Cultural Studies or Free Choice 3
24	24

Semester 3	Semester 4
Principal Study 3 6	Principal Study 4 6
Principal Study 3 6 (Advanced)	Principal Study 4 6 (Advanced)
Orchestral Studies 6 3 or Jazz Ensemble 3 or other ensemble unit of study	Orchestral Studies 6 4 or Jazz Ensemble 4 or other ensemble unit of study
Jazz Music Skills 6 3 or Aural Perception 2/3 and Harmony & Analysis 3	Jazz Music Skills 6 4 or Aural Perception 3/4 and Harmony & Analysis 4
24	24

Faculty rules

5. Details of units of study

- 5.1 Students are to refer to the table of units of study – undergraduate in the Sydney Conservatorium of Music Handbook. Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Handbook and as advised in unit of study handouts.

6. Enrolment in more/less than minimum load

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

7. Cross-institutional study

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

8. Restrictions on enrolment

- 8.1 Rules on enrolment in units of study in the Diploma of Music are governed by Rule 3 and subsections of the Rules of the Sydney Conservatorium of Music.

9. Discontinuation of enrolment

- 9.1 Rules on Discontinuation of Enrolment in the Diploma of Music are governed by Rule 4.6 and subsections of the Rules of the Sydney Conservatorium of Music.

10. Suspension of candidature

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

11. Re-enrolment after an absence

- 11.1 Rules on re-enrolment after an absence are governed by Rule 4.5.5.6 of the Rules of the Sydney Conservatorium of Music. Students resuming a course after extended leave of absence or withdrawal from a course shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Head of School and shall be required to pass a re-audition and/or interview at a level determined by the Head of School.

12. Satisfactory progress

- 12.1 Students must demonstrate satisfactory progress in musical and performance skills in order to progress through the course.
- 12.2 Rules on progression in the program are governed by Rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Sydney Conservatorium of Music may:
- 12.2.1 on the recommendation of the Head of School and in accordance with Rule 4 and Rule 5.8 and subsections of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and
- 12.2.2 where, in the opinion of the Sydney Conservatorium of Music, the candidate does not show good cause, terminate the candidature.
- 12.3 The Sydney Conservatorium of Music's Rules on progression will also comply with the University's Policy on Identifying and Supporting Students at Risk of Exclusion.

13. Time Limit

- 13.1 A student shall be required to complete the Diploma of Music within a period of ten years from commencement of enrolment, except that the requirements for Principal Study and Principal Study (Advanced) shall be completed within a period of six semesters, as set out in Rule 6 of the Rules of the Sydney Conservatorium of Music.

14. Assessment policy

- 14.1 Rules on assessment in the program are governed by Rule 5 and subsections of the Rules of the Sydney Conservatorium of Music.
- 14.2 Candidates may be assessed by performance projects, recitals and examinations, written and oral examinations, written assignments and reports, class participation, or practical work or any combination of these as the Faculty may determine.
- 14.3 The Dean or Associate Dean (Undergraduate Studies) may permit further assessment in a unit of study in cases of special consideration, in accordance with Academic Board policy and Rule 5.3.2 and Rule 5.4 and subsections of the Rules of the Sydney Conservatorium of Music governing illness or misadventure.

15. Credit transfer policy

- 15.1 A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in Rules 1.3, 1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music.
- 15.2 Students enrolled in Sydney Conservatorium of Music undergraduate award courses prior to 1 January 2008 may apply in writing to the manager, Student Administration, Sydney Conservatorium of Music, to transfer to the Diploma of Music. Transfer may be subject to audition. Units of study successfully completed in Sydney Conservatorium of Music undergraduate award courses will be counted for credit in the new award course.

Advanced Diploma of Opera

Course rules

1. Admission

- 1.1 Applicants must usually be at least 21 years of age by 1 March of the year in which they intend to commence the course and may gain admission to the program by satisfying requirements in each of the following:
- 1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination;
- 1.1.2 an audition; and
- 1.1.3 an interview.
- 1.2 Mature age students
- 1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.
- 1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to undertake study successfully at the tertiary level.

2. Units of Study

- 2.1 The units of study that must be taken are specified in the Advanced Diploma of Opera table of units of study in the Faculty Handbook.
- 2.2 Prerequisites and corequisites for units of study are set out in the Faculty Handbook.

3. Requirements for the Advanced Diploma of Opera

- 3.1 To qualify for the diploma, candidates must complete units of study to the value of 144 credit points comprising:
- 3.1.1 Opera Voice (36 credit points);
- 3.1.2 Movement and Production (36 credit points);
- 3.1.3 Opera Diction (36 credit points);
- 3.1.4 Opera Repertoire (18 credit points); and
- 3.1.5 Opera Ensemble (18 credit points).
- 3.2 Progression requirements

- 3.2.1 Students must successfully complete the units of study in the Advanced Diploma of Opera in the following sequence:

4. Award of Advanced Diploma of Opera

- 4.1 There are no special requirements for the award of the Advanced Diploma of Opera apart from successful completion of units of study.

Faculty rules

5. Details of units of study

- 5.1 Students are to refer to the table of units of study in the Sydney Conservatorium of Music Handbook. Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Handbook and as advised in unit of study handouts.

6. Enrolment in more/less than minimum load

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

7. Cross-institutional study

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

8. Restrictions on enrolment

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

9. Discontinuation of enrolment

- 9.1 Rules on Discontinuation of Enrolment within the Advanced Diploma of Opera are governed by Rule 4.6 and subsections of the Rules of the Sydney Conservatorium of Music.

10. Suspension of candidature

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

11. Re-enrolment after an absence

- 11.1 Rules on re-enrolment after an absence are governed by Rule 4.5.5.6 of the Rules of the Sydney Conservatorium of Music. Students resuming a course after extended leave of absence or withdrawal from a course shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Head of School and shall be required to pass a re-audition and/or interview at a level determined by the Head of School.

12. Satisfactory progress

- 12.1 Students must demonstrate satisfactory progress in vocal, musical and performance skills in order to progress through the course.
- 12.2 Rules on progression in the program are governed by Rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Sydney Conservatorium of Music may:
- 12.2.1 on the recommendation of the Head of School and in accordance with Rule 4 and Rule 5.8 and subsections of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and
- 12.2.2 where, in the opinion of the Sydney Conservatorium of Music, the candidate does not show good cause, terminate the candidature.
- 12.3 The Sydney Conservatorium of Music's Rules on progression will also comply with the University's policy on Identifying and Supporting Students at Risk of Exclusion.

13. Time limit

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

14. Assessment policy

- 14.1 Rules on assessment in the program are governed by Rule 5 and subsections of the Rules of the Sydney Conservatorium of Music.
- 14.2 Candidates may be assessed by performance projects, recitals and examinations, written and oral examinations, written assignments and reports, class participation, or practical work, or any combination of these as the Faculty may determine.
- 14.3 The Dean or Associate Dean (Undergraduate Studies) may permit further assessment in a unit of study in cases of special consideration, in accordance with Academic Board policy and Rule 5.3.2 and Rule 5.4 and subsections of the Rules of the Sydney Conservatorium of Music governing illness or misadventure.

15. Credit transfer policy

- 15.1 A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in Rules 1.3, 1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music.
- 15.2 Transitional provisions: students enrolled in the Sydney Conservatorium of Music Diploma of Opera prior to 1 January 2008 may apply in writing to the manager, Student Administration, Sydney Conservatorium of Music, to transfer to the Advanced Diploma of Opera. Units of study successfully completed in the Diploma of Opera will be counted for credit in the Advanced Diploma of Opera.

Table 6 Advanced Diploma of Opera

Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6
Opera Voice 1	6 Opera Voice 2	6 Opera Voice 3	6 Opera Voice 4	6 Opera Voice 5	6 Opera Voice 6
Opera Diction 1	6 Opera Diction 2	6 Opera Diction 3	6 Opera Diction 4	6 Opera Diction 5	6 Opera Diction 6
Movement & Production 1	6 Movement & Production 2	6 Movement & Production 3	6 Movement & Production 4	6 Movement & Production 5	6 Movement & Production 6
Opera Ensemble 1	3 Opera Ensemble 2	3 Opera Ensemble 3	3 Opera Ensemble 4	3 Opera Ensemble 5	6 Opera Ensemble 6
Opera Repertoire 1	3 Opera Repertoire 2	3 Opera Repertoire 3	3 Opera Repertoire 4	3 Opera Repertoire 5	6 Opera Repertoire 6
Total credit points:	24 Total credit points:	24 Total credit points:	24 Total credit points:	24 Total credit points:	24 Total credit points:

Bachelor of Music Studies/Bachelor of Arts*Course rules***1. Admission**

- 1.1 An applicant may gain admission to the program by satisfying requirements in each of the following:
- 1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the Faculty of Arts for entry to the Bachelor of Arts. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination.
- 1.1.2 A music skills test or jazz aptitude test.
- 1.1.3 An interview and/or audition according to the applicant's proposed Principal Study as set out below:
- 1.1.3.1 Performance: Applicants for this Principal Study are required to undertake a practical audition in the nominated instrument or in voice according to requirements set out by the Sydney Conservatorium of Music Undergraduate Studies Committee.
- 1.1.3.2 Composition: Applicants for this Principal Study are required to submit at least three compositions in different performance media which should represent their present level of achievement as composers, and to attend an interview at the Conservatorium.
- 1.1.3.3 Musicology: Applicants for this Principal Study are required to present an example of recent written work and to attend an interview at the Conservatorium.

1.2 Mature Age Students

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

2. Units of study

- 2.1 The units of study which may be taken for the award course are set out in the relevant tables of units of study, published annually for the Bachelor of Music Studies in the Sydney Conservatorium of Music Handbook and for the Bachelor of Arts in the Faculty of Arts Handbook.

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

- 2.3 Prerequisites and corequisites for units of study are set out in the relevant tables of units of study - undergraduate published annually in the Sydney Conservatorium of Music Handbook and the Faculty of Arts Handbook.

3. Requirements for the pass degree

- 3.1 To qualify for the award of the pass degrees of Bachelor of Music Studies and Bachelor of Arts a student shall complete 240 credit points over 10 semesters from the Faculty of Arts tables of units of study and the units of study available to Bachelor of Music Studies candidates comprising:
- 3.1.1 126 credit points from the Faculty of Arts table of units of study for the Faculty of Arts, parts A and B, including:
- 3.1.1.1 a minimum of 72 senior credit points from Part A of the table of units of study for the Faculty of Arts, including a major from Part A consisting of 36 senior credit points in a single subject area, or cross-listed between subject areas, as outlined in the Faculty of Arts Resolutions - Undergraduate Degrees and Combined Degrees - Section 9, the major and cross-listing; and
- 3.1.1.2 54 credit points from the Faculty of Arts table of units of study, which may include a second major from Part A or a major from Part B. A major in Part B is as defined in the resolutions of the faculty offering the major; and
- 3.1.2 114 credit points from units of study available to Bachelor of Music Studies candidates, including:
- 3.1.2.1 Principal Study over six semesters, as defined below:
- 3.1.2.1.1 All students take Principal Study over six contiguous semesters. Principal Study may be taken in Composition (instrumental/vocal or electroacoustic) or Musicology or in the Performance majors of French Horn, Trombone, Trumpet, Tuba, Baroque Flute, Harpsichord, Lute, Recorder, Viola da Gamba, Accompaniment, Organ, Piano, Percussion, Double Bass, Guitar, Harp, Viola, Violin, Violoncello, Bassoon, Clarinet, Flute, Oboe, Saxophone or Voice (Classical or Jazz) or other instruments as may be approved by the Sydney Conservatorium of Music Undergraduate Studies Committee.
- 3.1.2.2 core requirements as set out in Table 1 below; and
- 3.1.2.3 other units of study of the student's choice from units available to candidates in the Bachelor of Music Studies.
- 3.2 Table 1 Core requirements for the BMus Studies in the BMus Studies/BA award course
- 3.2.1 Students should complete a minimum of the following number of credit points in these areas throughout their course and

reach the minimum levels of achievement, as shown in Table 7 below.

4. Requirements for the Bachelor of Music Studies (Honours) degree in the Bachelor of Music Studies/Bachelor of Arts

- 4.1 The grade of honours and the honours mark are determined by performance in the honours course according to the following:
- 4.1.1 Honours Class I HWAM 80 - 100
 4.1.2 Honours Class II (Division I) HWAM 75 - 79
 4.1.3 Honours Class II (Division II) HWAM 70 - 74
 4.1.4 Honours Class III HWAM 65 - 69
- 4.2 HWAM is the honours weighted average mark calculated by the Faculty from results in all 1000, 2000, 3000 and 4000 units of study attempted for the degree in the appended fourth year, with a weight of 1, 2, 3 and 4 for the respective levels. Honours-specific units of study are given double weighting in this calculation.

Calculation of HWAM	
(HWAM =)	$\frac{\sum M \times C \times L}{\sum C \times L}$
where C = credit value of unit; L = level or weighting of unit; M = mark gained in unit	

- 4.3 Eligibility for admission to honours: Students in the combined Bachelor of Music Studies/Bachelor of Arts program who wish to qualify to enrol as Bachelor of Music Studies (Honours) candidates must:
- 4.3.1 have qualified for the award of the pass degree of Bachelor of Music Studies from the University of Sydney; and
- 4.3.2 have achieved a Credit average in years two and three of the pass degree program with a Distinction average in the Principal Study area in years two and three; and
- 4.3.3 have submitted an Honours Project proposal to the Sydney Conservatorium of Music Undergraduate Studies Committee in the semester before they intend to enrol in the honours year; and
- 4.3.4 have prepared an audition and/or attended an interview.
- 4.4 Requirements for the Bachelor of Music Studies (Honours) degree:
- 4.4.1 To qualify for the honours degree, eligible candidates must complete the following requirements as set out below:
- 4.4.1.1 Candidates should enrol in PERF4601 Honours Project 1 (12 credit points) and PERF4602 Honours Project 2 (12 credit points) and successfully complete those units of study; and
- 4.4.1.2 candidates should enrol in another 24 credit points to be chosen by the student in consultation with the Honours supervisor and successfully complete those units of study. These credit points should be in units of study relevant to the Honours Project and may, with approval, be taken in other Faculties.
- 4.5 The honours degree will not be awarded for a final HWAM result of below 65.
- #### 5. Requirements for the Bachelor of Arts (Honours) degree in the Bachelor of Music Studies/Bachelor of Arts
- 5.1 Students who are qualified to do so may undertake honours in the Bachelor of Arts. Requirements for honours are according to the resolutions set out in paragraphs 10–27 of the Faculty Resolutions of the Bachelor of Arts Degree in the Faculty of Arts handbook.
- 5.2 Students are admitted to the honours program according to the resolutions set out in paragraphs 10–27 of the Faculty Resolutions of the Bachelor of Arts degree.
- 5.3 Grades of honours are according to the resolutions set out in paragraphs 10–27 of the Faculty Resolutions of the Bachelor of Arts degree.
- #### 6. Award of the Bachelor of Music Studies with Merit in the Bachelor of Music Studies/Bachelor of Arts award course
- 6.1 The Bachelor of Music Studies pass degree may be awarded with merit.
- 6.1.1 Conditions for the award of the pass degree with merit shall be determined by the Undergraduate Studies Committee and set out in the Sydney Conservatorium of Music Handbook.

- 6.2 An award with merit is not available to students enrolled in the honours year.

7. Supervision

- 7.1 Students will be under the joint supervision of the Faculty of Arts and the Sydney Conservatorium of Music.
- 7.2 The Dean of the Faculty of Arts and the Dean of the Sydney Conservatorium of Music shall jointly exercise authority in any matter concerning the combined degree program not otherwise dealt with in the Resolutions of the Senate or in these resolutions.

Faculty rules

8. Details of units of study

- 8.1 Students are to refer to the table of units of study - undergraduate provided in the Sydney Conservatorium of Music Handbook for normal progression through the Bachelor of Music Studies pathway degree.
- 8.2 Students are to refer to Tables A and B published in the Faculty of Arts Handbook for progression through the Bachelor of Arts degree.
- 8.3 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Sydney Conservatorium of Music Handbook and the Faculty of Arts Handbook and as advised in unit of study outlines.

9. Variation of normal load

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

10. Cross-institutional study

- 10.1 Provided that permission has been obtained in advance, the relevant Dean may permit a student to complete a unit of study at another institution and have that unit credited to his/her course requirements provided that either:
- 10.1.1 the unit of study content is material not taught in any corresponding unit of study in the University, or
- 10.1.2 the student is unable for good reason to attend a corresponding unit of study at the University.

11. Restriction on enrolment

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

12. Discontinuation of enrolment

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

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

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

14. Satisfactory Progress

- 14.1 Rules on progression in the program are governed by Rule 4 and subsections of the Rules of the Sydney Conservatorium of Music and in paragraph 64 (Satisfactory Progress) of the resolutions of the Faculty of Arts relating to Joint Degrees. The relevant Dean may on the recommendation of the relevant Head of School and in accordance with Rule 4 and subsections and Rule 5.8 and subsections of the Rules of the Sydney

- Conservatorium of Music or paragraph 64 of the Resolutions of the Faculty of Arts relating to Joint Degrees, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and
- 14.1.1 where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.
- 14.2 The Resolutions and Rules on satisfactory progression in both faculties will also comply with the University's policy on Identifying and Supporting Students at Risk of Exclusion.
15. **Time limit**
- 15.1 A student shall be required to complete the degrees of Bachelor of Music Studies and Bachelor of Arts within a period of 10 years from commencement of enrolment, except that the requirements for Principal Study shall be completed within a period of eight semesters, as set out in Rule 6 of the Rules of the Sydney Conservatorium of Music.
16. **Assessment policy**
- 16.1 Rules on assessment in the program are governed by Rule 5 and subsections of the Rules of the Sydney Conservatorium of Music, published in the Sydney Conservatorium of Music Handbook, and by the Faculty of Arts Resolutions published in the Faculty of Arts Handbook.
- 16.2 Candidates may be assessed by performance projects, recitals and performance examinations, written and oral examinations, written essays, assignments and reports, compositions and other original creative work, laboratory work, seminar, workshop and meeting participation, professional experience or any combination of these as the faculties may determine.
- 16.3 Further assessment may be permitted in a unit of study in cases of special consideration, in accordance with Academic Board policy, the Faculty Resolutions of the Faculty of Arts and rules 5.3.2 and 5.4 and subsections of the Rules of the Sydney Conservatorium of Music governing illness or misadventure.
17. **Credit transfer policy**
- 17.1 A candidate may receive credit for previous study at the Sydney Conservatorium of Music or at another institution under the regulations set down in Rules 1.3, 1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music and paragraph 69 (Credit transfer policy) of the resolutions of the Faculty of Arts relating to Joint Degrees.
- 17.2 Students enrolled in the Bachelor of Arts/Bachelor of Music Studies may apply in writing to the Manager, Student Administration, Sydney Conservatorium of Music, to transfer to the Bachelor of Music Studies/Bachelor of Arts.
- 17.2.1 Students enrolled in other undergraduate award courses at the Sydney Conservatorium of Music may also apply to the Manager, Student Administration, to check their eligibility to transfer to the new award course. Transfer may be subject to audition and/or interview.
- 17.3 Units of study successfully completed as part of the Bachelor of Arts/Bachelor of Music Studies and in other undergraduate award courses of the Sydney Conservatorium of Music will be counted for credit in the new award course.

Table 7 Bachelor of Music Studies and Bachelor of Arts

Area	Min cps	Minimum level of achievement	Other requirements
Principal Study	36	Principal Study 6	
Performance	12		Students may take units of study in large or small ensemble, Composer Performer Workshop, Composition through Improvisation, Creative Music Skills or other performance units of study
Music Skills	24	Jazz Music Skills 4 or Harmony 4 and Aural Perception 4	Students taking Composition as Principal Study should also take Music Technology. Students who satisfy the minimum level of achievement without taking 24 credit points may make up these credit points in any Music Skills or Composition units of study.
Studies in the History and Analysis of Music	18		Should include 12 credit points in Foundation Units
Teaching Music (Music Education)	3		
Historical and Cultural Studies	6		
	99		A further 15 credit points to be taken in areas of the student's choice

Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery

Course rules

1. Admission

- 1.1 To be considered for entry to the Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery, students must fulfil all admission requirements of the combined degree program.
- 1.2 Admission is determined on the basis of the New South Wales Higher School Certificate, or its interstate or overseas equivalent, at a level determined each year by the Faculty of Medicine and the Sydney Conservatorium of Music. Candidates should normally:
- 1.2.1 have gained a Universities Admission Index (UAI) through the Higher School Certificate or equivalent, including English and Music at the level of the Music 2 syllabus (or equivalent);
- 1.2.2 undertake a music skills or jazz aptitude test; and
- 1.2.3 undertake an interview and/or audition according to their proposed Principal Study as set out below.
- 1.2.3.1 Performance: Applicants for this Principal Study are required to undertake a practical audition in the nominated instrument or in voice according to requirements set by

- the Sydney Conservatorium of Music Undergraduate Studies Committee.
- 1.2.3.2 Composition: Applicants for this Principal Study are required to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview.
- 1.2.3.3 Musicology: Applicants for this Principal Study are required to present an example of recent written work and to attend an interview.
- 1.2.4 Students must also attend an interview with a panel organised by the Faculty of Medicine.
2. **Units of study**
- 2.1 The units of study that may be taken for the Bachelor of Music Studies are set out under subject areas in the Table of units of study - undergraduate published in the Sydney Conservatorium of Music Handbook.
- 2.2 The units of study for progression to the Bachelor of Medicine and Bachelor of Surgery that are to be undertaken as part of the Bachelor of Music Studies component of the degree will include:
- 2.2.1 Two compulsory zero credit point units of study: SMTP1000 Communicating Effectively in Teams and SMTP2000 Introduction to Clinical Research Ethics; and
- 2.2.2 One elective zero credit point unit of study drawn from a field of interest to the student and approved by both Faculties.
- 2.2.3 Six junior credit points of Chemistry.

- 2.2.4 Six junior credit points of Physics.
 2.2.5 Six junior credit points of Biology or Molecular Biology and Genetics.
 2.3 Students take units of study with a total credit point value of 24 credit points per semester for six semesters to acquire the pass degree in the Bachelor of Music Studies.
 2.4 Students take units of study with a total credit point value of 24 credit points per semester for a further eight semesters to acquire the Bachelor of Medicine and Bachelor of Surgery.

3. Requirements for the Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery

- 3.1 To qualify for the award of the Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery a student shall:
- 3.1.1 complete units of study having a total value of at least 336 credit points;
 3.1.2 complete all requirements for the degree of Bachelor of Music Studies in minimum time and maintain, as a minimum, a credit average in the Bachelor of Music Studies, being the minimum level of academic performance required for admission to candidature for the degrees of Bachelor of Medicine and Bachelor of Surgery;
 3.1.3 satisfactorily complete three zero credit point units of study, as outlined in 2.2.1 and 2.2.2, in the first three years of the program;
 3.1.4 complete 18 junior credit points in designated Science units of study as outlined in 2.2.3, 2.2.4 and 2.2.5; and
 3.1.5 meet the requirements of the Bachelor of Music Studies degree outlined below.
- 3.2 A student may proceed through the degree of Bachelor of Music Studies to the degrees of Bachelor of Medicine and Bachelor of Surgery.
- 3.3 Students who fail to satisfy 3.1.2 or 3.1.3 or 3.1.4 will be transferred to candidature for the Bachelor of Music Studies degree.
- 3.4 To qualify for the award of the Bachelor of Music Studies pass degree students must be admitted to candidature for the degree and complete 144 credit points of study over three years of full-time study. The credit points for units completed should include:
- 3.4.1 six semesters of Principal Study, as defined below;
 3.4.2 core requirements of the BMus Studies as set out in Table 1 below; and
 3.4.3 other units of study of the student's choice.
- 3.5 The Bachelor of Music Studies degree is structured to allow students flexibility in their choice of units. Students may choose units of study taught outside the Sydney Conservatorium of Music and/or the Faculty of Medicine with permission of both faculties.
- 3.6 Principal Study may be taken in Composition (instrumental/vocal or electroacoustic) or Musicology or in the Performance majors of French Horn, Trombone, Trumpet, Tuba, Baroque Flute, Harpsichord, Lute, Recorder, Viola da Gamba, Accompaniment, Organ, Piano, Percussion, Double Bass, Guitar, Harp, Viola, Violin, Violoncello, Bassoon, Clarinet, Flute, Oboe, Saxophone or Voice (Classical or Jazz) or other instruments as may be approved by the Sydney Conservatorium of Music Undergraduate Studies Committee.
- 3.7 Table 1 Core requirements for BMus Studies in the BMus Studies/MBBS award course
- 3.7.1 Students should complete a minimum of the following number of credit points in each area throughout their course and reach the minimum levels of achievement as shown in Table 8 below.
- ### 4. Requirements for the Bachelor of Music Studies (Honours) degree in the Bachelor of Music Studies / Bachelor of Medicine and Bachelor of Surgery
- 4.1 The grade of honours and the honours mark are determined by performance in the honours course according to the following:
- 4.1.1 Honours Class I HWAM 80 – 100
 4.1.2 Honours Class II (Division I) HWAM 75 – 79
 4.1.3 Honours Class II (Division II) HWAM 70 – 74
 4.1.4 Honours Class III HWAM 65 – 69
- 4.2 HWAM is the honours weighted average mark calculated by the Faculty from results in all 1000, 2000, 3000 and 4000 units of study attempted for the degree in the appended fourth year, with a weight of 1, 2, 3 and 4 for the respective levels.

Honours-specific units of study are given double weighting in this calculation:

Calculation of HWAM	
(HWAM =)	$\frac{\sum M \times C \times L}{\sum C \times L}$
where C = credit value of unit; L = level or weighting of unit; M = mark gained in unit	

- 4.3 Eligibility for admission to honours: Students in the combined Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery program who wish to qualify to enrol as Bachelor of Music Studies (Honours) candidates must:
- 4.3.1 have qualified for the award of the pass degree of Bachelor of Music Studies from the University of Sydney; and
 4.3.2 have achieved a Credit average in years two and three of the pass degree program with a Distinction average in the Principal Study area in years two and three; and
 4.3.3 have submitted an Honours Project proposal to the Sydney Conservatorium of Music Undergraduate Studies Committee in the semester before they intend to enrol in the honours year; and
 4.3.4 have prepared an audition and/or attended an interview.
- 4.4 Candidates who meet the requirements set out in 4.3 must also have written permission of the Sydney Conservatorium Honours Coordinator and the Deans of both faculties to enrol in the honours year.
- ### 4.5 Requirements for the Honours degree
- 4.5.1 To qualify for the honours degree, eligible candidates must complete the following requirements:
- 4.5.1.1 Candidates should enrol in PERF4601 Honours Project 1 (12 credit points) and PERF4602 Honours Project 2 (12 credit points) and successfully complete those units of study; and
 4.5.1.2 candidates should enrol in another 24 credit points to be chosen by the student in consultation with the Honours supervisor and successfully complete those units of study. These credit points should be in units of study relevant to the Honours Project and may, with approval, be taken in other Faculties.
- 4.6 The honours degree will not be awarded for a final HWAM result of below 65.
- ### 5. Award of the Bachelor of Music Studies with Merit in the BMus Studies / MBBS award course
- 5.1 The Bachelor of Music Studies pass degree may be awarded with merit.
- 5.1.1 Conditions for the award of the pass degree with merit shall be determined by the Undergraduate Studies Committee and set out in the Sydney Conservatorium of Music Handbook.
- 5.2 An award with merit is not available to students enrolled in the honours year.
- ### 6. Award of the Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery
- 6.1 A student will be eligible for award of the Bachelor of Music Studies / Bachelor of Medicine and Bachelor of Surgery degrees if a credit average or greater is maintained throughout the Bachelor of Music Studies degree, and if the student has successfully completed three zero credit point units of study, as set out in 2.2.1 and 2.2.2 of these Resolutions, 18 Junior credit points of designated Science units of study as set out in 2.2.3, 2.2.4 and 2.2.5 of these Resolutions, and all requirements of the Bachelor of Medicine and Bachelor of Surgery.
- 6.2 Students will be under the general supervision of the Sydney Conservatorium of Music until the end of the semester in which they complete the requirements for the Bachelor of Music Studies degree. From that point students will be under the general supervision of the Faculty of Medicine.
- 6.3 The Deans of the Sydney Conservatorium of Music and the Faculty of Medicine shall jointly exercise authority in any matter concerning the combined degree program not otherwise dealt with in these resolutions.

*Faculty rules***7. Details of units of study**

- 7.1 Students are to refer to the Table of units of study - undergraduate provided in the Sydney Conservatorium of Music Handbook for normal progression through the Bachelor of Music Studies degree.
- 7.2 Students are to refer to the units of study published in the Faculty of Medicine Handbook for the University of Sydney Medical program and for the Music-Medicine Transition Program.
- 7.3 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Sydney Conservatorium of Music Handbook and the Faculty of Medicine Handbook and as advised in unit of study outlines.

8. Variation of normal load

- 8.1 A normal full-time load is defined as an enrolment in a program of units of approved study to a total value of 24 credit points in any one semester.
- 8.2 Providing the student maintains a full-time load, permission to vary the normal pattern of progression may be granted at the discretion of the Head of School, in consultation with the Deans of both faculties.
 - 8.2.1 A student who is permitted to undertake a minimum of three quarters of the full number of units prescribed for a course in any semester or year shall be regarded as a full-time student for that semester or year.
 - 8.2.2 Except with the approval of the Head of School, in consultation with the Deans of both faculties, a student shall not be permitted to undertake a load that exceeds the normal full-time load by more than one quarter in any one semester.

9. Cross-institutional study

- 9.1 It is not possible for students enrolled in the Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery to undertake cross-institutional study.

10. Restrictions on enrolment

- 10.1 Rules on enrolment in units of study in the Bachelor of Music Studies are governed by Rule 3 and subsections of the Rules of the Sydney Conservatorium of Music published in the Sydney Conservatorium of Music Handbook.
- 10.2 Rules on enrolment in units of study in the Bachelor of Medicine and Bachelor of Surgery are governed by the Faculty of Medicine Resolutions published in the Faculty of Medicine Handbook.

11. Discontinuation of enrolment

- 11.1 Rules on Discontinuation of Enrolment in the Bachelor of Music Studies are governed by Rule 4.6 and subsections of the Rules of the Sydney Conservatorium of Music published in the Sydney Conservatorium of Music Handbook.
- 11.2 Rules on Discontinuation of Enrolment in the Bachelor of Medicine and Bachelor of Surgery are governed by the Faculty of Medicine Resolutions published in the Faculty of Medicine Handbook.

12. Suspension of candidature and re-enrolment after an absence

- 12.1 Rules on withdrawal from a unit of study, suspension of candidature and re-enrolment after an absence in the Bachelor of Music Studies are governed by Rules 4.5.5 and 4.6 and subsections of the Rules of the Sydney Conservatorium of

Music published in the Sydney Conservatorium of Music Handbook.

- 12.2 Rules on suspension of candidature and re-enrolment after an absence in the Bachelor of Medicine and Bachelor of Surgery are governed by the Faculty of Medicine Resolutions published in the Faculty of Medicine Handbook.

13. Satisfactory progress

- 13.1 Rules on satisfactory progression in this program are governed by sections 3.1-3.3 and subsections of these Resolutions, Rule 4 and subsections of the Rules of the Sydney Conservatorium of Music published in the Sydney Conservatorium of Music Handbook and by the Faculty of Medicine Resolutions published in the Faculty of Medicine Handbook.
- 13.2 During the first three years of the degree, on the recommendation of the Head of School and in accordance with Rule 4 and subsections and Rule 5.8 and subsections of the Rules of the Sydney Conservatorium of Music, the Deans of the Sydney Conservatorium of Music and the Faculty of Medicine may call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the combined degree; and
 - 13.2.1 where, in the opinion of the Deans of both faculties, the candidate does not show good cause, terminate the candidature.
- 13.3 The Resolutions and Rules on satisfactory progression in both faculties will also comply with the University's policy on Identifying and Supporting Students at Risk of Exclusion.

14. Time limit

- 14.1 A student shall be required to complete the degrees of Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery according to section 3 of these Resolutions, Rule 6 of the Rules of the Sydney Conservatorium of Music, published in the Sydney Conservatorium of Music Handbook, and by the Faculty of Medicine Resolutions published in the Faculty of Medicine Handbook.

15. Assessment policy

- 15.1 Rules on assessment in the program are governed by Rule 5 and subsections of the Rules of the Sydney Conservatorium of Music, published in the Sydney Conservatorium of Music Handbook, and by the Faculty of Medicine Resolutions published in the Faculty of Medicine Handbook.
- 15.2 Candidates may be assessed by performance projects, recitals and performance examinations, written and oral examinations, written essays, assignments and reports, compositions and other original creative work, laboratory work, seminar, workshop and meeting participation, professional experience or any combination of these as the faculties may determine.
- 15.3 Further assessment may be permitted in a unit of study in cases of special consideration, in accordance with Academic Board policy, the Faculty Resolutions of the Faculty of Medicine and rules 5.3.2 and 5.4 and subsections of the Rules of the Sydney Conservatorium of Music governing illness or misadventure.

16. Credit transfer policy

- 16.1 Students enrolled in Bachelor of Music Studies / Bachelor of Medicine and Bachelor of Surgery prior to 1 January 2008 may apply in writing to the Manager, Student Administration, Sydney Conservatorium of Music, to transfer to the new award course. Units of study successfully completed will be counted for credit in the new award course.

Table 8 Bachelor of Music Studies and Bachelor of Medicine and Bachelor of Surgery

Area	Min cps	Minimum level of achievement	Other requirements
Principal Study	36	Principal Study 6	
Performance	12		Students may take units of study in large or small ensemble, Composer Performer Workshop, Composition through Improvisation, Creative Music Skills or other performance units of study.
Music Skills	24	Jazz Music Skills 4 or Harmony 4 and Aural Perception 4	Students taking Composition as Principal Study should also take Music Technology. Students who satisfy the minimum level of achievement without taking 24 credit points may make up these credit points in any Music Skills or Composition units of study
Studies in the History and Analysis of Music	18		Should include 12 credit points in Foundation Units
Teaching Music	3		
Historical and Cultural Studies	12		
Science	18		Students must take 6 junior credit points of Chemistry; 6 junior credit points of Physics; and 6 junior credit points of Biology or Molecular Biology & Genetics
Medicine	0		Students must satisfactorily complete 3 zero credit point units offered by the Faculty of Medicine
	123		A further 21 credit points to be taken in areas of the student's choice

8. Course information for pre-2008 Undergraduate Degrees

Information on Undergraduate Degree programs in this chapter pertains only to those students who have enrolled prior to 2008, and who are currently continuing in the pre-2008 degree structures. Information on post 2008 undergraduate degree programs can be found in Chapter 4 of this handbook. Information on transition arrangements for students wishing to move from existing degree programs to new degrees is available in Chapter 3 and 'How to Use this Handbook' section of the handbook.

The award descriptions in the first part of this chapter are intended to introduce the aims, content and structure of each undergraduate award. The Senate and Faculty Resolutions which govern these awards can be found in Chapter 11 of this handbook.

Bachelor of Music (BMus)

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

The goals of the Bachelor of Music are:

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

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

Course structure

The course is structured to allow students to:

- achieve a high standard in their area of specialisation;
- undertake core musical studies central to the development of the professional musician; and
- pursue other studies in an area of their choice, either within their area of specialisation, in another area of musical study at the Conservatorium or in another faculty of the University of Sydney.

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

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

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

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

Bachelor of Music – Honours

Honours is begun in the different specialisations as follows:

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

Eligibility for admission to honours

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

(a) **BMus (Performance)**

Distinction in Principal Study 4 and 6 (Major), a credit average in all other units in the first three years of the course, successful completion of 144 credit points of study including the prerequisites for Principal Study 7 (Honours) as set out in Chapter 9 of the Handbook.

(b) **BMus (Composition)**

Distinction in Principal Study Composition 4 and a credit average in all other units in the first two years of the course and successful completion of the prerequisites for Composition 5 (Honours) as set out in Chapter 9 of the Handbook.

(c) **BMus (Music Education)**

Distinction average in Music Education and Education units of study, a credit average in all other units in the first two years of the course and a proven capacity to write extended essays of quality; the number of honours students in any one-year group in the BMus (Music Education) will not normally exceed 25 per cent of the total numbers of that year group.

(d) **BMus (Musicology)**

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

Honours enrolment requirements

Honours candidates complete a research project in their area of specialisation. To qualify for an honours degree, candidates must complete the requirements for the pass degree, except as set out below, and additional requirements according to their specialisation as set out below:

(a) **BMus (Performance)**

Enrolment in Principal Study (Honours) 7 and Principal Study (Honours) 8 in place of Principal Study 7 and 8 (Major) and successful completion of those units of study.



(b) BMus (Composition)

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

(c) BMus (Music Education)

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

(d) BMus (Musicology)

Enrolment in Musicology 5-8 (Honours) in place of Musicology 5-8 (Major) and successful completion of those units of study; and units of study in the Faculty of Arts (or other approved units of study in another faculty) with a minimum credit point value of 12.

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

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

Honours mark and class

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

Performance

Performance projects/recitals with accompanying research notes in *Principal Study (Honours) 7*: 50%, and *Principal Study (Honours) 8*: 50%.

Musicology

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

Composition

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

Music Education

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

Honours class	Honours mark
First Class	80–100
Second Class/Division 1	75–79
Second Class/Division 2	70–74
Third Class	65–69
Honours not awarded	50–64
Fail	Below 50

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

Bachelor of Music (Performance)

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

- Brass: french horn, trombone, trumpet, tuba
- Early Music: baroque flute, harpsichord, lute, recorder, viola da gamba
- Jazz Performance: bass, brass, drums, guitar, piano, vibraphone, voice, woodwind
- Keyboard: pianoforte
- Organ

- Percussion
- Strings: cello, double bass, guitar, harp, viola, violin
- Voice: classical
- Woodwind: bassoon, clarinet, flute, oboe, saxophone.

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 8.1. Units of study in each area are listed in Tables 8.18 to 8.25 at the end of this chapter.

Typical enrolment pattern

Tables 8.2 and 8.3 show typical enrolment patterns with the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 8.1 Core Requirements for BMus(Perf)

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

* Foundation and Advanced units of study in the History and Analysis of Music are listed in Table 8.22 at the end of this chapter.

Table 8.2: Typical enrolment pattern – Bachelor of Music (Performance), Instrument/Voice

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Major)	6	Principal Study 2 (Major)	6	Principal Study 3 (Major)	6	Principal Study 4 (Major)	6
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Chamber Music 1	3	Chamber Music 2	3
Orchestral Studies 1 (compulsory for students of orchestral instruments only) or Choir 1 or other ensemble	3	Orchestral Studies 2 or Choir 2A or other ensemble	3	Orchestral Studies 3 (Major) or Choir 3A or other ensemble + free choice	6	Orchestral Studies 4 (Major) or Choir 4A or other ensemble + free choice	6
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Music Technology	3	Free Choice	3				
	24		24		24		24

Semester 5		Semester 6		Semester 7		Semester 8	
Principal Study 5 (Major)	6	Principal Study 6 (Major)	6	Principal Study 7 (Major)	6	Principal Study 8 (Major)	6
Chamber Music 3	3	Chamber Music 4	3				
Orchestral Studies 5 (Major) or Choir 5A or other ensemble + free choice	6	Orchestral Studies 6 (Major) or Choir 6A or other ensemble + free choice	6	Orchestral Studies 7 (Major) or Choir 7A or other ensemble + free choice	6	Orchestral Studies 8 (Major) or Choir 8A or other ensemble + free choice	6
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Music Education, Education or Pedagogy unit	3	Music Education, Education or Pedagogy unit	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
	24		24	Free Choice	3	Free Choice	3
					24		24

Table 8.3: Typical enrolment pattern – Bachelor of Music (Performance), Jazz Studies

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance 1	6	Jazz Performance 2	6	Jazz Performance 3	6	Jazz Performance 4	6
Big Band 1 or Free Choice*	3	Big Band 2 or Free Choice*	3	Big Band 3 or Free Choice*	3	Big Band 4 or Free Choice*	3
Jazz Piano 1	3	Jazz Piano 2	3	Jazz Small Ensemble 1	3	Jazz Small Ensemble 2	3
Jazz Harmony and Arranging 1	3	Jazz Harmony and Arranging 2	3	Jazz Harmony and Arranging 3	3	Jazz Harmony and Arranging 4	3
Jazz Ear Training 1 **	3	Jazz Ear Training 2	3	Jazz Ear Training 3	3	Jazz Ear Training 4	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Creative Music Skills	3	Music Technology	3
Studies in the History and Analysis of Music (Jazz History 1)	3	Studies in the History and Analysis of Music (Jazz History 2)	3	Studies in the History and Analysis of Music (Jazz History 3)	3	Studies in the History and Analysis of Music (Jazz History 4)	3
24		24		24		24	

Semester 5		Semester 6		Semester 7		Semester 8	
Jazz Performance 5	6	Jazz Performance 6	6	Jazz Performance 7	6	Jazz Performance 8	6
Big Band 5 or Free Choice*	3	Big Band 6 or Free Choice*	3	Big Band 7 or Free Choice*	3	Big Band 8 or Free Choice*	3
Jazz Small Ensemble 3	3	Jazz Small Ensemble 4	3	Jazz Small Ensemble 5	3	Jazz Small Ensemble 6	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Music Education, Education or Pedagogy unit	3	Music Education, Education or Pedagogy unit	3	Sound Recording Fundamentals	3	Sound Recording Advanced	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
24		24		24		24	

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

** Students who pass an ear training proficiency test may be exempted from Jazz Ear Training (at the discretion of the teacher) and take a free choice.

Bachelor of Music (Composition)

The major focus of this degree is the development of composition skills, together with work in Electroacoustic Music, and studies in Compositional Techniques and Analysis.

Students work with performers in Composer-Performer Workshop where they have the opportunity to hear and refine the music they write.

In addition students take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies.

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 8.4. Units of study in each area are listed in Tables 8.18 to 8.25 at the end of this chapter.

Typical enrolment pattern

Table 8.5 shows a typical enrolment pattern with the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 8.4: Core requirements for BMus(Comp)

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

* Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 8.22 at the end of this chapter.

Table 8.5: Typical enrolment pattern – Bachelor of Music (Composition)

Semester 1		Semester 2		Semester 3		Semester 4	
Composition 1 (Major)	6	Composition 2 (Major)	6	Composition 3 (Major)	6	Composition 4 (Major)	6
Compositional Techniques and Analysis 1	3	Compositional Techniques and Analysis 2	3	Compositional Techniques and Analysis 3	3	Compositional Techniques and Analysis 4	3
Music Technology	3	Creative Music Skills or Ensemble	3	Electronic Music 1	3	Electronic Music 2	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Studies in History and Analysis of Music* or Free Choice	3	Studies in History and Analysis of Music* or Free Choice	3	Comp through Improvisation 1	3	Comp through Improvisation 2	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Studies in the History and Analysis of Music*	3	Studies in the History and Analysis of Music*	3
	24		24		24		24

Semester 5		Semester 6		Semester 7		Semester 8	
Composition 5 (Major)	6	Composition 6 (Major)	6	Composition 7 (Major)	6	Composition 8 (Major)	6
Compositional Techniques and Analysis 5	3	Compositional Techniques and Analysis 6	3	Music Education, Education or Pedagogy unit	3	Music Education, Education or Pedagogy unit	3
Interactive & Algorithmic Composition (Electronic Music 3)	3	Sound Synthesis (Electronic Music 4)	3	Sound & Image (Electronic Music 5)	3	Composition & Multimedia (Electronic Music 6)	3
Composer-Performer Workshop 1	3	Composer-Performer Workshop 2	3	Composer-Performer Workshop 3	3	Composer-Performer Workshop 4	3
Comp through Improvisation 3	3	Comp through Improvisation 4	3	Free Choice or Ensemble	3	Free Choice or Ensemble	3
Studies in the History and Analysis of Music*	3	Studies in the History and Analysis of Music*	3	Free Choice	3	Free Choice	3
Free Choice or Ensemble	3	Free Choice or Ensemble	3	Free Choice	3	Free Choice	3
	24		24		24		24

Bachelor of Music (Musicology)

Students concentrate on the development of skills in researching, thinking and writing about music.

Musicology specialists enrol in Musicology Workshop, units in the history and analysis of music, analysis and palaeography and also take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies to provide a framework for their musical research.

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 8.6. Units of study in each area are listed in Tables 8.18 to 8.25 at the end of this chapter.

Typical enrolment pattern

Table 8.7 shows a typical enrolment pattern giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 8.6: Core requirements for BMus(Musicology)

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

* 96 credit points comprising 18 credit points in Foundation units, 30 credit points in Advanced units, 48 credit points of Musicology (Major). Studies in the History and Analysis of Music units are listed in Table 8.22 at the end of this chapter.

Table 8.7: Typical enrolment pattern – Bachelor of Music (Musicology)

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

Semester 5		Semester 6		Semester 7		Semester 8	
Musicology 5 (Major)	6	Musicology 6 (Major)	6	Musicology 7 (Major)	6	Musicology 8 (Major)	6
Musicology Workshop 3	3	Musicology Workshop 4	3	Musicology Workshop 5	3	Musicology Workshop 6	3
A performance unit (excluding another Principal Study)*	3	A performance unit (excluding another Principal Study)*	3	Music Education, Education or Pedagogy unit	3	Music Education, Education or Pedagogy unit	3
Studies in the History and Analysis of Music (Music History 5)	3	Studies in the History and Analysis of Music (Music History 6)	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
	24		24		24		24

* Performance units are listed in Table 8.19 at the end of this chapter.

Bachelor of Music (Music Education)

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

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

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 8.8. Units of study in each area are listed in Tables 8.18 to 8.25 at the end of this chapter.

Typical enrolment patterns

Tables 8.9.1 to 8.9.5 show a typical enrolment pattern giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 8.8: Core requirements for BMus(MusEd)

Area	Min credit points	Minimum level of achievement	Other requirements
Teaching Music (Music Education)	84	Education 1 - 7; Practicum 1 - 3; 36 credit points in MUED units of study including all Practicum prereqs and coreqs	
Music Skills	27	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music *	15	Should include at least 12 credit points in Foundation units including Music History 6 and Survey of Jazz History	
Performance	30	Principal Study (Minor) 6; plus Ensemble 4	Principal Study (Minor) 6 consists of an instrument, Voice or Musicology. All students taking Principal Study at the Minor level are required to accumulate a minimum of 12 further credit points in Performance in addition to the Principal Study. Principal Study (Major) 6 consists of an instrument, Voice, Composition or Musicology. Students taking Principal Study in Performance at Major level who do not intend to proceed to Principal Study (Major) 7 and 8 may take Recital Performance instead of Principal Study (Major) 6.
Historical and Cultural Studies	12		
	168		24 credit points to be taken in areas of the student's choice

* Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 8.22 at the end of this chapter.

Table 8.9.1: Typical enrolment pattern for BMus(MusEd) (Honours)

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

Table 8.9.2: Typical enrolment pattern – BMus(MusEd) with Principal Study at Minor level

Semester 1	Semester 2	Semester 3	Semester 4				
Principal Study 1 (Minor)	3	Principal Study 2 (Minor)	3	Principal Study 3 (Minor)	3	Principal Study 4 (Minor)	3
Ensemble	3	Ensemble	3	Ensemble	3	Practicum 1	3
Music History 3	3	Music History 2	3	Music History 5	3	Music History 6	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3
Significant Methods	3	Music Technology	3	Education 1: Intro to Teaching	3	Education 2: Educational Psychology	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Historical & Cultural Studies 4	3	Historical & Cultural Studies 3	3
Creative Music Skills	3	Free Choice	3	Choral Pedagogy	3	Pre-Secondary Music Education	3
	24		24		24		24

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

Table 8.9.3: Typical enrolment pattern – BMus(Mus Ed) with Composition Principal Study (Major)

Semester 1	Semester 2	Semester 3	Semester 4				
Principal Study 1 (Major)	6	Principal Study 2 (Major)	6	Principal Study 3 (Major)	6	Principal Study 4 (Major)	6
Composition Techniques & Analysis 1	3	Composition Techniques & Analysis 2	3	Composition Techniques & Analysis 3	3	Composition Techniques & Analysis 4	3
History & Analysis of Music or Free Choice	3	History & Analysis of Music 2 or 4	3	History & Analysis of Music 5 (1890-1950)	3	Practicum 1	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3
Significant Methods	3	Music Technology	3	Education 1: Intro to Teaching	3	Education 2: Educational Psychology	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Electronic Music 1	3	Electronic Music 2	3
						Pre-Secondary Music Education	3
	24		24		24		27

Semester 5	Semester 6	Semester 7	Semester 8				
Principal Study 5 (Major)	6	Junior Secondary Music Education	3	Principal Study 6 (Major)	6	Senior Secondary Music Education	3
Composition Techniques & Analysis 5	3	Composition Techniques & Analysis 6	3	Transcription & Analysis in Music Education OR Free Choice	3	Education 7: Individual Differences	3
Popular Music Studies	3	Education 4: Studies in Teaching	3	Multicultural Studies	3	Practicum 3	12
History & Analysis of Music 1	3	Practicum 2	12	Instrumental Pedagogy	3	Composer Performer Workshop	3
Education 3: Developmental Psychology	3			Education 5: Philosophy & History of Education	3	Free Choice	3
History & Philosophy of Music Education	3			Education 6: Curriculum Theory & Design	3		
Choral Pedagogy	3			Non-Western Music	3		
	24		21		24		24

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

Table 8.9.4: Typical enrolment pattern – BMus(MusEd) with Jazz Principal Study (Major)

Semester 1	Semester 2	Semester 3	Semester 4
Jazz Performance 1	6	Jazz Performance 2	6
Jazz Performance 3	6	Jazz Performance 4	6
Jazz History 1	3	Jazz History 2	3
Jazz History 3	3	Jazz History 4	3
Jazz Ear Training 1	3	Jazz Ear Training 2	3
Jazz Ear Training 3	3	Jazz Ear Training 4	3
Jazz Harmony & Arranging 1	3	Jazz Harmony & Arranging 2	3
Jazz Harmony & Arranging 3	3	Jazz Harmony & Arranging 4	3
Music History 3 (1751-1825)	3	Music History 6 (1950+)	3
Significant Methods	3	Pre-Secondary Music Education	3
Music Technology 1	3	Free Choice	3
Education 1: Introduction to Teaching	3	Education 2: Educational Psychology	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3
Historical & Cultural Studies 4	3	Practicum 1	3
	24	24	24

Semester 5	Semester 6	Semester 7	Semester 8
Jazz Performance 5	6	Jazz Performance 6	6
Non-Western Music Teaching & Learning	3	Senior Secondary Music Education	3
Music History 5 (1890-1950)	3	Junior Secondary Music Education	3
Transcription & Analysis in Music Education OR Free Choice	3	Education 7: Individual Differences	3
Popular Music Studies	3	Education 4: Studies in Teaching	3
Multicultural Studies	3	Practicum 3	12
Choral Pedagogy	3	Practicum 2	12
Ensemble	3	Free Choice	3
Composition Studies	3	Education 5: Philosophy & History of Education	3
Free Choice	3	Education 6: Curriculum Theory & Design	3
Education 3: Developmental Psychology	3	Free Choice	3
History & Philosophy of Music Education	3	Free Choice	3
	24	24	24

Table 8.9.5: Typical enrolment pattern – BMus(MusEd) with Principal Study Musicology at Major level

Semester 1	Semester 2	Semester 3	Semester 4
Principal Study 1 (Major)	6	Principal Study 2 (Major)	6
Principal Study 3 (Major)	6	Principal Study 4 (Major)	6
Ensemble or Free Choice	3	Ensemble	3
Ensemble	3	Practicum 1	3
Music History 1	3	Music History 2	3
Music History 5	3	Music History 6	3
Aural Perception 1	3	Aural Perception 2	3
Aural Perception 3	3	Aural Perception 4	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3
Harmony & Analysis 3	3	Harmony & Analysis 4	3
Significant Methods	3	Music Technology	3
Education 1: Intro to Teaching	3	Education 2: Educational Psychology	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3
Choral Pedagogy	3	Music History 4 (1826–1890)	3
		Pre-Secondary Music Education	3
	24	24	24
			27

Semester 5	Semester 6	Semester 7	Semester 8
Principal Study 5 (Major)	6	Principal Study 6 (Major)	6
Non-Western Music Teaching and Learning	3	Senior Secondary Music Education	3
Ensemble	3	Junior Secondary Music Education	3
Transcription & Analysis in Music Education OR Free Choice	3	Education 7: Individual Differences	3
Popular Music Studies	3	Education 4: Studies in Teaching	3
Multicultural Studies	3	Practicum 3	12
Composition Studies	3	Technology in Music Education	3
Instrumental Pedagogy	3	Free Choice	3
Education 3: Developmental Psychology	3	Practicum 2	12
Education 5 Philosophy & History of Education	3	Education 6: Curriculum Theory & Design	3
History & Philosophy of Music Education	3	Free Choice	3
Music History 3 (1751–1825)	3		
	24	27	21
			21

Bachelor of Music Studies (BMusStudies)

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

The goals of the Bachelor of Music Studies are:

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

Course structure

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

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

- Brass: french horn, trombone, trumpet, tuba
- Composition (Major level only)
- Early Music: baroque flute, harpsichord, lute, recorder, viola da gamba

- Keyboard: piano
- Musicology
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, viola, violin
- Voice (including Jazz Minor)
- Woodwind: bassoon, clarinet, flute, oboe, saxophone.

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

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

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

Core requirements for graduation with a Bachelor of Music Studies

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 8.10. Units of study in each area are listed in Tables 8.18 to 8.25 at the end of this chapter.

Typical enrolment pattern

A typical program in the Bachelor of Music Studies, together with the credit point value, is set out in Table 8.11.1. The course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Bachelor of Music Studies (Honours)

To qualify to enrol as a Bachelor of Music Studies (Honours) candidate, a student must have qualified for the award of the pass degree of Bachelor of Music Studies from the University of Sydney or comparable three-year degree from another tertiary institution, and have achieved a credit average in years two and three of the pass degree program with a distinction average in Principal Study or area of specialisation in years two and three. Candidates must also have written permission of the relevant unit of study chair and/or Honours coordinator, and have submitted an Honours Project proposal to the Faculty Undergraduate Studies Committee in the semester before they intend

to enrol in the honours year, and have prepared an audition and/or attended an interview.

To qualify for the honours degree, eligible candidates should enrol in:

- PERF4601 Honours Project 1 (12 credit points) and
- PERF4602 Honours Project 2 (12 credit points) and
- successfully complete these units of study, and enrol in another 24 credit points to be chosen by the student in consultation with the Honours adviser and successfully complete those units of study. These credit points should be in units of study relevant to the Honours Project and may, with approval, be taken in other faculties.

Table 8.10: Core requirements for BMusStudies

Area	Minimum credit points for students not specialising in the area	Minimum level of achievement
Principal Study	18	Principal Study 6 or Principal Study 5 + Recital Performance *
Core Units:		
Performance	18	Students taking Performance as Principal Study may count their Principal Study towards these units. (Students taking either Musicology or Composition as Principal Study must gain 18 credit points in the performance area.)
Music Skills	27	Harmony and Analysis 4; Aural Perception 4; Music Technology
Studies in the History and Analysis of Music	18	12 credit points in Foundation Units and 6 credit points in Advanced Units **
Teaching Music (Music Education)	6	
Historical and Cultural Studies	6	
	93	Further 51 credit points [or 69 credit points where Principal Study is in Performance] to be taken in areas of the student's choice.

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

** Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 8.22 at the end of this chapter.

Table 8.11.1: Typical enrolment pattern – Bachelor of Music Studies

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

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

Table 8.11.2: Typical Enrolment pattern – BMus Studies (Jazz Voice)

Semester 1		Semester 2		Semester 3	
Principal Study 1 (Jazz Vocal)	3	Principal Study 2 (Jazz Vocal)	3	Principal Study 3 (Jazz Vocal)	3
Jazz Harmony 1	3	Jazz Harmony 2	3	Jazz Harmony 3	3
Jazz History 1	3	Jazz History 2	3	Jazz History 3	3
Jazz Ear Training 1	3	Jazz Ear Training 2	3	Aural Perception 1	3
Free Choice	3	Free Choice	3	Jazz Small Ensemble 1	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Movement and Stagecraft 1	3
Creative Music Skills or Free Choice	3	Music Technology	3	Vocal Performance Class 3	3
Vocal Performance Class 1	3	Vocal Performance Class 2	3	Free Choice	3
	24		24		24

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

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

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

Course structure

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

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

Principal Study:

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

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

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

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

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

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

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

- at least 72 senior credit points from units of study in Part A, Faculty of Arts table of units of study, including a Part A major, and 54 credit points from the Faculty of Arts table of units of study, which may include a second major from Part A or a major from Part B. For definition of Part A and Part B majors, please see the Faculty of Arts 2008 undergraduate handbook.

Core Conservatorium requirements for students of the Bachelor of Arts/Bachelor of Music Studies are set out in Table 8.12 below. Students should complete a minimum of the following number of credit points in three areas (Principal study, Core units, other subjects) throughout their course and reach the following minimum levels of achievement:

Typical enrolment pattern

A typical enrolment program over ten semesters in the Bachelor of Arts/Bachelor of Music Studies, together with the credit point values accumulated in Conservatorium units of study (114 credit points) and those to be accumulated in the Faculty of Arts (126 credit points) is shown in Table 8.13.

Bachelor of Arts/Bachelor of Music Studies (Honours in Music)

To qualify to enrol as a Bachelor of Music Studies (Honours) candidate, a student must have qualified for the award of the pass degree of Bachelor of Music Studies from the University of Sydney or comparable three-year degree from another tertiary institution, and have achieved a credit average in years two and three of the pass degree program with a distinction average in Principal study or area of specialisation in years two and three. Candidates must also have written permission

of the relevant unit of study chair and/or Honours coordinator, and have submitted an Honours Project proposal to the Faculty Undergraduate Studies Committee in the semester before they intend to enrol in the honours year, and have prepared an audition and/or attended an interview.

To qualify for the honours degree, handbook.

Bachelor of Arts/Bachelor of Music Studies - (Honours in Arts)

Students who are qualified to do so may undertake honours in the Bachelor of Arts. Requirements and eligibility for admission to honours are according to the Faculty Resolutions of the Bachelor of Arts

degree, and can be found in the Faculty of Arts Undergraduate handbook.

Table 8.12 Core Conservatorium requirements for Bachelor of Arts/Bachelor of Music Studies

Area	Minimum credit points	Minimum level of achievement
Principal Study	18	Principal Study 6 or Principal Study 5 + Recital Performance
Core Units:		
Performance	18	Students taking Performance as Principal Study may count their Principal Study towards these units. (Students taking either Musicology or Composition as Principal Study must gain 18 credit points in the performance area).
Music Skills	27	Harmony 4; Aural Perception 4; Music Technology
Studies in the History and Analysis of Music*	18	12 credit points in Foundation units.
Teaching Music	6	
	87 credit points or 69 credit points where Principal Study is in Performance	Further 27 credit points [or 45 credit points where Principal Study is in Performance] to be taken from Conservatorium units in areas of the student's choice.

* Studies in the History and Analysis of Music units are listed in Table 8.22 at the end of this chapter

Table 8.13 Typical enrolment pattern – Bachelor of Arts/Bachelor of Music Studies

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

Semester 4		Semester 5		Semester 6	
Principal Study 4 (Minor/Major)	3/6	Principal Study 5 (Minor/Major)	3/6	Principal Study 6 (Minor/Major) or Recital Performance	3/6
Performance Unit or Free Choice (Conservatorium)	3	Performance Unit or Free Choice (Conservatorium)	3	Performance Unit or Free Choice (Conservatorium)	3
Aural Perception 4	3	Free Choice (Conservatorium)	3	Free Choice (Conservatorium)	3
Harmony and Analysis 4	3	Free Choice(Conservatorium)	3	Studies in the History and Analysis of Music	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Junior Unit (ARTS)	6
Music Education, Education or Pedagogy unit	3	Free Choice (Conservatorium)	3	Junior Unit (ARTS)	6
Junior Unit (ARTS)	6	Junior Unit (ARTS)	6		
	24		24		24

Semester 7		Semester 8		Semester 9 and 10	
Free Choice (Conservatorium)	3	Senior Units (ARTS)	24	Senior Units (ARTS)	48
Free Choice (Conservatorium)	3				
Free Choice (Conservatorium)	3				
Free Choice (Conservatorium)	3				
Junior or Senior Units (ARTS)	12				
	24		24		48

Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery

The Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery is intended to give students an opportunity to experience a broad musical education before embarking on medical studies. In this structure the Bachelor of Music Studies functions as a specific pathway to the MBBS for the highest achieving school leavers. Its structure facilitates creative interdisciplinary links between music, science and medicine at The University of Sydney.

The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly. As a pathway degree in the combined music and medicine program, the course offers students the opportunity to engage with the Faculties of Science and Medicine in addition to the Sydney Conservatorium of Music. The honours year in particular also offers students in the combined degree program the opportunity to engage in interdisciplinary and applied music research that will give them a grounding in generic research skills required to undertake more advanced clinical/medical research.

Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery (Honours) - Music

To qualify to enrol as a Bachelor of Music Studies (Honours) candidate, a student must have qualified for the award of the pass degree of Bachelor of Music Studies from The University of Sydney or comparable three-year degree from another tertiary institution, and have achieved a credit average in years two and three of the pass degree program with a distinction average in principal study or area of specialisation in years two and three. Candidates must also have written permission of the relevant unit of study chair and/or Honours

Course progression

Years 1 - 3: Candidates will complete the requirements for the Bachelor of Music Studies according to the Faculty Resolutions for that program. (see information for this degree in this chapter of the handbook). In addition, candidates will complete:

- Two compulsory zero credit point units of study: Communicating effectively in teams, Introduction to Clinical Research Ethics.
- One elective zero point units of study drawn from a field of interest to the student and approved by both faculties.
- Six junior credit points in Chemistry.
- Six junior credit points of Physics.
- Six junior credit points of Biology or Molecular Biology & Genetics.

Years 4 - 7: Candidates will complete the requirements for the Bachelor of Medicine/Bachelor of Surgery according to the Faculty Resolutions for that program. For further information contact the Head of School, Sydney Conservatorium of Music.

Coordinator, and have submitted an Honours Project proposal to the Faculty Undergraduate Studies Committee in the semester before they intend to enrol in the honours year, and have prepared an audition and/or attended an interview.

To qualify for the honours degree, please refer to information on the BMusStudies (Hons) degree in this chapter of the handbook.

Diploma of Music (DipMus)

The Diploma of Music aims to provide vocational training in performance skills at a high level for students aspiring to a professional career in music performance. The Diploma of Music includes major studies in the following instruments:

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

Course structure

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

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

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

Required enrolment

The enrolments in the Diploma of Music, together with relevant credit point values, is set out in Tables 8.14 and 8.15. Students should use this as a guide to the acquisition of units of study by normal progression through the Diploma of Music.

8.14: Mandatory enrolment pattern – Diploma of Music (DipMus)

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

* *Studies in the History and Analysis of Music* units are listed in Table 5.22 at the end of this chapter.

Table 8.15: Mandatory enrolment pattern – Diploma of Music (DipMus) Jazz Performance students

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

* *Students who pass an ear training proficiency test may be exempted from Jazz Ear Training (at the discretion of the teacher) and take a free choice.*

Diploma of Opera (DipOp)

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

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

Course structure

The Diploma of Opera is a three-year course of full-time, intensive study and students must demonstrate satisfactory progress in vocal, musical and performance skills in order to progress through the course. All full-time students must complete units of study worth 24 credit points per semester: a total of 144 credit points for the entire diploma course.

The course structure of the Diploma of Opera, together with the credit point value, is set out in Table 8.16.

Table 8.16: Course structure – Diploma of Opera

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

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

Public Examination Recitals (undergraduate)

All students enrolled in BMus, BMusStudies, BA/BMusStudies, BMusStudies/MBBS, DipMus and DipOp whose principal study is an instrument or voice at the major level are required to present public performance examination recitals as part of their course. All performance students must also successfully complete "in-unit"

examinations which are usually not open to the general public. The examination recitals normally take place in June and October/November each year.

Table 8.17: Examination recitals – Principal Study at Major/Minor levels (BMus, BMusStudies, BA/BMusStudies, BMusStudies/MBBS, DipMus)

Principal Study Major 1	Teacher Grade 100%.
Principal Study Major 2	Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%.
Principal Study Major 3	Teacher Grade 100%.
Principal Study Major 4	Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study Major 5	Teacher Grade 100%.
Principal Study Major 6	Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study Major 7	Teacher Grade 100%.
Principal Study Major 8	Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 1	Teacher Grade 100%.
Principal Study minor 2	Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%.
Principal Study minor 3	Teacher Grade 100%.
Principal Study minor 4	Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 5	Teacher Grade 100%.
Principal Study minor 6	Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 7	Teacher Grade 100%.
Principal Study minor 8	Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.
Please note: Students must pass all assessed components of Principal Study. Students will not normally progress if they have failed an assessed component of Principal Study.	

It is the student's responsibility to discuss suitable repertoire and performance requirements with their teachers to avoid inappropriate choices and problems with the availability of associate artists/accompanists. Recital programs must be submitted for formal approval by the Chair of Unit by the conclusion of week 9 of the appropriate semester. Forms and information concerning performance examinations and recitals will be available on the Conservatorium website: www.music.usyd.edu.au. Candidates for public recital examinations are assessed against the following criteria:

- The performance, as a whole, displayed instrumental or vocal control appropriate to the level of examination.

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

Transfer from Minor to Major Principal Study

Students requesting transfer may be expected to undertake an audition, and/or interview to demonstrate skills and achievement equivalent to that required of students in the award program to which they wish to transfer.

Application forms are available from Student Administration. For further information students should contact the appropriate Chair of Unit.

Transfer between undergraduate awards

Students may apply to transfer from one undergraduate award to another. Students transferring into an undergraduate award from another Conservatorium award must meet the entrance requirements for the award into which they are transferring and may apply for admission with credit or advanced standing on the basis of units of study completed previously under the conditions set out in Chapter 11 of this handbook. Applications to transfer must be submitted to the Manager, Student Administration at least two weeks before the commencement of teaching in the semester for which the transfer is sought. Please note that from September 2007 students transferring degree/diploma programs will only be able to transfer to the new 2008 award programs. Students should note that it is not usually possible to apply to transfer to another course in their last semester.

Application forms are available from Student Administration. For further information students should contact the appropriate Chair of Unit.

Undergraduate units of study by area

Tables 8.18 to 8.25 list units of study for all pre-2008 degrees (Diploma of Music, Bachelor of Music, Bachelor of Music Studies, Bachelor of Arts/Bachelor of Music Studies and the Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery). They are listed by area as described in the Core Requirements tables (Tables 8.1, 8.4, 8.6, 8.8, 8.10 and 8.12). Students should consult the individual unit of study descriptions for information about prerequisites and corequisites, restrictions on enrolment and other information.

Table 8.18: Principal Study units of study

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

Table 8.19: Performance units of study

Unit of study	Credit points
Advanced Small Ensemble (Jazz) 1–6	3
Big Band 1–8	3
Cello Ensemble 1–8	3
Chamber Music 1–8	3
Choir 1–8A	3
Composer Performer Workshop 1–4	3
Conducting 1–4	3
Creative Music Skills	3
Diction for Singers 1–2 (Italian)	3
Diction for Singers 1–2 (German)	3
Early Keyboard Class 1-4	3
Elective Jazz Orchestra 1–8	3
Guitar Ensemble 1-8	3
Jazz Improvisation 1–8	3
Jazz Piano 1–4	3
Jazz Small Ensemble 1–8	3
Jazz Vocal Workshop 1–2	3
Movement and Stagecraft 3–6	3
Opera French 3-4	3
Opera German 3-4	3
Opera Italian 3-6	3
Opera Repertoire 1-4	3
Opera Voice 1-6	3
Orchestral Studies 1-8	3/6
Organ Resources 1–8	3
Percussion Ensemble 1–8	3
Production (Opera) 3-6	3
Recital Performance	6
Recital Preparation 1-3	3
Resource Class – Percussion	3
Saxophone Orchestra 1–8	3
Strings Performance Class 1–8	3
Studio Rehearsal 1-4	3
Vocal Performance Class 1–8	3
Wind Symphony 1–8	3
Woodwind Class 1–6	3

Table 8.20: Composition units of study

Unit of study	Credit points
Compositional Techniques & Analysis 3-6	3
Electroacoustic Music 1-6	3
Composition Through Improvisation 1-4	3

Table 8.21: Music Skills units of study

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

Table 8.22: Studies in the History and Analysis of Music units of study

Unit of study	Credit points
Foundation units	
Music History 1-6	3
Music from the Middle Ages to the Baroque	6
Music in the Classical & Romantic Eras	6
Music in Modern Times	6
Musical Worlds of Today	6
Jazz History A, B, 3, 4	3
Advanced units	
Baroque Studies 2 *	3
Baroque Studies *	6
Late Beethoven *	3
Classical Studies	3
Contemporary Studies 2	3
Contemporary Studies	6
Debussy 2	3
Debussy	6
Jazz Transcription & Analysis 1-2	3
Mahler, Schoenberg & the Modern Age	6
Music Through Literature *	6
Musicology Workshop 1-6	3
Palaeography 2 *	3
Palaeography of Music *	6
Popular Music: History, Place & Practice	6
Romanticism and the Fantastic 2	3
Romanticism and the Fantastic	6
Russian Music History	6
Survey of Jazz History	3
Writing Skills for Music Professions	3

* These units not on offer in 2009

Table 8.23: Teaching Music (Music Education and Pedagogy) units of study

Unit of study	Credit points
Education 1-7	3
Music Education 1-14	3
Music Education Honours 1-4	3
Jazz Pedagogy	3
Pedagogy Guitar 1-2	3
Pedagogy Piano/forte 1-2	3
Pedagogy Strings 1-2	3
Pedagogy Voice 1-2	3
Pedagogy Woodwind 1-2	3
Practical Stagecraft	3
Practicum 1-3	3/12
Resource Class- Percussion	3

Table 8.24: Historical and Cultural Studies units of study

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

Table 8.25: Arts Music units of study

Unit of study	Credit points
Junior units	
Concepts of Music	6
Fundamentals of Music 1-2	6
Music in Western Culture	6
Sounds, Screens, Speakers: Music & Media	6
Senior units	
Aboriginal Music *	6
Advanced Concepts	6
Advanced Fundamentals of Music	6
A Global Sound	6
Australian & Asian Music	6
Bach *	6
Classicism *	6
Composition Workshop 1-2	6
Concert Performance 1-4	6
Digital Music Techniques	6
Fieldwork, Ethnography & Transcription	6
Film Music	6
Mediaeval Music in Spain	6
Mozart & his Times	6
Music & Gender	6
Music Ensemble 1-2	6
Music Festivals & their Administration *	6
Music in the Sixties	6
Musicology	6
Music Publishing *	6
Popular Music	6
Revolutionary Voices: Music & Politics *	6
Shakespeare as Opera	6
Spanish Jews in the Ottoman Empire	6
Stavinsky	6
20th Century Music Techniques	6

* These units not on offer in 2009

9. Tables of units of study for pre-2008 Undergraduate Degrees

Please note: most units of study are available for students on exchange programs to the Conservatorium. If you wish to study at the Conservatorium on this basis, you will need to contact the University's International Office for admission requirements. If you are already on exchange at the Conservatorium or in other faculties of the University and wish to enrol in specific units of study offered by the Conservatorium you can do by contacting Student Administration (see Chapter 3: Enrolment and Academic Information).

Principal Study Units

<i>Unit of study</i>	<i>Credit points</i>	<i>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Brass Principal Study Units			
French Horn			
BRSS4004 French Horn 7 (Major)	6	P BRSS3005 French Horn 6 (Major)	Semester 1 Semester 2
BRSS4006 French Horn 8 (Major)	6	P BRSS4004 French Horn 7 (Major)	Semester 1 Semester 2
Trombone and Bass Trombone			
BRSS3010 Trombone 5 (Major)	6	P BRSS2007 Trombone 4 (Major)	Semester 1 Semester 2
BRSS3011 Trombone 6 (Major)	6	P BRSS3010 Trombone 5 (Major)	Semester 1 Semester 2
BRSS4010 Trombone 7 (Major)	6	P BRSS3011 Trombone 6 (Major)	Semester 1 Semester 2
BRSS4012 Trombone 8 (Major)	6	P BRSS4010 Trombone 7 (Major)	Semester 1 Semester 2
Trumpet			
BRSS1007 Trumpet 2 (Major)	6	P BRSS1006 Trumpet 1 (Major)	Semester 1 Semester 2
BRSS2008 Trumpet 3 (Major)	6	P BRSS1007 Trumpet 2 (Major) or audition	Semester 1 Semester 2
BRSS2009 Trumpet 4 (Major)	6	P BMus: BRSS2008 Trumpet 3 (Major); DipMus: BRSS1007 Trumpet 2 (Major)	Semester 1 Semester 2
BRSS3012 Trumpet 5 (Major)	6	P BRSS2009 Trumpet 4 (Major)	Semester 1 Semester 2
BRSS3013 Trumpet 6 (Major)	6	P BRSS3012 Trumpet 5 (Major)	Semester 1 Semester 2
BRSS4014 Trumpet 7 (Major)	6	P BRSS3013 Trumpet 6 (Major)	Semester 1 Semester 2
BRSS4016 Trumpet 8 (Major)	6	P BRSS4014 Trumpet 7 (Major)	Semester 1 Semester 2
Tuba			
BRSS2010 Tuba 3 (Major)	6	P BRSS1009 Tuba 2 (Major) or audition	Semester 1 Semester 2
BRSS2011 Tuba 4 (Major)	6	P BRSS2010 Tuba 3 (Major)	Semester 1 Semester 2
BRSS3014 Tuba 5 (Major)	6	P BRSS2011 Tuba 4 (Major)	Semester 1 Semester 2
BRSS3015 Tuba 6 (Major)	6	P BRSS3014 Tuba 5 (Major)	Semester 1 Semester 2
BRSS4018 Tuba 7 (Major)	6	P BRSS3015 Tuba 6 (Major)	Semester 1 Semester 2
BRSS4020 Tuba 8 (Major)	6	P BRSS4018 Tuba 7 (Major)	Semester 1 Semester 2



9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Composition Principal Study Units			
CMPN2003 Composition 3 (Major)	6	P CMPN1006 Composition 2 (Major) C CMPN2011 Compositional Techniques and Analysis 3, CMPN1007 Electronic Music 1	Semester 1 Semester 2
CMPN2004 Composition 4 (Major)	6	P CMPN2003 Composition 3 (Major) C CMPN2012 Compositional Techniques and Analysis 4, CMPN1008 Electronic Music 2	Semester 1 Semester 2
CMPN3004 Composition 5 (Major)	6	P CMPN2004 Composition 4 (Major) C CMPN3012 Compositional Techniques and Analysis 5, CMPN3008 Interactive & Algorithmic Composition	Semester 1 Semester 2
CMPN3005 Composition 5 (Honours)	6	P CMPN2004 Composition 4 (Major), MCGY2011 Harmony and Analysis 4, MCGY2005 Aural Perception 4, CMPN1008 Electronic Music 2, GENS2005 Historical and Cultural Studies 2 C CMPN3012 Compositional Techniques and Analysis 5, CMPN3008 Interactive & Algorithmic Composition <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
CMPN3006 Composition 6 (Major)	6	P CMPN3004 Composition 5 (Major) C CMPN3013 Compositional Techniques and Analysis 6, CMPN3009 Sound Synthesis	Semester 1 Semester 2
CMPN3007 Composition 6 (Honours)	6	P CMPN3005 Composition 5 (Honours) C CMPN3013 Compositional Techniques and Analysis 6, CMPN3009 Sound Synthesis <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
CMPN4004 Composition 7 (Major)	6	P CMPN3006 Composition 6 (Major) C CMPN4010 Sound & Image	Semester 1 Semester 2
CMPN4005 Composition 7 (Honours)	6	P CMPN3007 Composition 6 (Honours) C CMPN4010 Sound & Image <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
CMPN4006 Composition 8 (Major)	6	P CMPN4004 Composition 7 (Major) C CMPN4011 Composition & Multimedia	Semester 1 Semester 2
CMPN4007 Composition 8 (Honours)	6	P CMPN4005 Composition 7 (Honours) C CMPN4011 Composition & Multimedia <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Honours - Bachelor of Music (Performance)			
PERF4002 Principal Study (Honours) 7	12	P JAZZ2624 Jazz Music Skills or MCGY2011 Harm & Analysis 4 or JAZZ2017 Jazz Harm & Arranging 4, MCGY2005 Aural Percept 4 or JAZZ2039 Jazz Ear Training 4, MUED1002 Music Tech, GENS2005 Hist & Cult Studies 2, MCGY3034 Writing Skills for Music Professions or JAZZ3631 Music Business Skills <i>Students accepted into Honours in Performance enrol in Performance Honours in semester 7 and 8 instead of Principal Study (Major) 7 and 8 or, in the new degree, Principal Study 7 and Principal Study 7 (Advanced).</i>	Semester 1 Semester 2
PERF4003 Principal Study (Honours) 8	12	P PERF4002 Principal Study (Honours) 7	Semester 1 Semester 2
Honours - Bachelor of Music Studies			
PERF4601 Honours Project 1	12	P 3 year Bachelor of Music Studies degree (or equivalent) in which candidates have obtained a minimum credit average in second and third year units of study and a Distinction average in their Principal Study area. <i>All students must pass an audition and/or interview and submit a research project proposal to the Undergraduate Studies Committee before November 30 in the year before they wish to enter the Honours program. Students must have completed the BMus Studies 3 year degree or equivalent or be in their final semester of the three year degree at the time of submitting their proposal. Satisfactory progress in Honours Project 1 is required before students can undertake Honours Project 2.</i>	Semester 1 Semester 2
PERF4602 Honours Project 2	12	P PERF4601 Honours Project 1 <i>Satisfactory completion of Honours Project 1 is required for this unit of study.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Jazz Principal Study Units			
JAZZ2020 Jazz Performance 3	6	P JAZZ1024 Jazz Performance 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ2021 Jazz Performance 4	6	P JAZZ2020 Jazz Performance 3	Semester 1 Semester 2
JAZZ3010 Jazz Performance 5	6	P JAZZ2021 Jazz Performance 4	Semester 1 Semester 2
JAZZ3011 Jazz Performance 6	6	P JAZZ3010 Jazz Performance 5	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
JAZZ4010 Jazz Performance 7	6	P JAZZ3011 Jazz Performance 6 C CMPN2006 Sound Recording Fundamentals <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ4012 Jazz Performance 8	6	P JAZZ4010 Jazz Performance 7 C CMPN2007 Sound Recording Advanced	Semester 1 Semester 2
Jazz Vocal Minor			
VSAO2057 Jazz Vocal (Minor) 3	3	P VSAO1058 C JAZZ2026 Jazz Small Ensemble 3	Semester 1 Semester 2
VSAO2058 Jazz Vocal (Minor) 4	3	P VSAO2057 C JAZZ2027 Jazz Small Ensemble 4	Semester 1 Semester 2
VSAO3057 Jazz Vocal (Minor) 5	3	P VSAO2058 Jazz Vocal (Minor) 4 C JAZZ3012 Jazz Small Ensemble 5	Semester 1 Semester 2
VSAO3058 Jazz Vocal (Minor) 6	3	P VSAO3057 C JAZZ3013 Jazz Small Ensemble 6	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Keyboard Principal Study Units			
Organ			
ORGN2004 Organ 3 (Major)	6	P ORGN1005 Organ 2 (Major) C ORGN2008 Organ Resources 3	Semester 1 Semester 2
ORGN2005 Organ 4 (Major)	6	P ORGN2004 Organ 3 (Major) C ORGN2009 Organ Resources 4	Semester 1 Semester 2
ORGN3002 Organ 5 (Major)	6	P ORGN2005 Organ 4 (Major) C ORGN3008 Organ Resources 5	Semester 1 Semester 2
ORGN3010 Organ 6 (Major)	6	P ORGN3002 Organ 5 (Major) C ORGN3003 Organ Resources 6	Semester 1 Semester 2
ORGN4001 Organ 7 (Major)	6	P ORGN3010 Organ 6 (Major) C ORGN4009 Organ Resources 7	Semester 1 Semester 2
ORGN4002 Organ 8 (Major)	6	P ORGN4001 Organ 7 (Major) C ORGN4010 Organ Resources 8	Semester 1 Semester 2
Pianoforte			
KEYB1013 Pianoforte 1 (Minor)	3		Semester 1 Semester 2
KEYB1014 Pianoforte 2 (Minor)	3	P KEYB1013 Pianoforte 1 (Minor)	Semester 1 Semester 2
KEYB2007 Pianoforte 3 (Major)	6	P KEYB1009 Pianoforte 2 (Major) or audition for advanced standing. <i>Students wishing to transfer from Pianoforte 2 (Minor) to Pianoforte 3 (Major) must have been examined for and passed Pianoforte 1 and 2 (Major) and have studied the Major syllabus of the year and reached the required standard.</i>	Semester 1 Semester 2
KEYB2011 Pianoforte 3 (Minor)	3	P KEYB1014 Pianoforte 2 (Minor)	Semester 1 Semester 2
KEYB2008 Pianoforte 4 (Major)	6	P KEYB2007 Pianoforte 3 (Major)	Semester 1 Semester 2
KEYB2012 Pianoforte 4 (Minor)	3	P KEYB2011 Pianoforte 3 (Minor)	Semester 1 Semester 2
KEYB3004 Pianoforte 5 (Major)	6	P KEYB2008 Pianoforte 4 (Major), ENSE2001 Accompaniment 4	Semester 1 Semester 2
KEYB3008 Pianoforte 5 (Minor)	3	P KEYB2012 Pianoforte 4 (Minor)	Semester 1 Semester 2
KEYB3005 Pianoforte 6 (Major)	6	P KEYB3004 Pianoforte 5 (Major)	Semester 1 Semester 2
KEYB3009 Pianoforte 6 (Minor)	3	P KEYB3008 Pianoforte 5 (Minor)	Semester 1 Semester 2
KEYB4002 Pianoforte 7 (Major)	6	P KEYB3005 Pianoforte 6 (Major) C KEYB3002 Piano Pedagogy 1	Semester 1 Semester 2
KEYB4008 Pianoforte 7 (Minor)	3	P KEYB3009 Pianoforte 6 (Minor) at Distinction level	Semester 1 Semester 2
KEYB4004 Pianoforte 8 (Major)	6	P KEYB4002 Pianoforte 7 (Major) C KEYB3003 Pedagogy Pianoforte 2	Semester 1 Semester 2
KEYB4009 Pianoforte 8 (Minor)	3	P KEYB4008 Pianoforte 7 (Minor) at Credit level	Semester 1 Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Musicology Principal Study Units			
MCGY2014 Musicology 3 (Major)	6	P MCGY1018 Musicology 2 (Major) C MCGY1019 Musicology Workshop 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
MCGY2015 Musicology 4 (Major)	6	P MCGY2014 Musicology 3 (Major) C MCGY1020 Musicology Workshop 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
MCGY3020 Musicology 5 (Honours)	6	P MCGY2015 Musicology 4 (Major) C MCGY2018 Musicology Workshop 3	Semester 1 Semester 2
MCGY3019 Musicology 5 (Major)	6	P MCGY2015 Musicology 4 (Major) C MCGY2018 Musicology Workshop 3	Semester 1 Semester 2
MCGY3045 Musicology 5 (Minor)	3	P MCGY2024 Musicology 4 (Minor)	Semester 1 Semester 2
MCGY3022 Musicology 6 (Honours)	6	P MCGY3020 Musicology 5 (Honours) C MCGY2019 Musicology Workshop 4	Semester 1 Semester 2
MCGY3021 Musicology 6 (Major)	6	P MCGY3019 Musicology 5 (Major) C MCGY2019 Musicology Workshop 4	Semester 1 Semester 2
MCGY3046 Musicology 6 (Minor)	3	P MCGY3045 Musicology 5 (Minor)	Semester 1 Semester 2
MCGY4003 Musicology 7 (Honours)	6	P MCGY3022 Musicology 6 (Honours) C MCGY3023 Musicology Workshop 5 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
MCGY4002 Musicology 7 (Major)	6	P MCGY3021 Musicology 6 (Major) C MCGY3023 Musicology Workshop 5	Semester 1 Semester 2
MCGY4047 Musicology 7 (Minor)	3	P MCGY3046 Musicology 6 (Minor) at Distinction level	Semester 1 Semester 2
MCGY4005 Musicology 8 (Honours)	6	P MCGY4003 Musicology 7 (Honours) C MCGY3024 Musicology Workshop 6 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
MCGY4004 Musicology 8 (Major)	6	P MCGY4002 Musicology 7 (Major) C MCGY3024 Musicology Workshop 6	Semester 1 Semester 2
MCGY4048 Musicology 8 (Minor)	3	P MCGY4047 Musicology 7 (Minor) at Credit level	Semester 1 Semester 2
Musicology Workshop			
MCGY1019 Musicology Workshop 1	3	C MCGY2014 Musicology 3 (Major) or MCGY2603 Musicology 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
MCGY1020 Musicology Workshop 2	3	P MCGY1019 Musicology Workshop 1 C MCGY2015 Musicology 4 (Major) or MCGY2604 Musicology 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
MCGY2018 Musicology Workshop 3	3	P MCGY1020 Musicology Workshop 2 C MCGY3019 Musicology 5 (Major), or MCGY3020 Musicology 5 (Honours), or MCGY3605 Musicology 5, or MCGY3620 Musicology 5 (Hons)	Semester 1 Semester 2
MCGY2019 Musicology Workshop 4	3	P MCGY2018 Music Workshop 3 C MCGY3021 Musicology 6 (Major), or MCGY3022 Musicology 6 (Honours), or MCGY3606 Musicology 6, or MCGY3622 Musicology 6 (Hons)	Semester 1 Semester 2
MCGY3023 Musicology Workshop 5	3	P MCGY2019 Musicology Workshop 4 C MCGY4002 Musicology 7 (Major), or MCGY4003 Musicology 7 (Honours), or MCGY4607 Musicology 7	Semester 1 Semester 2
MCGY3024 Musicology Workshop 6	3	P MCGY3023 Musicology Workshop 5 C MCGY4004 Musicology 8 (Major)	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Percussion Principal Study Units			
PRCN2005 Percussion 4 (Minor)	3	P PRCN2004 Percussion 3 (Minor)	Semester 1 Semester 2
PRCN3005 Percussion 5 (Minor)	3	P PRCN2005 Percussion 4 (Minor)	Semester 1 Semester 2
PRCN3006 Percussion 6 (Minor)	3	P PRCN3005 Percussion 5 (Minor)	Semester 1 Semester 2
PRCN4007 Percussion 7 (Minor)	3	P PRCN3006 Percussion 6 (Minor) at Distinction level	Semester 1 Semester 2
PRCN4008 Percussion 8 (Minor)	3	P PRCN4007 Percussion 7 (Minor) at Credit level	Semester 1 Semester 2

<i>Unit of study</i>	<i>Credit points</i>	<i>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Strings Principal Study Units			
Double Bass			
STRG2003 Double Bass 4 (Major)	6	P STRG2002 Double Bass 3 (Major)	Semester 1 Semester 2
STRG3002 Double Bass 5 (Major)	6	P STRG2003 Double Bass 4 (Major)	Semester 1 Semester 2
STRG3003 Double Bass 6 (Major)	6	P STRG3002 Double Bass 5 (Major)	Semester 1 Semester 2
STRG4002 Double Bass 7 (Major)	6	P STRG3003 Double Bass 6 (Major)	Semester 1 Semester 2
STRG4004 Double Bass 8 (Major)	6	P STRG4002 Double Bass 7 (Major)	Semester 1 Semester 2
Guitar			
STRG2006 Guitar 3 (Major)	6	P STRG1007 Guitar 2 (Major) or audition	Semester 1 Semester 2
STRG2007 Guitar 4 (Major)	6	P STRG2006 Guitar 3 (Major)	Semester 1 Semester 2
STRG3004 Guitar 5 (Major)	6	P STRG2007 Guitar 4 (Major)	Semester 1 Semester 2
STRG3016 Guitar 5 (Minor)	3	P STRG2013 Guitar 4 (Minor)	Semester 1 Semester 2
STRG3005 Guitar 6 (Major)	6	P STRG3004 Guitar 5 (Major)	Semester 1 Semester 2
STRG3017 Guitar 6 (Minor)	3	P STRG3016 Guitar 5 (Minor)	Semester 1 Semester 2
STRG4006 Guitar 7 (Major)	6	P STRG3005 Guitar 6 (Major)	Semester 1 Semester 2
STRG4014 Guitar 7 (Minor)	3	P STRG3017 Guitar 6 (Minor) at Distinction level	Semester 1 Semester 2
STRG4008 Guitar 8 (Major)	6	P STRG4006 Guitar 7 (Major)	Semester 1 Semester 2
STRG4015 Guitar 8 (Minor)	3	P STRG4014 Guitar 7 (Minor) at Credit level	Semester 1 Semester 2
Harp			
STRG2008 Harp 3 (Major)	6	P STRG1009 Harp 2 (Major) or audition	Semester 1 Semester 2
STRG2009 Harp 4 (Major)	6	P STRG2008 Harp 3 (Major)	Semester 1 Semester 2
STRG3006 Harp 5 (Major)	6	P STRG2009 Harp 4 (Major)	Semester 1 Semester 2
STRG3035 Harp 5 (Minor)	3	P STRG2034 Harp 4 (Minor)	Semester 1 Semester 2
STRG3007 Harp 6 (Major)	6	P STRG3006 Harp 5 (Major)	Semester 1 Semester 2
STRG3036 Harp 6 (Minor)	3	P STRG3035 Harp 5 (Minor)	Semester 1 Semester 2
STRG4010 Harp 7 (Major)	6	P STRG3007 Harp 6 (Major)	Semester 1 Semester 2
STRG4011 Harp 8 (Major)	6	P STRG4010 Harp 7 (Major)	Semester 1 Semester 2
Viola			
STRG2016 Viola 3 (Major)	6	P STRG1018 Viola 2 (Major) or audition	Semester 1 Semester 2
STRG2017 Viola 4 (Major)	6	P STRG2016 Viola 3 (Major)	Semester 1 Semester 2
STRG3020 Viola 5 (Major)	6	P STRG2017 Viola 4 (Major)	Semester 1 Semester 2
STRG3021 Viola 6 (Major)	6	P STRG3020 Viola 5 (Major)	Semester 1 Semester 2
STRG4018 Viola 7 (Major)	6	P STRG3021 Viola 6 (Major)	Semester 1 Semester 2
STRG4020 Viola 8 (Major)	6	P STRG4018 Viola 7 (Major)	Semester 1 Semester 2
Violin			
STRG2018 Violin 3 (Major)	6	P STRG1020 Violin 2 (Major) or audition	Semester 1 Semester 2
STRG2019 Violin 4 (Major)	6	P STRG2018 Violin 3 (Major)	Semester 1 Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
STRG3022 Violin 5 (Major)	6	P STRG2019 Violin 4 (Major)	Semester 1 Semester 2
STRG3026 Violin 5 (Minor)	3	P STRG2025 Violin 4 (Minor)	Semester 1 Semester 2
STRG3023 Violin 6 (Major)	6	P STRG3022 Violin 5 (Major)	Semester 1 Semester 2
STRG3027 Violin 6 (Minor)	3	P STRG3026 Violin 5 (Minor)	Semester 1 Semester 2
STRG4022 Violin 7 (Major)	6	P STRG3023 Violin 6 (Major)	Semester 1 Semester 2
STRG4032 Violin 7 (Minor)	3	P STRG3027 Violin 6 (Minor) at Distinction level	Semester 1 Semester 2
STRG4024 Violin 8 (Major)	6	P STRG4022 Violin 7 (Major)	Semester 1 Semester 2
STRG4035 Violin 8 (Minor)	3	P STRG4032 Violin 7 (Minor) at Credit level	Semester 1 Semester 2
Violoncello			
STRG2020 Violoncello 3 (Major)	6	P STRG1022 Violoncello 2 (Major) or audition	Semester 1 Semester 2
STRG2021 Violoncello 4 (Major)	6	P STRG2020 Violoncello 3 (Major)	Semester 1 Semester 2
STRG3024 Violoncello 5 (Major)	6	P STRG2021 Violoncello 4 (Major)	Semester 1 Semester 2
STRG3025 Violoncello 6 (Major)	6	P STRG3024 Violoncello 5 (Major)	Semester 1 Semester 2
STRG4026 Violoncello 7 (Major)	6	P STRG3025 Violoncello 6 (Major)	Semester 1 Semester 2
STRG4028 Violoncello 8 (Major)	6	P STRG4026 Violoncello 7 (Major)	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Voice Principal Study Units			
VSAO2020 Voice 3 (Major)	6	P VSAO1040 Voice 2 (Major) C VSAO2028 Italian Diction for Singers 2 or VSAO2029 German Diction for Singers 2	Semester 1 Semester 2
VSAO2011 Voice 3 (Minor)	3	P VSAO1003 Voice 2 (Minor) C VSAO2028 Italian Diction for Singers 2 or VSAO2029 German Diction for Singers 2	Semester 1 Semester 2
VSAO2021 Voice 4 (Major)	6	P VSAO2020 Voice 3 (Major) C VSAO2028 Italian Diction for Singers 2 or VSAO2029 German Diction for Singers 2	Semester 1 Semester 2
VSAO2016 Voice 4 (Minor)	3	P VSAO2011 Voice 3 (Minor) C VSAO2028 Italian Diction for Singers 2 or VSAO2029 German Diction for Singers 2	Semester 1 Semester 2
VSAO3018 Voice 5 (Major)	6	P VSAO2021 Voice 4 (Major) C VSAO3645 Diction for Performance 1	Semester 1 Semester 2
VSAO3017 Voice 5 (Minor)	3	P VSAO2016 Voice 4 (Minor) <i>Students are strongly recommended to enrol concurrently in VSAO3645 Diction for Performance 1.</i>	Semester 1 Semester 2
VSAO3019 Voice 6 (Major)	6	P VSAO3018 Voice 5 (Major) C VSAO3646 Diction for Performance 2	Semester 1 Semester 2
VSAO3020 Voice 6 (Minor)	3	P VSAO3017 Voice 5 (Minor) <i>Students are strongly recommended to enrol concurrently in VSAO3645 Diction for Performance 2.</i>	Semester 1 Semester 2
VSAO4002 Voice 7 (Major)	6	P VSAO3019 Voice 6 (Major)	Semester 1 Semester 2
VSAO4000 Voice 7 (Minor)	3	P VSAO3020 Voice 6 (Minor) at Distinction level	Semester 1 Semester 2
VSAO4004 Voice 8 (Major)	6	P VSAO4002 Voice 7 (Major)	Semester 1 Semester 2
VSAO4001 Voice 8 (Minor)	3	P VSAO4000 Voice 7 (Minor) at Credit level	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Wind Principal Study Units			
Bassoon			
WIND1019 Bassoon 1 (Minor) <i>This unit of study is not available in 2009</i>	3		Semester 1 Semester 2
WIND1020 Bassoon 2 (Minor) <i>This unit of study is not available in 2009</i>	3	P WIND1019 Bassoon 1 (Minor)	Semester 1 Semester 2
WIND2002 Bassoon 3 (Major)	6	P WIND1003 Bassoon 2 (Major) or audition	Semester 1 Semester 2
WIND2022 Bassoon 3 (Minor) <i>This unit of study is not available in 2009</i>	3	P WIND1020 Bassoon 2 (Minor)	Semester 1 Semester 2
WIND2003 Bassoon 4 (Major)	6	P WIND2002 Bassoon 3 (Major)	Semester 1 Semester 2
WIND2023 Bassoon 4 (Minor)	3	P WIND2022 Bassoon 3 (Minor)	Semester 1 Semester 2
WIND3002 Bassoon 5 (Major)	6	P WIND2003 Bassoon 4 (Major)	Semester 1 Semester 2
WIND3024 Bassoon 5 (Minor)	3	P WIND2023 Bassoon 4 (Minor)	Semester 1 Semester 2
WIND3003 Bassoon 6 (Major)	6	P WIND3002 Bassoon 5 (Major)	Semester 1 Semester 2
WIND3025 Bassoon 6 (Minor)	3	P WIND3024 Bassoon 5 (Minor)	Semester 1 Semester 2
WIND4004 Bassoon 7 (Major)	6	P WIND3003 Bassoon 6 (Major)	Semester 1 Semester 2
WIND4034 Bassoon 7 (Minor)	3	P WIND3025 Bassoon 6 (Minor) at Distinction level	Semester 1 Semester 2
WIND4005 Bassoon 8 (Major)	6	P WIND4004 Bassoon 7 (Major)	Semester 1 Semester 2
WIND4035 Bassoon 8 (Minor)	3	P WIND4034 Bassoon 7 (Minor) at Credit level	Semester 1 Semester 2
Clarinet			
WIND2004 Clarinet 3 (Major)	6	P WIND1005 Clarinet 2 (Major) or audition	Semester 1 Semester 2
WIND2024 Clarinet 3 (Minor)	3	P WIND1022 Clarinet 2 (Minor)	Semester 1 Semester 2
WIND2005 Clarinet 4 (Major)	6	P WIND2004 Clarinet 3 (Major)	Semester 1 Semester 2
WIND2025 Clarinet 4 (Minor)	3	P WIND2024 Clarinet 3 (Minor)	Semester 1 Semester 2
WIND3004 Clarinet 5 (Major)	6	P WIND2005 Clarinet 4 (Major)	Semester 1 Semester 2
WIND3026 Clarinet 5 (Minor)	3	P WIND2025 Clarinet 4 (Minor)	Semester 1 Semester 2
WIND3005 Clarinet 6 (Major)	6	P WIND3004 Clarinet 5 (Major)	Semester 1 Semester 2
WIND3027 Clarinet 6 (Minor)	3	P WIND3026 Clarinet 5 (Minor)	Semester 1 Semester 2
WIND4008 Clarinet 7 (Major)	6	P WIND3005 Clarinet 6 (Major)	Semester 1 Semester 2
WIND4036 Clarinet 7 (Minor)	3	P WIND3027 Clarinet 6 (Minor) at Distinction level	Semester 1 Semester 2
WIND4009 Clarinet 8 (Major)	6	P WIND4008 Clarinet 7 (Major)	Semester 1 Semester 2
WIND4037 Clarinet 8 (Minor)	3	P WIND4036 Clarinet 7 (Minor) at Credit level	Semester 1 Semester 2
Flute			
WIND2006 Flute 3 (Major)	6	P WIND1007 Flute 2 (Major) or audition	Semester 1 Semester 2
WIND2007 Flute 4 (Major)	6	P WIND2006 Flute 3 (Major)	Semester 1 Semester 2
WIND3006 Flute 5 (Major)	6	P WIND2007 Flute 4 (Major)	Semester 1 Semester 2
WIND3028 Flute 5 (Minor)	3	P WIND2027 Flute 4 (Minor)	Semester 1 Semester 2
WIND3007 Flute 6 (Major)	6	P WIND3006 BMus: Flute 5 (Major); DipMus: Flute 4 (Major)	Semester 1 Semester 2
WIND3029 Flute 6 (Minor)	3	P WIND3028 Flute 5 (Minor)	Semester 1 Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
WIND4012 Flute 7 (Major)	6	P WIND3007 Flute 6 (Major)	Semester 1 Semester 2
WIND4038 Flute 7 (Minor)	3	P WIND3029 Flute 6 (Minor) at Distinction level	Semester 1 Semester 2
WIND4014 Flute 8 (Major)	6	P WIND4012 Flute 7 (Major)	Semester 1 Semester 2
WIND4039 Flute 8 (Minor)	3	P WIND4038 Flute 7 (Minor) at Credit level	Semester 1 Semester 2
Oboe			
WIND2008 Oboe 3 (Major)	6	P WIND1009 Oboe 2 (Major) or audition	Semester 1 Semester 2
WIND2009 Oboe 4 (Major)	6	P WIND2008 Oboe 3 (Major)	Semester 1 Semester 2
WIND3008 Oboe 5 (Major)	6	P WIND2009 Oboe 4 (Major)	Semester 1 Semester 2
WIND3030 Oboe 5 (Minor)	3	P WIND2029 Oboe 4 (Minor)	Semester 1 Semester 2
WIND3009 Oboe 6 (Major)	6	P WIND3008 Oboe 5 (Major)	Semester 1 Semester 2
WIND3031 Oboe 6 (Minor)	3	P WIND3030 Oboe 5 (Minor)	Semester 1 Semester 2
WIND4016 Oboe 7 (Major)	6	P WIND3009 Oboe 6 (Major)	Semester 1 Semester 2
WIND4040 Oboe 7 (Minor)	3	P WIND3031 Oboe 6 (Minor) at Distinction level	Semester 1 Semester 2
WIND4018 Oboe 8 (Major)	6	P WIND4016 Oboe 7 (Major)	Semester 1 Semester 2
WIND4041 Oboe 8 (Minor)	3	P WIND4040 Oboe 7 (Minor) at Credit level	Semester 1 Semester 2
Recorder			
WIND3014 Recorder 5 (Major)	6	P WIND2013 Recorder 4 (Major)	Semester 1 Semester 2
WIND3015 Recorder 6 (Major)	6	P WIND3014 Recorder 5 (Major)	Semester 1 Semester 2
WIND4022 Recorder 7 (Major)	6	P WIND3015 Recorder 6 (Major)	Semester 1 Semester 2
WIND4024 Recorder 8 (Major)	6	P WIND4022 Recorder 7 (Major)	Semester 1 Semester 2
Saxophone			
WIND2014 Saxophone 3 (Major)	6	P WIND1015 Saxophone 2 (Major) or audition	Semester 1 Semester 2
WIND2015 Saxophone 4 (Major)	6	P WIND2014 Saxophone 3 (Major)	Semester 1 Semester 2
WIND3016 Saxophone 5 (Major)	6	P WIND2015 Saxophone 4 (Major)	Semester 1 Semester 2
WIND3034 Saxophone 5 (Minor)	3	P WIND2033 Saxophone 4 (Minor)	Semester 1 Semester 2
WIND3017 Saxophone 6 (Major)	6	P WIND3016 Saxophone 5 (Major)	Semester 1 Semester 2
WIND3035 Saxophone 6 (Minor)	3	P WIND3034 Saxophone 5 (Minor)	Semester 1 Semester 2
WIND4026 Saxophone 7 (Major)	6	P WIND3017 Saxophone 6 (Major)	Semester 1 Semester 2
WIND4044 Saxophone 7 (Minor)	3	P WIND3035 Saxophone 6 (Minor) at Distinction level	Semester 1 Semester 2
WIND4028 Saxophone 8 (Major)	6	P WIND4026 Saxophone 7 (Major)	Semester 1 Semester 2
WIND4045 Saxophone 8 (Minor)	3	P WIND4044 Saxophone 7 (Minor) at Credit level	Semester 1 Semester 2

Composition Units

<i>Unit of study</i>	<i>Credit points</i>	<i>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Compositional Technology & Analysis			
CMPN2011 Compositional Techniques and Analysis 3	3	P CMPN1012 /1612 Compositional Techniques and Analysis 2 C CMPN2003 Composition 3 (Major) or CMPN2603 Composition 3	Semester 1
CMPN2012 Compositional Techniques and Analysis 4	3	P CMPN2011 Compositional Techniques and Analysis 3 C CMPN2004 Composition 4 (Major) or CMPN2604 Composition 4	Semester 2
CMPN3012 Compositional Techniques and Analysis 5	3	P CMPN2012 Compositional Techniques and Analysis 4 C CMPN3004 Composition 5 (Major) or CMPN3605 Composition 5	Semester 1
CMPN3013 Compositional Techniques and Analysis 6	3	P CMPN3012 Compositional Techniques and Analysis 5 C CMPN3006 Composition 6 (Major) or CMPN3606 Composition 6	Semester 2
Composition through Improvisation			
CMPN1000 Composition Through Improvisation 1	3		Semester 1
CMPN1003 Composition Through Improvisation 2	3	P CMPN1000 Composition Through Improvisation 1	Semester 2
CMPN2000 Composition Through Improvisation 3	3	P CMPN1003 Composition Through Improvisation 2, CMPN2004 Composition 4 (Major) or CMPN2604 Composition 4	Semester 1
CMPN2001 Composition Through Improvisation 4	3	P CMPN2000 Composition Through Improvisation 3	Semester 2
Electroacoustic Music			
CMPN1007 Electronic Music 1	3	P MUED1002 Music Technology 1	Semester 1
CMPN1008 Electronic Music 2	3	P CMPN1007 Electronic Music 1	Semester 2
CMPN3008 Interactive and Algorithmic Composition	3	P CMPN1008 Electronic Music 2 or CMPN1632 Electroacoustic Music 2	Semester 1
CMPN3009 Sound Synthesis	3	P CMPN3008 Electronic Music 3/Interactive and Algorithmic Composition	Semester 2
CMPN4010 Sound and Image	3	P CMPN1008 Electronic Music 2 or CMPN1632 Electroacoustic Music 2	Semester 1
CMPN4011 Composition and Multimedia	3	P CMPN4010 Sound and Image/Electronic Music 5	Semester 2

Ensemble Units

<i>Unit of study</i>	<i>Credit points</i>	<i>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Cello Ensemble			
STRG1000 Cello Ensemble 1	3		Semester 1 Semester 2
STRG1001 Cello Ensemble 2	3	P STRG1000 Cello Ensemble 1	Semester 1 Semester 2
STRG2000 Cello Ensemble 3	3	P STRG1001 Cello Ensemble 2	Semester 1 Semester 2
STRG2001 Cello Ensemble 4	3	P STRG2000 Cello Ensemble 3	Semester 1 Semester 2
STRG3000 Cello Ensemble 5	3	P STRG2001 Cello Ensemble 4	Semester 1 Semester 2
STRG3001 Cello Ensemble 6	3	P STRG3000 Cello Ensemble 5	Semester 1 Semester 2
STRG4000 Cello Ensemble 7	3	P STRG3001 Cello Ensemble 6	Semester 1 Semester 2
STRG4001 Cello Ensemble 8	3	P STRG4000 Cello Ensemble 7	Semester 1 Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Chamber Music			
ENSE1005 Chamber Music 1	3		Semester 1 Semester 2
ENSE1007 Chamber Music 2	3	P ENSE1005 Chamber Music 1	Semester 1 Semester 2
ENSE2002 Chamber Music 3	3	P ENSE1007 Chamber Music 2 or ENSE1001 Accompaniment 2 (BMus Keyboard or Keyboard Majors)	Semester 1 Semester 2
ENSE2004 Chamber Music 4	3	P ENSE2002 Chamber Music 3	Semester 1 Semester 2
ENSE3004 Chamber Music 5	3	P ENSE2004 Chamber Music 4 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
ENSE3005 Chamber Music 6	3	P ENSE3004 Chamber Music 5 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
ENSE4006 Chamber Music 7	3	P ENSE3005 Chamber Music 6 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
ENSE4007 Chamber Music 8	3	P ENSE4006 Chamber Music 7 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
Choir and Chamber Choir			
ENSE1015 Choir 1	3		Semester 1 Semester 2
ENSE1002 Choir 2A	3	P ENSE1015 Choir 1	Semester 1 Semester 2
ENSE1019 Choir 3A	3	P ENSE1002 Choir 2A	Semester 1 Semester 2
ENSE2003 Choir 4A	3	P ENSE1019 Choir 3A	Semester 1 Semester 2
ENSE2008 Choir 5A	3	P ENSE2003 Choir 4A	Semester 1 Semester 2
ENSE3016 Choir 6A	3	P ENSE2008 Choir 5A	Semester 1 Semester 2
ENSE2012 Choir 7A	3	P ENSE3016 Choir 6A	Semester 1 Semester 2
ENSE4020 Choir 8A	3	P ENSE2012 Choir 7A	Semester 1 Semester 2
Continuo			
EMUS1671 Continuo 1	3	A Standard 17th and 18th century repertoire and harmony.	Semester 1 Semester 2
EMUS1672 Continuo 2	3	P EMUS1671 Continuo 1 <i>It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 2.</i>	Semester 1 Semester 2
EMUS2673 Continuo 3	3	P EMUS1672 Continuo 2 <i>It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 5.</i>	Semester 1 Semester 2
EMUS2674 Continuo 4	3	P EMUS2673 Continuo 3 <i>It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 6.</i>	Semester 1 Semester 2
Elective Jazz Orchestra			
JAZZ1002 Elective Jazz Orchestra 1	3		Semester 1 Semester 2
JAZZ1003 Elective Jazz Orchestra 2	3	P JAZZ1002 Elective Jazz Orchestra 1	Semester 1 Semester 2
JAZZ2004 Elective Jazz Orchestra 3	3	P JAZZ1003 Elective Jazz Orchestra 2	Semester 1 Semester 2
JAZZ2005 Elective Jazz Orchestra 4	3	P JAZZ2004 Elective Jazz Orchestra 3	Semester 1 Semester 2
JAZZ3004 Elective Jazz Orchestra 5	3	P JAZZ2005 Elective Jazz Orchestra 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ3005 Elective Jazz Orchestra 6	3	P JAZZ3004 Elective Jazz Orchestra 5 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
JAZZ4004 Elective Jazz Orchestra 7	3	P JAZZ3005 Elective Jazz Orchestra 6 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ4005 Elective Jazz Orchestra 8	3	P JAZZ4004 Elective Jazz Orchestra 7 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
Guitar Ensemble			
STRG1039 Guitar Ensemble 1	3		Semester 1 Semester 2
STRG1040 Guitar Ensemble 2	3	P STRG1039 Guitar Ensemble 1	Semester 1 Semester 2
STRG2035 Guitar Ensemble 3	3	P STRG1040 Guitar Ensemble 2	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
STRG2036 Guitar Ensemble 4	3	P STRG2035 Guitar Ensemble 3	Semester 1 Semester 2
STRG3037 Guitar Ensemble 5	3	P STRG2036 Guitar Ensemble 4	Semester 1 Semester 2
STRG3038 Guitar Ensemble 6	3	P STRG3037 Guitar Ensemble 5	Semester 1 Semester 2
STRG4041 Guitar Ensemble 7	3	P STRG3038 Guitar Ensemble 6	Semester 1 Semester 2
STRG4042 Guitar Ensemble 8	3	P STRG4041 Guitar Ensemble 7	Semester 1 Semester 2
Jazz Big Band			
JAZZ1000 Big Band 1	3		Semester 1 Semester 2
JAZZ1001 Big Band 2	3	P JAZZ1000 Big Band 1	Semester 1 Semester 2
JAZZ2002 Big Band 3	3	P JAZZ1001 Big Band 2	Semester 1 Semester 2
JAZZ2003 Big Band 4	3	P JAZZ2002 Big Band 3	Semester 1 Semester 2
JAZZ3002 Big Band 5	3	P JAZZ2003 Big Band 4	Semester 1 Semester 2
JAZZ3003 Big Band 6	3	P JAZZ3002 Big Band 5	Semester 1 Semester 2
JAZZ4002 Big Band 7	3	P JAZZ3003 Big Band 6	Semester 1 Semester 2
JAZZ4003 Big Band 8	3	P JAZZ4002 Big Band 7	Semester 1 Semester 2
Jazz Small Ensemble			
JAZZ1029 Jazz Small Ensemble 1	3	<i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ1030 Jazz Small Ensemble 2	3	P JAZZ1029 Jazz Small Ensemble 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
JAZZ2026 Jazz Small Ensemble 3	3	P JAZZ1030 Jazz Small Ensemble 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ2027 Jazz Small Ensemble 4	3	P JAZZ2026 Jazz Small Ensemble 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
JAZZ3012 Jazz Small Ensemble 5	3	P JAZZ2027 Jazz Small Ensemble 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ3013 Jazz Small Ensemble 6	3	P JAZZ3012 Jazz Small Ensemble 5 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
JAZZ4014 Jazz Small Ensemble 7	3	P JAZZ3013 Jazz Small Ensemble 6 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ4015 Jazz Small Ensemble 8	3	P JAZZ4014 Jazz Small Ensemble 7 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
Jazz Small Ensemble (Advanced)			
JAZZ2000 Advanced Small Ensemble 1	3	P JAZZ1024 Jazz Performance 2 C JAZZ2020 Jazz Performance 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ2001 Advanced Small Ensemble 2	3	P JAZZ2020 Jazz Performance 3; JAZZ2000 Advanced Small Ensemble 1 C JAZZ2021 Jazz Performance 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
JAZZ3000 Advanced Small Ensemble 3	3	P JAZZ2021 Jazz Performance 4; JAZZ2001 Advanced Small Ensemble 2 C JAZZ3010 Jazz Performance 5 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ3001 Advanced Small Ensemble 4	3	P JAZZ3010 Jazz Performance 5; JAZZ3000 Advanced Small Ensemble 3 C JAZZ3011 Jazz Performance 6 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
JAZZ4000 Advanced Small Ensemble 5	3	P JAZZ3011 Jazz Performance 6; JAZZ3001 Advanced Small Ensemble 4 C JAZZ4010 Jazz Performance 7 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
JAZZ4001 Advanced Small Ensemble 6	3	P JAZZ4010 Jazz Performance 7; JAZZ4000 Advanced Small Ensemble 5 C JAZZ4012 Jazz Performance 8 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
Opera Ensemble			
VSAO1047 Opera Ensemble 1	3		Semester 1 Semester 2
VSAO1048 Opera Ensemble 2	3	P VSAO1047 Opera Ensemble 1	Semester 1 Semester 2
VSAO2047 Opera Ensemble 3	3	P VSAO1048 Opera Ensemble 2	Semester 1 Semester 2
VSAO2048 Opera Ensemble 4	3	P VSAO2047 Opera Ensemble 3	Semester 1 Semester 2

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Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
VSAO3047 Opera Ensemble 5	3	P VSAO2048 Opera Ensemble 4	Semester 1 Semester 2
VSAO3048 Opera Ensemble 6	3	P VSAO3047 Opera Ensemble 5	Semester 1 Semester 2
Orchestral Studies			
ENSE1018 Orchestral Studies 1	3	C Principal Study 1 in an appropriate orchestral instrument or departmental permission if enrolled in Principal Study 1 in a non-orchestral instrument. <i>For students in the new degree programs, this unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Chair of Unit if you wish to enrol in this unit.</i>	Semester 1 Semester 2
ENSE1022 Orchestral Studies 2	3	P ENSE1018 Orchestral Studies 1 C Principal Study 2 in an appropriate orchestral instrument or departmental permission if enrolled in Principal Study 2 in a non-orchestral instrument. <i>For students in the new degree programs, this unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Chair of Unit if you wish to enrol in this unit.</i>	Semester 1 Semester 2
ENSE2005 Orchestral Studies 3	6	P ENSE1022 Orchestral Studies 2 or ENSE1619 Orchestral Studies 2 C Principal Study (Major) 3 or Principal Study 3 in an appropriate orchestral instrument <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE2016 Orchestral Studies 4	6	P ENSE2005 Orchestral Studies (Major) 3/Orchestral Studies 3 C Principal Study (Major) 4 or Principal Study 4 in an appropriate orchestral instrument <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE3017 Orchestral Studies 5	6	P ENSE2016 Orchestral Studies (Major) 4/ Orchestral Studies 4 C Principal Study (Major) 5 or Principal Study 5 in an appropriate orchestral instrument. <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE3018 Orchestral Studies 6	6	P ENSE3017 Orchestral Studies (Major) 5/Orchestral Studies 5 C Principal Study (Major) 6 or Principal Study 6 in an appropriate orchestral instrument <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE4021 Orchestral Studies 7	6	P ENSE3018 Orchestral Studies (Major) 6/Orchestral Studies 6 C Principal Study (Major) 7 or Principal Study 7 in an appropriate orchestral instrument or Principal Study (Honours) 7 <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
ENSE4022 Orchestral Studies 8	6	P ENSE4021 Orchestral Studies (Major) 7/Orchestral Studies 7 C Principal Study (Major) 8 or Principal Study 8 in an appropriate orchestral instrument or Principal Study (Honours) 8 <i>For administrative arrangements contact the Ensembles & Orchestral Coordinator.</i>	Semester 1 Semester 2
Percussion Ensemble			
PRCN1002 Percussion Ensemble 1	3	C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
PRCN1003 Percussion Ensemble 2	3	P PRCN1002 Percussion Ensemble 1 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
PRCN2002 Percussion Ensemble 3	3	P PRCN1003 Percussion Ensemble 2 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
PRCN2003 Percussion Ensemble 4	3	P PRCN2002 Percussion Ensemble 3 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
PRCN3002 Percussion Ensemble 5	3	P PRCN2003 Percussion Ensemble 4 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
PRCN3003 Percussion Ensemble 6	3	P PRCN3002 Percussion Ensemble 5 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
PRCN4005 Percussion Ensemble 7	3	P PRCN3003 Percussion Ensemble 6 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
PRCN4009 Percussion Ensemble 8	3	P PRCN4005 Percussion Ensemble 7 C Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
Saxophone Orchestra			
WIND1016 Saxophone Orchestra 1	3		Semester 1 Semester 2
WIND1017 Saxophone Orchestra 2	3	P WIND1016 Saxophone Orchestra 1	Semester 1 Semester 2
WIND2016 Saxophone Orchestra 3	3	P WIND1017 Saxophone Orchestra 2	Semester 1 Semester 2
WIND2017 Saxophone Orchestra 4	3	P WIND2016 Saxophone Orchestra 3	Semester 1 Semester 2
WIND3018 Saxophone Orchestra 5	3	P WIND2017 Saxophone Orchestra 4	Semester 1 Semester 2
WIND3019 Saxophone Orchestra 6	3	P WIND3018 Saxophone Orchestra 5	Semester 1 Semester 2
WIND4030 Saxophone Orchestra 7	3	P WIND3019 Saxophone Orchestra 6	Semester 1 Semester 2
WIND4031 Saxophone Orchestra 8	3	P WIND4030 Saxophone Orchestra 7	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Studio Rehearsal			
ENSE3021 Studio Rehearsal 1	3	P KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 <i>Note: Department permission required for enrolment Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the express permission of the appropriate Chairs of Units.</i>	Semester 1 Semester 2
ENSE3022 Studio Rehearsal 2	3	P ENSE3021 Studio Rehearsal 1, KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 C KEYB3004 Pianoforte 5 (Major) or KEYB3625 Pianoforte 5 <i>Note: Department permission required for enrolment Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.</i>	Semester 1 Semester 2
ENSE4023 Studio Rehearsal 3	3	P KEYB3004 Pianoforte 5 (Major) or KEYB3625 Pianoforte 5, ENSE3022 Studio Rehearsal 2 C KEYB3005/KEYB3626 Pianoforte 6 <i>Note: Department permission required for enrolment Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.</i>	Semester 1 Semester 2
ENSE4024 Studio Rehearsal 4	3	P KEYB3005 Pianoforte 6 (Major) or KEYB3626 Pianoforte 6, ENSE4023 Studio Rehearsal 3 C KEYB4002 Pianoforte 7 (Major) or KEYB4627 Pianoforte 7 <i>Note: Department permission required for enrolment Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.</i>	Semester 1 Semester 2
Wind Symphony			
ENSE1017 Wind Symphony 1	3	<i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE1021 Wind Symphony 2	3	P ENSE1017 Wind Symphony 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE2010 Wind Symphony 3	3	P ENSE1021 Wind Symphony 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE2014 Wind Symphony 4	3	P ENSE2010 Wind Symphony 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE3009 Wind Symphony 5	3	P ENSE2014 Wind Symphony 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE3013 Wind Symphony 6	3	P ENSE3009 Wind Symphony 5 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE4010 Wind Symphony 7	3	P ENSE3013 Wind Symphony 6 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
ENSE4014 Wind Symphony 8	3	P ENSE4010 Wind Symphony 7 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2

History and Analysis of Music Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Arts Music			
MUSC1506 Music in Western Culture	6	A The ability to follow a musical score while listening to the music and some prior knowledge of elementary music theory.	Semester 1
MUSC1507 Sounds, Screens, Speakers: Music & Media	6		Semester 2
MUSC2621 The Mediaeval Spanish Melting Pot	6	P 48 Junior credit points, including 12 in Music (or advanced facility in reading music). Contact course coordinator for further information. N MUSC2009 <i>This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</i>	Semester 1
MUSC2622 Music in the Sixties	6	P 18 junior credit points N MUSC2106	Semester 2
MUSC2631 Fieldwork, Ethnography and Transcription	6	P 12 junior music credit points. Students will normally have completed either MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II. N MUSC2903 <i>This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</i>	Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
MUSC2632 Introduction to Stravinsky	6	P 12 junior music credit points. <i>This unit is available as a designated 'Advanced' unit to students enrolled in the BA (Advanced) degree program.</i>	Semester 2
MUSC2651 Australian and Asian Music 1	6	P 18 junior credit points	Semester 1
MUSC2654 Popular Music	6	P 18 junior credit points <i>This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</i>	Semester 1
MUSC2662 Film Music	6	P 18 junior credit points <i>An ability to read music at a basic level and an understanding of fundamental musical terminology would be an advantage in this unit of study but is not essential.</i>	Semester 1
MUSC2666 A Global Sound: African American Music	6	P 18 junior credit points. N SSCP1002	Semester 2
MUSC2667 Shakespeare as Opera	6	P 18 junior credit points.	Semester 2
MUSC2680 Spanish Jews in the Ottoman Empire	6	A The ability to read music. P 48 junior credit points.	Semester 2
MUSC2686 Mozart and his Times	6	P 18 junior credit points.	Semester 1
MUSC2690 Music and Gender	6	P 18 junior credit points.	Semester 1
MUSC3609 Musicology	6	P MUSC2631 Fieldwork, Ethnography and Transcription <i>This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</i>	Semester 2
Bachelor of Arts - Music Honours			
MUSC4011 Music Honours A	12	P Credit results in MUSC3609 Musicology, and either MUSC2631 Fieldwork, Ethnography & Transcription or another advanced music analysis course, plus a Music Major with credit average results in 36 senior music credit points. <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MUSC4012 Music Honours B	12	C MUSC4011	Semester 1 Semester 2
MUSC4013 Music Honours C	12	C MUSC4012	Semester 1 Semester 2
MUSC4014 Music Honours D	12	C MUSC4013	Semester 1 Semester 2
Classical Studies			
MCGY2006 Classical Studies	3	P MCGY2012 Music History 3 or MCGY2612 Music in the Classical and Romantic Eras	Semester 2
Contemporary Studies			
MCGY3640 Contemporary Studies	6	P MCGY2613 Music in Modern Times or MCGY2009 Music History 6: Post 1950 <i>This unit cannot be taken by students who have completed MCGY3007 Contemporary Studies 1 or MCGY3008 Contemporary Studies 2 except with permission of coordinator.</i>	Semester 1
MCGY3008 Contemporary Studies 2	3	P MCGY2009 Music History 6 or MCGY2614 Musical Worlds of Today or MCGY2613 Music in Modern Times	Semester 1
Debussy			
MCGY3633 Debussy	6	A It is recommended that students have some background in late-nineteenth- and early twentieth-century western art music harmony and/or history <i>This unit cannot be taken by students who have completed MCGY3006 Debussy 1 or MCGY3033 Debussy 2 except with permission of coordinator.</i>	Semester 1
MCGY3033 Debussy 2	3	A It is recommended that students have taken Aural Perception 3 and Harmony 3. P MCGY3006 Debussy 1 N MCGY3633 Debussy.	Semester 1
Foundation History & Analysis Units			
MCGY2611 Music from the Middle Ages to Baroque	6	A Ability to read musical notation N MCGY1013 Music History 1 MCGY1014 Music History 2	Semester 2
MCGY1013 Music History 1: Medieval & Renaissance	3		Semester 2
MCGY1014 Music History 2: Baroque	3		Semester 2
MCGY2612 Music in the Classical and Romantic Eras	6	N MCGY3012 Music History 3: 1751-1825 and/or MCGY2013 Music History 4: 1826-1890	Semester 1
MCGY2012 Music History 3: 1751-1825	3		Semester 1
MCGY2013 Music History 4: 1826-1890	3		Semester 1
MCGY2613 Music in Modern Times	6	A It is desirable that students should have a sound knowledge of 19th century music. N MCGY2008 Music History 5: 1890-1950 and/or MCGY2009 Music History 6: Post 1950	Semester 2
MCGY2008 Music History 5: 1890-1950	3	A Some familiarity with early 20th century music.	Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
MCGY2009 Music History 6: Post 1950	3	A Repertoire covered in Music History 5	Semester 2
MCGY2614 Musical Worlds of Today	6	<i>This is a Foundation unit in the History and Analysis of Music.</i>	Semester 1
Jazz History			
JAZZ1021 Jazz History A	3	<i>Non Jazz Majors need to seek departmental approval in order to enrol.</i>	Semester 1
JAZZ1022 Jazz History B	3	P JAZZ1021 Jazz History A <i>Non Jazz Majors need to seek departmental approval in order to enrol.</i>	Semester 2
JAZZ2018 Jazz History 3	3	P JAZZ1022 Jazz History 2	Semester 1
JAZZ2019 Jazz History 4	3	P JAZZ2018 Jazz History 3	Semester 2
Jazz Transcription & Analysis			
JAZZ3018 Jazz Transcription and Analysis 1	3	P JAZZ2017 Jazz Harmony and Arranging 4	Semester 1
JAZZ3019 Jazz Transcription and Analysis 2	3	P JAZZ3018 Jazz Transcription and Analysis 1	Semester 2
Mahler, Schoenberg & the Modern Age			
MCGY3639 Mahler, Schoenberg and the Modern Age	6	A It is strongly recommended that students have taken Aural Perception 3 (completion of Aural Perception 4 is desirable) and 12 cpts in Foundation units in Studies in the History and Analysis of Music, or that they have a broad understanding of late 19th C and early-mid 20thC Western Art music styles, genres and harmonic language. P It is recommended that students have some background in/knowledge of late 19th Century harmonic practice	Semester 2
Popular Music			
MCGY2619 Popular Music: History, Place & Practice	6	N MCGY1006, MCGY1007, MUSC2654	Semester 1
Romanticism			
MCGY3629 Romanticism and The Fantastic	6	<i>Note: Department permission required for enrolment</i> <i>This unit cannot be taken by students who have completed MCGY3029 Romanticism and the Fantastic 1 and MCGY3037 Romanticism and the Fantastic 2 except with permission of coordinator.</i>	Semester 1
MCGY3037 Romanticism and the Fantastic 2	3		Semester 1
Russian Music			
MCGY2620 Russian Music History	6	P 6 credit points in Foundation units in the History and Analysis of Music.	Semester 1
Survey of Jazz History			
* For Survey of Jazz History, see MUED3031 in the Music Education Units section.			
Writing Skills			
MCGY3034 Writing Skills for Music Professions	3		Semester 2

Historical and Cultural Studies Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
GENS2004 Historical and Cultural Studies 1	3		Semester 1
GENS2005 Historical and Cultural Studies 2	3		Semester 2
GENS3004 Historical and Cultural Studies 3	3		Semester 2
GENS3005 Historical and Cultural Studies 4	3		Semester 1

Music Education Units

<i>Unit of study</i>	<i>Credit points</i>	<i>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
GENS1000 Education 1: Introduction to Teaching	3		Semester 1
GENS1001 Education 2: Educational Psychology	3		Semester 2
GENS2000 Education 3: Developmental Psychology	3	P GENS1001 Education 2: Educational Psychology	Semester 1
GENS2001 Education 4: Studies in Teaching	3		Semester 2
GENS2002 Practical Stagecraft	3		Semester 2
GENS3000 Education 5: Philosophy and History	3		Semester 1
GENS3001 Education 6: Curriculum- Theory & Design	3	<i>Students not enrolled in BMus(Music Ed) are required to meet with the Course Coordinator before enrolling in this unit.</i>	Semester 1
GENS4001 Education 7: Individual Differences	3	P GENS1001 Education 2 and GENS2000 Education 3	Semester 2
MUED1001 Composition Studies	3		Semester 1
MUED1004 Non Western Music	3		Semester 1
MUED1006 Significant Methods	3		Semester 1
MUED2002 Junior Secondary Music Education	3	P MUED4999 Pre-secondary Music C MUED3002 Practicum 2	Semester 2
MUED3000 Choral Pedagogy	3		Semester 1
MUED3004 Senior Secondary Music Education	3	P MUED2002 Junior Secondary Music Education C MUED4003 Practicum 3	Semester 2
MUED3031 Survey of Jazz History	3	<i>This unit is not available for Jazz Performance major students.</i>	Semester 1
MUED4000 Instrumental Pedagogy	3		Semester 1
MUED4002 Technology in Music Education	3	P MUED1002 Music Technology 1	Semester 2
MUED4004 Multicultural Studies in Music Education	3		Semester 1
MUED4006 Popular Music Studies	3		Semester 1
MUED4012 Music Education Hons 3: Special Study 1	3	P MUED3030 Music Education Honours 2 Research Methods 2 <i>Note: Department permission required for enrolment</i>	Semester 1
MUED4020 Music Education Hons 4: Special Study 2	6	P MUED4012 Music Education Hons 3: Special Study 1	Semester 2
Practicum			
MUED3002 Practicum 2	12	P MUED2005 Practicum 1 C MUED2002 Junior Secondary Music Education, GENS2001 Education 4	Semester 2
MUED4003 Practicum 3	12	P MUED3002 Practicum 2 or GENS3002 Practicum 2 C MUED3004 Senior Secondary Music Education, GENS4001 Education 7: Individual Differences <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> <i>NB: This unit is only available in semester 1 if the student has finished all other units.</i>	Semester 1 Semester 2

Music Skills Units

<i>Unit of study</i>	<i>Credit points</i>	<i>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Arts Music			
MUSC1501 Concepts of Music	6	P At least 67% in the NSW HSC Music 2 or 3-unit Music Extension or the equivalent skills as determined by the Chair of Unit N MUSC1503, MUSC1504 <i>The Arts Music Unit holds a diagnostic test in the week before Semester 1 begins for those students who have not passed the prescribed HSC courses yet believe they have the equivalent aural and harmonic skills to attend Concepts of Music. Please phone the Unit for details by the end of February.</i>	Semester 1
MUSC1503 Fundamentals of Music I	6	N MUSC1501	Semester 1
MUSC1504 Fundamentals of Music II	6	A Material covered in MUSC1503. Students interested in taking this course who have not completed MUSC1503 must see the lecturer beforehand to ascertain that they have the required knowledge. N MUSC1501	Semester 2
MUSC2614 Composition Workshop 1	6	P 12 junior credit points in music.	Semester 2
MUSC2615 Advanced Concepts	6	P MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II N MUSC2010	Semester 2
MUSC2641 Twentieth Century Music Techniques	6	P 12 junior credit points in music-based subjects N CMPN1011 or CMPN1611 Compositional Techniques & Analysis 1	Semester 2
MUSC2653 Introduction to Digital Music Techniques	6	P 18 Junior credit points N MUSC2053	Semester 1
MUSC2693 Advanced Fundamentals of Music	6	A Material covered in MUSC1504 Fundamentals of Music 2 P MUSC1504 Fundamentals of Music 2 N MUSC1501 Concepts of Music, MUSC2615 Advanced Concepts	Semester 1
MUSC3611 Composition Workshop 2	6	P MUSC2614 Composition Workshop 1	Semester 2
Aural Perception			
MCGY1000 Aural Perception 1	3	A Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures.	Semester 1
MCGY1001 Aural Perception 1A	3	A Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures.	Semester 1
MCGY1002 Aural Perception 1B	3	P MCGY1001 Aural Perception 1A	Semester 2
MCGY1003 Aural Perception 2	3	P MCGY1000 Aural Perception 1 or MCGY1002 Aural Perception 1B	Semester 1 Semester 2
MCGY2004 Aural Perception 3	3	P MCGY1003 Aural Perception 2	Semester 1 Semester 2
MCGY2005 Aural Perception 4	3	P MCGY2004 Aural Perception 3	Semester 1 Semester 2
Advanced Aural			
MCGY3600 Advanced Aural	6	P MCGY2005 Aural Perception 4 <i>This unit cannot be taken by students who have completed MCGY3000 Advanced Aural 1 or MCGY3001 Advanced Aural 2 except with permission of coordinator.</i>	Semester 1
MCGY3001 Advanced Aural 2	3	P MCGY2005 Aural Perception 4	Semester 1
Harmony & Analysis			
MCGY1008 Harmony and Analysis 1	3		Semester 1
MCGY1009 Harmony and Analysis 2	3	P MCGY1008 Harmony and Analysis 1	Semester 2
MCGY2010 Harmony and Analysis 3	3	P MCGY1009 Harmony and Analysis 2	Semester 1
MCGY2011 Harmony and Analysis 4	3	P MCGY2010 Harmony and Analysis 3	Semester 2
Advanced Harmony & Analysis			
MCGY2600 Advanced Harmony	6	P MCGY2011 Harmony & Analysis 4 recommended <i>This unit cannot be taken by students who have completed MCGY2000 Advanced Harmony 1 or MCGY2001 Advanced Harmony 2 except with permission of coordinator.</i>	Semester 2
MCGY2001 Advanced Harmony 2	3		Semester 2
Jazz Advanced Arranging			
JAZZ2008 Jazz Advanced Arranging 1	3	P JAZZ2017 Jazz Harmony and Arranging 4	Semester 1
JAZZ2009 Jazz Advanced Arranging 2	3	P JAZZ2008 Jazz Advanced Arranging 1	Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Jazz Business Music Skills			
JAZZ3631 Music Business Skills	6		Semester 1
Jazz Counterpoint			
JAZZ1013 Jazz Counterpoint 1	3		Semester 1
JAZZ1014 Jazz Counterpoint 2	3	P JAZZ1013 Jazz Counterpoint 1	Semester 2
Jazz Ear Training			
JAZZ1015 Jazz Ear Training 1	3	C JAZZ1023 Jazz Performance 1	Semester 1
JAZZ1016 Jazz Ear Training 2	3	P JAZZ1015 Jazz Ear Training 1 C JAZZ1024 Jazz Performance 2 <i>Non Jazz Majors will need to seek jazz unit approval from chair of unit prior to enrolling.</i>	Semester 2
JAZZ2038 Jazz Ear Training 3	3	P JAZZ1016 Jazz Ear Training 2 C JAZZ2020 Jazz Performance 3 <i>Non Jazz Majors will need to seek jazz unit approval from chair of unit prior to enrolling.</i>	Semester 1
JAZZ2039 Jazz Ear Training 4	3	P JAZZ2038 Jazz Ear Training 3 C JAZZ2021 Jazz Performance 4 <i>Non Jazz Majors will need to seek jazz unit approval from chair of unit prior to enrolling.</i>	Semester 2
Jazz Harmony & Arranging			
JAZZ1019 Jazz Harmony and Arranging 1	3	C JAZZ1023 Jazz Performance 1 or MCGY1009 Harmony and Analysis 2	Semester 1
JAZZ1020 Jazz Harmony and Arranging 2	3	P JAZZ1019 Jazz Harmony and Arranging 1	Semester 2
JAZZ2016 Jazz Harmony and Arranging 3	3	P JAZZ1020 Jazz Harmony and Arranging 2	Semester 1
JAZZ2017 Jazz Harmony and Arranging 4	3	P JAZZ2016 Jazz Harmony and Arranging 3	Semester 2
Jazz Transcription & Analysis			
JAZZ3018 Jazz Transcription and Analysis 1	3	P JAZZ2017 Jazz Harmony and Arranging 4	Semester 1
JAZZ3019 Jazz Transcription and Analysis 2	3	P JAZZ3018 Jazz Transcription and Analysis 1	Semester 2
Music Technology			
MUED1002 Music Technology	3	A Basic computer skills.	Semester 1 Semester 2
Sound Recording			
CMPN2006 Sound Recording Fundamentals	3	P MUED1002 Music Technology 1 C BMus (Perf) Jazz students only: JAZZ4010 Jazz Performance 7	Semester 1
Advanced Sound Recording			
CMPN2007 Sound Recording Advanced	3	P CMPN2006 Sound Recording Fundamentals C BMus (Perf) Jazz students only: JAZZ4012 Jazz Performance 8	Semester 2

Pedagogy Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Guitar Pedagogy			
STRG3010 Pedagogy Guitar 1	3		Semester 2
Jazz Pedagogy			
JAZZ1661 Jazz Pedagogy	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
Keyboard Pedagogy			
KEYB3002 Pedagogy Pianoforte 1	3	<i>Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.</i>	Semester 1

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
KEYB3003 Pedagogy Pianoforte 2	3	P KEYB3002 Pedagogy Pianoforte 1 <i>Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.</i>	Semester 2
Percussion - Resource Class			
PRCN2006 Resource Class - Percussion	3	<i>this unit is not available for Percussion students enrolled in a BMus degree or as Percussion (Majors).</i>	Semester 1
Strings Pedagogy			
STRG3012 Pedagogy Strings 1	3		Semester 1
STRG3013 Pedagogy Strings 2	3	P STRG3012 Pedagogy Strings 1	Semester 2
Voice Pedagogy			
VSAO3014 Pedagogy Voice 1	3		Semester 1
Wind Pedagogy			
WIND3010 Pedagogy Woodwind 1	3		Semester 1
WIND3011 Pedagogy Woodwind 2	3	P WIND3010 Pedagogy Woodwind 1	Semester 2
* See Music Education Units for alternative Teaching Music courses. Some MUED courses can be taken as alternative Core Pedagogy units.			

Performance Units

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
* See also Principal Study and Ensemble Units			
Arts Music			
MUSC2612 Arts Music Concert Performance 1	6	P 18 junior credit points, AND audition (contact the Unit one week before semester begins) <i>Note: Department permission required for enrolment</i>	Semester 1
MUSC2613 Arts Music Concert Performance 2	6	P MUSC2612 Arts Music Concert Performance 1	Semester 2
MUSC3604 Arts Music Concert Performance 3	6	P MUSC2613 Arts Music Concert Performance 2	Semester 1
MUSC3605 Arts Music Concert Performance 4	6	P MUSC3604 Arts Music Concert Performance 3	Semester 2
MUSC2618 Arts Music Ensemble 1	6	P 18 junior credit points in no more than two subject areas. Some ensemble groups require an audition as well. <i>Note: Department permission required for enrolment</i>	Semester 1
MUSC2619 Arts Music Ensemble 2	6	P MUSC2618 Arts Music Ensemble 1	Semester 2
Composer Performer Workshop			
CMPN3000 Composer Performer Workshop 1	3	<i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
CMPN3001 Composer Performer Workshop 2	3	P CMPN3000 Composer Performer Workshop 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
CMPN4000 Composer Performer Workshop 3	3	P CMPN3001 Composer Performer Workshop 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
CMPN4001 Composer Performer Workshop 4	3	P CMPN4000 Composer Performer Workshop 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
Conducting			
PERF3000 Conducting 1	3		Semester 1
PERF3001 Conducting 2	3	P PERF3000 Conducting 1	Semester 2
PERF4000 Conducting 3	3	P PERF3001 Conducting 2	Semester 1
PERF4001 Conducting 4	3	P PERF4000 Conducting 3	Semester 2
Creative Music Skills			
PERF1005 Creative Music Skills	3	<i>This is an elective unit of study that may be used to fulfil the core performance requirements of undergraduate courses.</i>	Semester 1 Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Historical Performance Practice			
MCGY2631 Historical Performance Practice	6	A It is recommended that participants will have completed MCGY2611 Music from the Middle Ages to the Baroque. <i>This unit of study cannot be taken by students who have completed ORGN1002 Early Music Seminar 1 or ORGN1003 Early Music Seminar 2 except with permission of the coordinator.</i>	Semester 1
Early Keyboard Class			
EMUS1661 Early Keyboard Class 1	3	A It is assumed that students have sufficient keyboard skills to perform at least the easiest of J.S. Bach's Two-part Inventions.	Semester 1 Semester 2
EMUS1662 Early Keyboard Class 2	3	P EMUS1661 Early Keyboard Class 1	Semester 1 Semester 2
EMUS2663 Early Keyboard Class 3	3	P EMUS1662 Early Keyboard Class 2	Semester 1 Semester 2
EMUS2664 Early Keyboard Class 4	3	P EMUS2663 Early Keyboard Class 3	Semester 1 Semester 2
Jazz Improvisation			
JAZZ1006 Jazz Improvisation 1	3	<i>Note: Department permission required for enrolment Note: THIS UNIT IS NOT AVAILABLE FOR JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 1
JAZZ1007 Jazz Improvisation 2	3	P JAZZ1006 Jazz Improvisation 1 <i>Note: Department permission required for enrolment Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 2
JAZZ2006 Jazz Improvisation 3	3	P JAZZ1007 Jazz Improvisation 2 <i>Note: Department permission required for enrolment Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 1
JAZZ2007 Jazz Improvisation 4	3	P JAZZ2006 Jazz Improvisation 3 <i>Note: Department permission required for enrolment Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 2
JAZZ3006 Jazz Improvisation 5	3	P JAZZ2007 Jazz Improvisation 4 <i>Note: Department permission required for enrolment Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 1
JAZZ3007 Jazz Improvisation 6	3	P JAZZ3006 Jazz Improvisation 5 <i>Note: Department permission required for enrolment Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 2
JAZZ4006 Jazz Improvisation 7	3	P JAZZ3007 Jazz Improvisation 6 <i>Note: Department permission required for enrolment Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 1
JAZZ4007 Jazz Improvisation 8	3	P JAZZ4006 Jazz Improvisation 7 <i>Note: Department permission required for enrolment note: THIS UNIT IS NOT AVAILABLE FOR JAZZ MAJORS. Entry is by audition and subject to the availability of a place.</i>	Semester 2
Jazz Piano			
JAZZ1025 Jazz Piano 1	3	<i>This course is only available to non-Jazz majors.</i>	Semester 1
JAZZ1026 Jazz Piano 2	3	P JAZZ1025 Jazz Piano 1 <i>This course is only available to non-Jazz majors.</i>	Semester 2
JAZZ2022 Jazz Piano 3	3	P JAZZ1026 Jazz Piano 2 or JAZZ1612 Jazz Ensemble 2	Semester 1
JAZZ2023 Jazz Piano 4	3	P JAZZ2022 Jazz Piano 3	Semester 2
Jazz Vocal Workshop			
JAZZ2030 Jazz Vocal Workshop 1	3		Semester 1
JAZZ2031 Jazz Vocal Workshop 2	3	P JAZZ2030 Jazz Vocal Workshop 1	Semester 2
Organ Resources Class			
ORGN1008 Organ Resources 1	3	<i>Note: Department permission required for enrolment in the following sessions: Semester 2 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN1009 Organ Resources 2	3	P ORGN1008 Organ Resources 1 <i>Note: Department permission required for enrolment in the following sessions: Semester 1 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2
ORGN2008 Organ Resources 3	3	P ORGN1009 Organ Resources 2 <i>Note: Department permission required for enrolment in the following sessions: Semester 2 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.</i>	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
ORGN2009 Organ Resources 4	3	P ORGN2008 Organ Resources 3 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.	Semester 1 Semester 2
ORGN3008 Organ Resources 5	3	P ORGN2009 Organ Resources 4 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i> Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.	Semester 1 Semester 2
ORGN3003 Organ Resources 6	3	P ORGN3008 Organ Resources 5 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.	Semester 1 Semester 2
ORGN4009 Organ Resources 7	3	P ORGN3003 Organ Resources 6 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i> Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.	Semester 1 Semester 2
ORGN4010 Organ Resources 8	3	P ORGN4009 Organ Resources 7 <i>Note: Department permission required for enrolment in the following sessions: Semester 1</i> Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.	Semester 1 Semester 2
Recital Performance			
PERF3002 Recital Performance	6	P Principal Study (Major) 5 in instrument or voice N Any Principal Study 6 unit of study. <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
Recital Preparation			
ACCP3611 Recital Preparation 1	3	<i>Note: Department permission required for enrolment</i> This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.	Semester 1 Semester 2
ACCP3612 Recital Preparation 2	3	<i>Note: Department permission required for enrolment</i> This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.	Semester 1 Semester 2
ACCP3613 Recital Preparation 3	3	<i>Note: Department permission required for enrolment</i> This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.	Semester 1 Semester 2
Strings Performance Class			
STRG1015 Strings Performance Class 1	3	Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
STRG1016 Strings Performance Class 2	3	P STRG1015 Strings Performance Class 1 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
STRG2014 Strings Performance Class 3	3	P STRG1016 Strings Performance Class 2 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
STRG2015 Strings Performance Class 4	3	P STRG2014 Strings Performance Class 3 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
STRG3018 Strings Performance Class 5	3	P STRG2015 Strings Performance Class 4 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
STRG3019 Strings Performance Class 6	3	P STRG3018 Strings Performance Class 5 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
STRG4016 Strings Performance Class 7	3	P STRG3019 Strings Performance Class 6 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
STRG4017 Strings Performance Class 8	3	P STRG4016 Strings Performance Class 7 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
Voice			
German & Italian Diction for Singers			
VSAO1008 Italian Diction for Singers 1	3		Semester 1 Semester 2
VSAO1009 German Diction for Singers 1	3		Semester 1 Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
VSAO2028 Italian Diction for Singers 2	3	P VSAO1009 German Diction for Singers 1 and VSAO1008 Italian Diction for Singers 1	Semester 1 Semester 2
VSAO2029 German Diction for Singers 2	3	P VSAO1008 Italian Diction for Singers 1 and VSAO1009 German Diction for Singers 1	Semester 1 Semester 2
Movement and Stagecraft			
VSAO2008 Movement and Stagecraft 3	3	P VSAO1013 Movement and Stagecraft 2 C VSAO2020 Voice 3 (Major), VSAO2011 Voice 3 (Minor) or VSAO2012 Opera Voice 3 Note: Department permission required for enrolment	Semester 1 Semester 2
VSAO2009 Movement and Stagecraft 4	3	P VSAO2008 Movement and Stagecraft 3 C VSAO2021 Voice 4 (Major), VSAO2016 Voice 4 (Minor) or VSAO2013 Opera Voice 4 Note: Department permission required for enrolment in the following sessions: Semester 1	Semester 1 Semester 2
VSAO3006 Movement and Stagecraft 5	3	P VSAO2009 Movement and Stagecraft 4 C VSAO3018 Voice 5 (Major), VSAO3017 Voice 5 (Minor) or VSAO3010 Opera Voice 5 Note: Department permission required for enrolment	Semester 1 Semester 2
VSAO3007 Movement and Stagecraft 6	3	P VSAO3006 Movement and Stagecraft 5 C VSAO3019 Voice 6 (Major), VSAO3020 Voice 6 (Minor) or VSAO3011 Opera Voice 6 Note: Department permission required for enrolment in the following sessions: Semester 1	Semester 1 Semester 2
Opera French			
VSAO2043 Opera French 3	3	P VSAO1044 Opera French 2 or VSAO3003 French for Singers 2	Semester 1
VSAO2044 Opera French 4	3	P VSAO2043 Opera French 3	Semester 2
Opera German			
VSAO2045 Opera German 3	3	P VSAO1046 Opera German 2 or VSAO2005 German for Singers 2	Semester 1
VSAO2046 Opera German 4	3	P VSAO2045 Opera German 3 or VSAO3009 German for Singers 3	Semester 2
Opera Italian			
VSAO2041 Opera Italian 3	3	P VSAO1042 Opera Italian 2 or VSAO1011 Italian for Singers 2	Semester 1
VSAO2042 Opera Italian 4	3	P VSAO2041 Opera Italian 3 or VSAO2006 Italian for Singers 3	Semester 2
VSAO3041 Opera Italian 5	3	P VSAO2042 Opera Italian 4 or VSAO2007 Italian for Singers 4	Semester 1
VSAO3042 Opera Italian 6	3	P VSAO3041 Opera Italian 5 or VSAO3004 Italian for Singers 5	Semester 2
Opera Repertoire			
VSAO1016 Opera Repertoire 1	3	Note: Department permission required for enrolment in the following sessions: Semester 2	Semester 1 Semester 2
VSAO2014 Opera Repertoire 2	3	P VSAO1016 Opera Repertoire 1	Semester 1 Semester 2
VSAO2015 Opera Repertoire 3	3	P VSAO2014 Opera Repertoire 2	Semester 1 Semester 2
VSAO3012 Opera Repertoire 4	3	P VSAO2015 Opera Repertoire 3	Semester 1 Semester 2
Opera Voice			
VSAO1014 Opera Voice 1	6	C VSAO1041 Opera Italian 1, VSAO1045 Opera German 1 and VSAO1043 Opera French 1	Semester 1 Semester 2
VSAO1015 Opera Voice 2	6	P VSAO1014 Opera Voice 1	Semester 1 Semester 2
VSAO2012 Opera Voice 3	6	P VSAO1015 Opera Voice 2	Semester 1 Semester 2
VSAO2013 Opera Voice 4	6	P VSAO2012 Opera Voice 3	Semester 1 Semester 2
VSAO3010 Opera Voice 5	6	P VSAO2013 Opera Voice 4 Note: Department permission required for enrolment in the following sessions: Semester 2	Semester 1 Semester 2
VSAO3011 Opera Voice 6	6	P VSAO3010 Opera Voice 5	Semester 1 Semester 2
Production (Opera)			
VSAO3001 Production 3	3	P VSAO2010 Production 2 Note: Department permission required for enrolment in the following sessions: Semester 2	Semester 1 Semester 2
VSAO3008 Production 4	3	P VSAO3001 Production 3 Note: Department permission required for enrolment in the following sessions: Semester 1	Semester 1 Semester 2
VSAO3023 Production 5	3	P VSAO3008 Production 4 Note: Department permission required for enrolment in the following sessions: Semester 2	Semester 1 Semester 2
VSAO3024 Production 6	3	P VSAO3023 Production 5 Note: Department permission required for enrolment in the following sessions: Semester 1	Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Vocal Performance Class			
VSAO1017 Vocal Performance Class 1	3	Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
VSAO1018 Vocal Performance Class 2	3	P VSAO1017 Vocal Performance Class 1 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
VSAO2037 Vocal Performance Class 3	3	P VSAO1018 Vocal Performance Class 2 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
VSAO2038 Vocal Performance Class 4	3	P VSAO2037 Vocal Performance Class 3 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
VSAO3037 Vocal Performance Class 5	3	P VSAO2038 Vocal Performance Class 4 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
VSAO3038 Vocal Performance Class 6	3	P VSAO3037 Vocal Performance Class 5 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
VSAO4037 Vocal Performance Class 7	3	P VSAO3038 Vocal Performance Class 6 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
VSAO4038 Vocal Performance Class 8	3	P VSAO4037 Vocal Performance Class 7 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
Woodwind Class			
WIND2018 Woodwind Class 1	3	Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
WIND2019 Woodwind Class 2	3	P WIND2018 Woodwind Class 1 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
WIND3020 Woodwind Class 3	3	P WIND2019 Woodwind Class 2 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
WIND3021 Woodwind Class 4	3	P WIND3020 Woodwind Class 3 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
WIND3036 Woodwind Class 5	3	P WIND3021 Woodwind Class 4 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2
WIND3037 Woodwind Class 6	3	P WIND3036 Woodwind Class 5 Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.	Semester 1 Semester 2

Special Purpose Units

Unit of study	Credit points		Session
Conservatorium Exchange Units			
CONS3001 Conservatorium Exchange	8	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3002 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3003 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3004 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3005 Conservatorium Exchange	4	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3006 Conservatorium Exchange	3	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3007 Conservatorium Exchange	3	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3008 Conservatorium Exchange	8	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3009 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3010 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2
CONS3011 Conservatorium Exchange	6	Note: Department permission required for enrolment	Semester 1 Semester 2

9. Tables of units of study for pre-2008 Undergraduate Degrees

Unit of study	Credit points		Session
CONS3012 Conservatorium Exchange	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CONS3013 Conservatorium Exchange	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
Arts Music Exchange Units			
MUSC2810 Music Exchange	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MUSC2812 Music Exchange	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MUSC2813 Music Exchange	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
Music Project Units			
PERF2610 Music Project 1A	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment. Available semesters 1,2</i>	Semester 1 Semester 2
PERF2611 Music Project 2A	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2612 Music Project 3A	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2613 Music Project 4A	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2614 Music Project 1B	3	<i>Note: Department permission required for enrolment departmental permission required</i>	Semester 1 Semester 2
PERF2615 Music Project 2B	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2616 Music Project 3B	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2617 Music Project 4B	3	<i>Note: Department permission required for enrolment Departmental permission required.</i>	Semester 1 Semester 2
PERF2618 Music Project 1C	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment. Available in semesters 1, 2.</i>	Semester 1 Semester 2
PERF2619 Music Project 2C	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2620 Music Project 3C	3	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2621 Music Project 4C	3	<i>Note: Department permission required for enrolment Departmental permission required.</i>	Semester 1 Semester 2
PERF2600 Music Project 1D	6	<i>Note: Department permission required for enrolment Departmental permission required to enrol.</i>	Semester 1 Semester 2
PERF2601 Music Project 2D	6	<i>Note: Department permission required for enrolment departmental permission required to enrol.</i>	Semester 1 Semester 2
PERF2602 Music Project 3D	6	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2
PERF2603 Music Project 4D	6	<i>Note: Department permission required for enrolment Departmental permission required for enrolment.</i>	Semester 1 Semester 2

10. Units of Study for pre-2008 Undergraduate Degrees

Please note: most units of study are available for students on exchange programs to the Conservatorium. If you wish to study at the Conservatorium on this basis, you will need to contact the University's International Office for admission requirements. If you are already on exchange at the Conservatorium or in other faculties of the University and wish to enrol in specific units of study offered by the Conservatorium you can do by contacting Student Administration (see Chapter 3: Enrolment and Academic Information).

Principal Study

Performance Principal Study Units

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

Examination recitals - Principal Study at Major/Minor levels (BMus, BMusStudies, BA/BMusStudies, BMusStudies/MBBS, DipMus)

Principal Study Major 1	Teacher Grade 100%.
Principal Study Major 2	Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%.
Principal Study Major 3	Teacher Grade 100%.
Principal Study Major 4	Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study Major 5	Teacher Grade 100%.
Principal Study Major 6	Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study Major 7	Teacher Grade 100%.
Principal Study Major 8	Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 1	Teacher Grade 100%.
Principal Study minor 2	Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%.
Principal Study minor 3	Teacher Grade 100%.
Principal Study minor 4	Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 5	Teacher Grade 100%.
Principal Study minor 6	Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 7	Teacher Grade 100%.
Principal Study minor 8	Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.
Please note: Students must pass all assessed components of Principal Study. Students will not normally progress if they have failed an assessed component of Principal Study.	

Composition Principal Study Units

Composition is offered at the Major level of study only. A student completing study at the Major level will have received, or will be able to receive, his or her first public performance and will be equipped to work at a professional level. Emphasis will, at all stages, be placed on original work. Assessment will be conducted at the end of each semester by a panel of lecturers chaired by the Chair of Composition and Music Technology. Students will be required to present clear original MS scores and/or tapes and/or visual media and/or give demonstrations of electronic pieces as appropriate. Students may apply for admission to the Honours program during the fourth semester of study. In addition to the formal prerequisites for the Composition (Honours) 5 unit of study, candidates must also have completed 6 credit points in History and Analysis of Music as set out in the Table of Courses in the Conservatorium Handbook. The unit descriptions which follow should be read as a guide to the minimum requirements of the Honours and Major study in composition.

CMPN2003

Composition 3 (Major)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN1006 Composition 2 (Major) **Corequisites:** CMPN2011 Compositional Techniques and Analysis 3, CMPN1007 Electronic Music 1 **Assessment:** Portfolio of compositions (100%)

Small classes will be taught by composition staff and, where available, guest composers. Every semester lecturers will offer a number of composition options, including those listed below. Students enrolled in Composition 3-8 (Major) will be required to choose one option offered by a different lecturer each semester. Composition options to be included are: mixed ensemble, radiophonic composition, vocal and/or choral music, electronic media, orchestra, specially constructed performance systems, string quartet, chamber orchestra, audio visual systems, works for solo instrument, film and/or video, chamber opera, music theatre. For further information contact the Chair of Unit.



CMPN2004

Composition 4 (Major)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN2003 Composition 3 (Major) **Corequisites:** CMPN2012 Compositional Techniques and Analysis 4, CMPN1008 Electronic Music 2 **Assessment:** Portfolio of compositions (100%)

Every semester lecturers will offer a number of composition options. Students enrolled in Composition 3 - 8 (Major) will be required to choose one option offered by a different lecturer each semester. Composition options to be included are as follows: mixed ensemble; radiophonic composition; vocal and/or choral music; electronic media; orchestra; specially constructed performance systems; string quartet; chamber orchestra; audio visual systems; works for solo instrument; film and/or video; chamber opera; music theatre. For further information contact the Chair of Unit.

CMPN3004

Composition 5 (Major)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN2004 Composition 4 (Major) **Corequisites:** CMPN3012 Compositional Techniques and Analysis 5, CMPN3008 Interactive & Algorithmic Composition **Assessment:** Portfolio of compositions (100%)

Every semester lecturers will offer a number of composition options. Students enrolled in Composition 3 - 8 (Major) will be required to choose one option offered by a different lecturer each semester. Composition options to be included are as follows: mixed ensemble; radiophonic composition; vocal and/or choral music; electronic media; orchestra; specially constructed performance systems; string quartet; chamber orchestra; audio visual systems; works for solo instrument; film and/or video; chamber opera; music theatre. For further information contact the Chair of Unit.

CMPN3005

Composition 5 (Honours)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN2004 Composition 4 (Major), MCGY2011 Harmony and Analysis 4, MCGY2005 Aural Perception 4, CMPN1008 Electronic Music 2, GENS2005 Historical and Cultural Studies 2 **Corequisites:** CMPN3012 Compositional Techniques and Analysis 5, CMPN3008 Interactive & Algorithmic Composition **Assessment:** Portfolio of Compositions (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Students wishing to enrol in the Composition Honours Program, must seek permission from the Chair of Unit. The Honours Program involves attending specific seminars, producing a portfolio of compositions and completing a thesis on an approved topic.

CMPN3006

Composition 6 (Major)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin (Composition and Music Technology) **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN3004 Composition 5 (Major) **Corequisites:** CMPN3013 Compositional Techniques and Analysis 6, CMPN3009 Sound Synthesis **Assessment:** Portfolio of compositions (100%)

Every semester lecturers will offer a number of composition options. Students enrolled in Composition 3 - 8 (Major) will be required to choose one option offered by a different lecturer each semester. Composition options to be included are as follows: mixed ensemble; radiophonic composition; vocal and/or choral music; electronic media; orchestra; specially constructed performance systems; string quartet; chamber orchestra; audio visual systems; works for solo instrument; film and/or video; chamber opera; music theatre. For further information contact the Chair of Unit.

CMPN3007

Composition 6 (Honours)

Credit points: 6 **Teacher/Coordinator:** Mary Finsterer **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN3005 Composition 5 (Honours) **Corequisites:** CMPN3013 Compositional Techniques and Analysis

6, CMPN3009 Sound Synthesis **Assessment:** Portfolio of Compositions (90%) Thesis proposal (10%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Students wishing to enrol in the Composition Honours Program, must seek permission from the Chair of Unit. The Honours Program involves attending specific seminars, producing a portfolio of compositions and completing a thesis on an approved topic.

CMPN4004

Composition 7 (Major)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN3006 Composition 6 (Major) **Corequisites:** CMPN4010 Sound & Image **Assessment:** Portfolio of compositions (100%)

Every semester lecturers will offer a number of composition options. Students enrolled in Composition 3 - 8 (Major) will be required to choose one option offered by a different lecturer each semester. Composition options to be included are as follows: mixed ensemble; radiophonic composition; vocal and/or choral music; electronic media; orchestra; specially constructed performance systems; string quartet; chamber orchestra; audio visual systems; works for solo instrument; film and/or video; chamber opera; music theatre. For further information contact the Chair of Unit.

CMPN4005

Composition 7 (Honours)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN3007 Composition 6 (Honours) **Corequisites:** CMPN4010 Sound & Image **Assessment:** Portfolio of compositions (80%), 5,000 word thesis (20%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Students wishing to enrol in the Composition Honours Program, must seek permission from the Chair of Unit. The Honours Program involves attending specific seminars, producing a portfolio of compositions and completing a thesis on an approved topic.

CMPN4006

Composition 8 (Major)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN4004 Composition 7 (Major) **Corequisites:** CMPN4011 Composition & Multimedia **Assessment:** Portfolio of compositions (100%)

Every semester lecturers will offer a number of composition options. Students enrolled in Composition 3 - 8 (Major) will be required to choose one option offered by a different lecturer each semester. Composition options to be included are as follows: mixed ensemble; radiophonic composition; vocal and/or choral music; electronic media; orchestra; specially constructed performance systems; string quartet; chamber orchestra; audio visual systems; works for solo instrument; film and/or video; chamber opera; music theatre. For further information contact the Chair of Unit.

CMPN4007

Composition 8 (Honours)

Credit points: 6 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 3hr class/wk **Prerequisites:** CMPN4005 Composition 7 (Honours) **Corequisites:** CMPN4011 Composition & Multimedia **Assessment:** A major work (an orchestral work of 15min or a music theatre work of 20min or an electroacoustic work for 6 instruments and electronics of 15-20 min can be used as benchmarks), or folio of works. The composition(s) will be assessed by a panel of at least three members of the Composition and Music Technology Unit chaired by the Unit Chair (or his/her nominee); the minor thesis will be assessed by a panel of at least two members of the Composition and Music Technology Unit. To achieve a mark in Composition 8 (Honours), students must pass all components of the course. The final honours mark will be an average of the marks for Composition 7 (Honours) and Composition 8 (Honours).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Students wishing to enrol in the Composition Honours Program, must seek permission from the Chair of Unit. The Honours Program involves

attending specific seminars, producing a portfolio of compositions and completing a thesis on an approved topic.

Honours - Bachelor of Music (Performance)

The Honours strand of the BMus (Performance) exists to allow performance students of superior performance ability and potential to extend their knowledge and skill base and to develop artistic autonomy in the area of their Principal Study in preparation for employment within the musical profession or for postgraduate study. The aim of the Honours program in BMus (Performance) is to develop superior performance skills, greater artistic autonomy and a sounder understanding of the scope of skills and knowledge relating to performance in their area of Principal Study than would be expected normally of Pass BMus students. By the conclusion of this course, students will have demonstrated a superior performance ability in recital, and the understanding of artistic autonomy to develop and carry out a specialised performance project. Candidates are required to undertake a Performance Project in the area of their Principal Study in each of the final two semesters. In addition to the formal prerequisites listed for Principal Study (Honours) 7, candidates for admission to the Honours program must have achieved a Distinction in Principal Study 4 and 6 and a Credit (or higher) average in all other units and have gained at least 18 credit points in History and Analysis of Music. Candidates wishing to take Principal Study (Honours) 7 must apply in writing, setting out their proposed Performance Project. To qualify for an Honours degree, candidates should enrol in Principal Study (Honours) 7 and 8 in place of Principal Study (Major) 7 and 8, and successfully complete those units of study. The units of study are taken as part of the normal full-time load of 24 credit points per semester in semesters 7 and 8 of the course.

PERF4002

Principal Study (Honours) 7

Credit points: 12 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 14 x 1hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/sem; 2hrs performance workshop/wk; weekly Honours workshop. **Prerequisites:** JAZZ2624 Jazz Music Skills or MCGY2011 Harm & Analysis 4 or JAZZ2017 Jazz Harm & Arranging 4, MCGY2005 Aural Percept 4 or JAZZ2039 Jazz Ear Training 4, MUED1002 Music Tech, GENS2005 Hist & Cult Studies 2, MCGY3034 Writing Skills for Music Professions or JAZZ3631 Music Business Skills **Assessment:** Teacher's mark (20%); Performance Project 1 (80% consisting of project 50% and notes 30%)

Note: Students accepted into Honours in Performance enrol in Performance Honours in semester 7 and 8 instead of Principal Study (Major) 7 and 8 or, in the new degree, Principal Study 7 and Principal Study 7 (Advanced).

Students must complete requirements for Principal Study 7 in their instrument or voice, and complete Performance Project 1. Normally the Performance Project 1 will display a unified focus on a specialised performance area relating to the candidate's Principal Study in an area such as repertoire, style, performance practice, aesthetic ideology or innovative use of instrumental techniques or technology. The Performance Project must be accompanied by notes which give the aim of the project, background, and critical commentary or analysis. Performance Project 1 may take the form of a recital (40-45 minutes) or lecture recital, a recording or other innovative performance medium. Performance Projects will be developed and workshopped in the Honours Seminar throughout the semester. Performance Project 1 will be assessed according to three broad criteria: exposition of aims and background; originality; musical and technical achievement (as detailed for each instrument in recital assessment).

PERF4003

Principal Study (Honours) 8

Credit points: 12 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 14 x 1hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/sem; 2hrs Concert practice/wk; weekly Honours workshop. **Prerequisites:** PERF4002 Principal Study (Honours) 7 **Assessment:** Performance Project 2 (100% consisting of recital 90%; notes 10%)

To progress to Principal Study (Honours) 8, students must obtain a minimum of 65 in Principal Study (Honours) 7, and a minimum of a Pass in all the constituent components of Principal Study (Honours) 7. Students must complete Performance Project 2. Normally Performance Project 2 will be a public recital of 45-50 minutes duration displaying superior performance knowledge and skills. The Performance Project must be accompanied by researched program notes. Performance Project 2 will be assessed according to three broad criteria: appropriate research; creativity; and musical and technical achievement (as detailed for each instrument in recital assessment).

Honours - Bachelor of Music Studies

PERF4601

Honours Project 1

Credit points: 12 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 12 one hour individual lessons/small group classes or equivalent as appropriate to project plus weekly honours seminar/workshop **Prerequisites:** 3 year Bachelor of Music Studies degree (or equivalent) in which candidates have obtained a minimum credit average in second and third year units of study and a Distinction average in their Principal Study area. **Assessment:** Preparation for and development of a research-based project (100%) which may consist of a pedagogy-focused project and accompanying dissertation/research essay; a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper; or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research paper are to be developed in consultation with the Honours Supervisor.

Note: All students must pass an audition and/or interview and submit a research project proposal to the Undergraduate Studies Committee before November 30 in the year before they wish to enter the Honours program. Students must have completed the BMus Studies 3 year degree or equivalent or be in their final semester of the three year degree at the time of submitting their proposal. Satisfactory progress in Honours Project 1 is required before students can undertake Honours Project 2.

The Honours strand for the BMus Studies, BMus Studies/BA and BMus Studies/MBBS degrees allows students to extend their musical knowledge and skill base within a stand-alone 4th year honours program. Students enrolled in the Honours Project units are expected to develop and complete research-based projects which may consist of preparation for and development of a pedagogy-focused project and accompanying dissertation/research essay; a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper; or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research paper are to be developed in consultation with the Honours Supervisor.

PERF4602

Honours Project 2

Credit points: 12 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 12 one hour individual lessons/small group classes or equivalent as appropriate to project plus weekly honours seminar/workshop **Prerequisites:** PERF4601 Honours Project 1 **Assessment:** Completion of a research-based project (100%) which may consist of a pedagogy-focused project and accompanying dissertation/research essay; a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper; or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research paper are to be developed in consultation with the Honours Supervisor.

Note: Satisfactory completion of Honours Project 1 is required for this unit of study.

The Honours strand for the BMus Studies, BMus Studies/BA and BMus Studies/MBBS degrees allows students to extend their musical knowledge and skill base within a stand-alone 4th year honours program. Students enrolled in the Honours Project units are expected to develop and complete research-based projects which may consist of preparation for and development of a pedagogy-focused project and accompanying dissertation/research essay; a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper; or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research paper are to be developed in consultation with the Honours Supervisor.

Jazz Principal Study Units

Jazz Performance is offered as a major study and entrance is by audition and completion of a Jazz Aptitude test. The units accrue six credit points per semester and comprise four components : Individual tuition; Improvisation class; Concert practice; Tutorial classes. Students will be required to attend a weekly one-hour lesson with a teacher who is a specialist on their instrument/voice, a three-hour weekly improvisation class and attend and/or perform as a soloist in the weekly concert practice class. For details of individual components of the stream and examination requirements contact Craig Scott (Chair of Jazz Studies).

JAZZ2020

Jazz Performance 3

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1hr lesson, 1hr tut, 2hr impro class, and performance workshop/wk **Prerequisites:** JAZZ1024 Jazz Performance 2 **Assessment:** Individual tuition/Technical requirements (50%) plus improvisation class component (50%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials.

JAZZ2021

Jazz Performance 4

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1hr lesson, 1hr tut, 2hr impro class and performance workshop/wk **Prerequisites:** JAZZ2020 Jazz Performance 3 **Assessment:** 30min jury exam (50%) plus Improvisation (30%) plus Individual tuition (20%). Dip Mus - Junior Recital (50%) plus Improvisation (30%) plus Individual Tuition (20%)

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials.

JAZZ3010

Jazz Performance 5

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1hr lesson, 1hr tut, 2hr impro class and performance workshop/wk **Prerequisites:** JAZZ2021 Jazz Performance 4 **Assessment:** Individual tuition/technical requirements (50%) plus improvisation class component (50%)

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials.

JAZZ3011

Jazz Performance 6

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1hr lesson, 1hr tut, 2hr impro class and performance workshop/wk **Prerequisites:** JAZZ3010 Jazz Performance 5 **Assessment:** Junior Recital (50%) plus Improvisation (30%) plus Individual tuition (20%)

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials.

JAZZ4010

Jazz Performance 7

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance

workshop/wk **Prerequisites:** JAZZ3011 Jazz Performance 6 **Corequisites:** CMPN2006 Sound Recording Fundamentals **Assessment:** Individual tuition/Technical requirements (50%) plus improvisation class component (50%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials.

JAZZ4012

Jazz Performance 8

Credit points: 6 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance workshop/wk **Prerequisites:** JAZZ4010 Jazz Performance 7 **Corequisites:** CMPN2007 Sound Recording Advanced **Assessment:** Senior recital (50%) plus Improvisation (30%) plus Individual tuition (20%).

These units are offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. Each unit comprises 4 components: individual tuition with a specialist on the student's instrument; improvisation class; concert practice in which the student is required to attend and/or perform; and tutorials.

Jazz Vocal Minor

VSAO2057

Jazz Vocal (Minor) 3

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk **Prerequisites:** VSAO1058 **Corequisites:** JAZZ2026 Jazz Small Ensemble 3 **Assessment:** Teacher Grade 100%.

Jazz Vocal Performance is offered at the minor level under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony,jazz history,ear training,and music literacy will be emphasised.

VSAO2058

Jazz Vocal (Minor) 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk **Prerequisites:** VSAO2057 **Corequisites:** JAZZ2027 Jazz Small Ensemble 4 **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%,Panel Grade 80%.

Jazz Vocal Performance is offered at the minor level under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony,jazz history,ear training,and music literacy will be emphasised.

VSAO3057

Jazz Vocal (Minor) 5

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk **Prerequisites:** VSAO2058 Jazz Vocal (Minor) 4 **Corequisites:** JAZZ3012 Jazz Small Ensemble 5 **Assessment:** Teacher Grade 100%.

Jazz Vocal Performance is offered at the minor level under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

VSAO3058

Jazz Vocal (Minor) 6

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk **Prerequisites:** VSAO3057 **Corequisites:** JAZZ3013 Jazz Small Ensemble 6 **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%,Panel Grade 80%.

Jazz Vocal Performance is offered at the minor level under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony,jazz history,ear training,and music literacy will be emphasised.

Musicology Principal Study Units

MCGY2014

Musicology 3 (Major)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk or 2hr small class tut/wk **Prerequisites:** MCGY1018 Musicology 2 (Major) **Corequisites:** MCGY1019 Musicology Workshop 1 **Assessment:** Short assignments to equivalent of 3000w (40%); major paper of 3000w normally on a topic of 18th-century music (50%); process and class participation (10%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

The emphasis in Musicology 1-4 (Major) is strongly methodological, and is directed towards training students to become increasingly self-reliant researchers, as well as assisting them in the clear and accurate presentation of their findings. Topics to some extent will relate to areas covered contemporaneously in the foundation Music History courses. Assessment is primarily based on the major written paper for each semester. In addition, the assessing tutor will normally take into account the research process and initiative demonstrated by the student throughout the semester. The paper lengths specified are a guide only and are likely to vary according to the project. Students in Musicology 1 and 2 (Major) will attend Musicology Workshop but are not required to present a major paper or enrol in that unit. From Musicology 3 (Major), students will be required to enrol and participate in Musicology Workshop as a corequisite.

MCGY2015

Musicology 4 (Major)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson, OR 2hr small class tut/wk **Prerequisites:** MCGY2014 Musicology 3 (Major) **Corequisites:** MCGY1020 Musicology Workshop 2 **Assessment:** Short assignments to equivalent of 3000w (40%); major paper of 3000w normally on a topic of 19th-century music (50%); process and class participation (10%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

The emphasis in Musicology 1-4 (Major) is strongly methodological, and is directed towards training students to become increasingly self-reliant researchers, as well as assisting them in the clear and accurate presentation of their findings. Topics to some extent will relate to areas covered contemporaneously in the foundation Music History courses. Assessment is primarily based on the major written paper for each semester. In addition, the assessing tutor will normally take into account the research process and initiative demonstrated by the student throughout the semester. The paper lengths specified are a guide only and are likely to vary according to the project. Students in Musicology 1 and 2 (Major) will attend Musicology Workshop but are not required to present a major paper or enrol in that unit. From Musicology 3 (Major), students will be required to enrol and participate in Musicology Workshop as a corequisite.

MCGY3020

Musicology 5 (Honours)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk or small group tuition. **Prerequisites:** MCGY2015 Musicology 4 (Major) **Corequisites:** MCGY2018 Musicology Workshop 3 **Assessment:** Major paper of about 4000w (70%), reading assignment or equivalent to 2000w (20%), research process (10%).

Musicology 5 and 6 (Major and Honours) lead to a greater degree of autonomy and specialisation. Each student prepares one major paper each semester, and is expected to participate to an increasing extent in the selection and definition of research topics. Attention is given to the criteria which lead to the definition of fruitful research areas, and to the discipline required to conduct independent study within prescribed time limits. Assessment is based primarily on the major paper in its final submitted form. In addition the assessing tutor will normally take into account the research process and initiative demonstrated by the students throughout the semester. Honours

students will normally be encouraged to acquire a reading knowledge of a major European language if they do not already have such knowledge. Students taking the major as part of the BMusStudies may apply to undertake a single substantial paper in the third year instead of the usual structure of a different paper for each of Musicology 5 and 6.

MCGY3019

Musicology 5 (Major)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk or small group tuition. **Prerequisites:** MCGY2015 Musicology 4 (Major) **Corequisites:** MCGY2018 Musicology Workshop 3 **Assessment:** Assignments/presentation to equivalent of 2000w (20%); Major paper of about 4000 (70%), research process throughout the semester (10%).

Musicology 5 and 6 (Major and Honours) lead to a greater degree of autonomy and specialisation. Each student prepares one major paper each semester, and is expected to participate to an increasing extent in the selection and definition of research topics. Attention is given to the criteria which lead to the definition of fruitful research areas, and to the discipline required to conduct independent study within prescribed time limits. Assessment is based primarily on the major paper in its final submitted form. In addition the assessing tutor will normally take into account the research process and initiative demonstrated by the students throughout the semester. Honours students will normally be encouraged to acquire a reading knowledge of a major European language if they do not already have such knowledge.

Students taking the major as part of the BMusStudies may apply to undertake a single substantial paper in the third year instead of the usual structure of a different paper for each of Musicology 5 and 6.

MCGY3045

Musicology 5 (Minor)

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One half-hr tuition or one 1hr small class tut/wk **Prerequisites:** MCGY2024 Musicology 4 (Minor) **Assessment:** 3000w paper (100%), or equivalent short essay and assignment(s)

Topics for study are chosen according to student interest with the guidance of the tutor but may be limited by the availability of suitable supervision. It is recommended that for a student taking more than two semesters of Musicology Minor, historical topics be chosen from different periods of music history in such a way that no more than two semester topics are from the same period. Furthermore, a student hoping to transfer to Musicology Major or planning to undertake the Minor for two or more years is advised to undertake topics in their first three semesters similar to those being covered in the first year of the Major.

MCGY3022

Musicology 6 (Honours)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk or small group tuition. **Prerequisites:** MCGY3020 Musicology 5 (Honours) **Corequisites:** MCGY2019 Musicology Workshop 4 **Assessment:** Major paper of about 4000w (70%), reading assignment or equivalent to 2000w (20%), research process (10%).

Musicology 5 and 6 (Major and Honours) lead to a greater degree of autonomy and specialisation. Each student prepares one major paper each semester, and is expected to participate to an increasing extent in the selection and definition of research topics. Attention is given to the criteria which lead to the definition of fruitful research areas, and to the discipline required to conduct independent study within prescribed time limits. Assessment is based primarily on the major paper in its final submitted form. In addition the assessing tutor will normally take into account the research process and initiative demonstrated by the students throughout the semester. Honours students will normally be encouraged to acquire a reading knowledge of a major European language if they do not already have such knowledge. Students taking the major as part of the BMusStudies may apply to undertake a single substantial paper in the third year

instead of the usual structure of a different paper for each of Musicology 5 and 6.

MCGY3021

Musicology 6 (Major)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk or small group tuition. **Prerequisites:** MCGY3019 Musicology 5 (Major) **Corequisites:** MCGY2019 Musicology Workshop 4 **Assessment:** Assignments/presentation to equivalent of 2000w (20%); Major paper of about 4000 (70%), research process throughout the semester (10%).

Musicology 5 and 6 (Major and Honours) lead to a greater degree of autonomy and specialisation. Each student prepares one major paper each semester, and is expected to participate to an increasing extent in the selection and definition of research topics. Attention is given to the criteria which lead to the definition of fruitful research areas, and to the discipline required to conduct independent study within prescribed time limits. Assessment is based primarily on the major paper in its final submitted form. In addition the assessing tutor will normally take into account the research process and initiative demonstrated by the students throughout the semester. Honours students will normally be encouraged to acquire a reading knowledge of a major European language if they do not already have such knowledge. Students taking the major as part of the BMusStudies may apply to undertake a single substantial paper in the third year instead of the usual structure of a different paper for each of Musicology 5 and 6.

MCGY3046

Musicology 6 (Minor)

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One half-hr tuition or one 1hr small class tut/wk **Prerequisites:** MCGY3045 Musicology 5 (Minor) **Assessment:** 3000w paper (100%), or equivalent short essay and assignment(s)

Topics for study are chosen according to student interest with the guidance of the tutor but may be limited by the availability of suitable supervision. It is recommended that for a student taking more than two semesters of Musicology Minor, historical topics be chosen from different periods of music history in such a way that no more than two semester topics are from the same period. Furthermore, a student hoping to transfer to Musicology Major or planning to undertake the Minor for two or more years is advised to undertake topics in their first three semesters similar to those being covered in the first year of the Major.

MCGY4003

Musicology 7 (Honours)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk **Prerequisites:** MCGY3022 Musicology 6 (Honours) **Corequisites:** MCGY3023 Musicology Workshop 5 **Assessment:** Work-in-progress including a formal research proposal in preparation for the thesis to be presented at the end of Musicology 8 (Honours) (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Musicology Honours 7 and 8 represent the culmination of the Honours stream of the Bachelor of Music (Musicology). During these two semesters the student will write a thesis demonstrating the skills and intellectual autonomy developed during this and the preceding years. The thesis topic will be proposed by the student and approved by the Musicology Unit. Work will be undertaken with the guidance of a supervisor designated by the Musicology Unit. The student will also be enrolled in Musicology Workshop 5 and 6 in which reports or papers drawing from the thesis research will normally be presented twice each semester.

MCGY4002

Musicology 7 (Major)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk or small group tuition. **Prerequisites:** MCGY3021 Musicology 6 (Major) **Corequisites:** MCGY3023 Musicology Workshop 5 **Assessment:** Research proposal and

literature review by mid semester (50%); research progress and writing by end of semester (50%)

Musicology Major 7 and 8 form the culmination of the Major in Musicology. Drawing on experience gained in previous years and continuing to develop skills, the student will work on a single project throughout the two semesters. The project topic will be proposed by the student and approved by the Musicology Unit. The outcome will be a research paper of 10,000-12,000 words. Work will be undertaken with the guidance of a supervisor designated by the Musicology Unit. The student will also be enrolled concurrently in Musicology Workshop 5 and 6 in which reports or papers drawing from the research will be presented.

MCGY4047

Musicology 7 (Minor)

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One half-hr tuition or one 1hr small class tut/wk **Prerequisites:** MCGY3046 Musicology 6 (Minor) at Distinction level **Assessment:** Literature survey and written work-in-progress towards the major paper to be completed in semester 8 (100%)

Topics for study are chosen according to student interest with the guidance of the tutor but may be limited by the availability of suitable supervision. It is recommended that for a student taking more than two semesters of Musicology Minor, historical topics be chosen from different periods of music history in such a way that no more than two semester topics are from the same period. Furthermore, a student hoping to transfer to Musicology Major or planning to undertake the Minor for two or more years is advised to undertake topics in their first three semesters similar to those being covered in the first year of the Major.

MCGY4005

Musicology 8 (Honours)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk **Prerequisites:** MCGY4003 Musicology 7 (Honours) **Corequisites:** MCGY3024 Musicology Workshop 6 **Assessment:** 14,000-16,000w thesis of a standard suitable for submission to a refereed musicological journal (70%); public presentation based on this paper in a situation replicating the presentation of a conference paper (30%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Musicology Honours 7 and 8 represent the culmination of the Honours stream of the Bachelor of Music (Musicology). During these two semesters the student will write a thesis demonstrating the skills and intellectual autonomy developed during this and the preceding years. The thesis topic will be proposed by the student and approved by the Musicology Unit. Work will be undertaken with the guidance of a supervisor designated by the Musicology Unit. The student will also be enrolled in Musicology Workshop 5 and 6 in which reports or papers drawing from the thesis research will normally be presented twice each semester.

MCGY4004

Musicology 8 (Major)

Credit points: 6 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 1hr individual lesson/wk or small group tuition. **Prerequisites:** MCGY4002 Musicology 7 (Major) **Corequisites:** MCGY3024 Musicology Workshop 6 **Assessment:** 10,000w research paper (100%).

Musicology Major 7 and 8 form the culmination of the Major in Musicology. Drawing on experience gained in previous years and continuing to develop skills, the student will work on a single project throughout the two semesters. The project topic will be proposed by the student and approved by the Musicology Unit. The outcome will be a research paper of 10,000-12,000 words. Work will be undertaken with the guidance of a supervisor designated by the Musicology Unit. The student will also be enrolled concurrently in Musicology Workshop 5 and 6 in which reports or papers drawing from the research will be presented.

MCGY4048**Musicology 8 (Minor)**

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One half-hr tuition or one 1hr small class tut/wk **Prerequisites:** MCGY4047 Musicology 7 (Minor) at Credit level **Assessment:** One major paper of approx. 6000 words (100%).

Topics for study are chosen according to student interest with the guidance of the tutor but may be limited by the availability of suitable supervision. It is recommended that for a student taking more than two semesters of Musicology Minor, historical topics be chosen from different periods of music history in such a way that no more than two semester topics are from the same period. Furthermore, a student hoping to transfer to Musicology Major or planning to undertake the Minor for two or more years is advised to undertake topics in their first three semesters similar to those being covered in the first year of the Major.

Musicology Workshop**MCGY1019****Musicology Workshop 1**

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Corequisites:** MCGY2014 Musicology 3 (Major) or MCGY2603 Musicology 3 **Assessment:** Presentation of paper on major study, journal, and participation (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY1020**Musicology Workshop 2**

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY1019 Musicology Workshop 1 **Corequisites:** MCGY2015 Musicology 4 (Major) or MCGY2604 Musicology 4 **Assessment:** Presentation of paper on major study, journal, and participation (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY2018**Musicology Workshop 3**

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY1020 Musicology Workshop 2 **Corequisites:** MCGY3019 Musicology 5 (Major), or MCGY3020 Musicology 5 (Honours), or MCGY3605 Musicology 5, or MCGY3620 Musicology 5 (Hons) **Assessment:** Presentation of paper on major study, journal, and participation (100%)

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY2019**Musicology Workshop 4**

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY2018 Music Workshop 3 **Corequisites:** MCGY3021 Musicology 6 (Major), or MCGY3022 Musicology 6 (Honours), or MCGY3606 Musicology 6, or MCGY3622 Musicology 6 (Hons) **Assessment:** Presentation of paper on major study, journal, and participation (100%)

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

MCGY3023**Musicology Workshop 5**

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY2019 Musicology Workshop 4 **Corequisites:** MCGY4002 Musicology 7 (Major), or MCGY4003 Musicology 7 (Honours), or MCGY4607 Musicology 7 **Assessment:** Presentation of one or more papers on major study, journal, and participation (100%)

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focuses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the

Conservatorium held at different times such as Musicology Research Workshop.

MCGY3024

Musicology Workshop 6

Credit points: 3 **Teacher/Coordinator:** Dr Kathleen Nelson **Session:** Semester 1, Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** MCGY3023 Musicology Workshop 5 **Corequisites:** MCGY4004 Musicology 8 (Major) **Assessment:** Presentation of one or more papers on major study, journal, and participation (100%)

Musicology Workshop provides a forum for discussion of musicological work and is principally intended for undergraduates taking Musicology as the Principal Study. Students taking the Musicology Minor are not required to attend but are very welcome to participate as time allows, as are musicology postgraduate students. Musicology Workshop gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students will be expected occasionally to attend other musicological activities at the Conservatorium held at different times such as Musicology Research Workshop.

Composition Units

Compositional Technology & Analysis

CMPN2011

Compositional Techniques and Analysis 3

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1 **Classes:** 2 hour seminar **Prerequisites:** CMPN1012 /1612 Compositional Techniques and Analysis 2 **Corequisites:** CMPN2003 Composition 3 (Major) or CMPN2603 Composition 3 **Assessment:** Class exercises, assignments (40%); take home exam (60%)

A major components of the unit is the study of variation technique, timbre and texture as well as innovations in ensemble and orchestral writing.

CMPN2012

Compositional Techniques and Analysis 4

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 2 **Classes:** 2 hour seminar **Prerequisites:** CMPN2011 Compositional Techniques and Analysis 3 **Corequisites:** CMPN2004 Composition 4 (Major) or CMPN2604 Composition 4 **Assessment:** Class exercises, two assignments (50% each)

This unit primarily focuses on the use of diatonicism and other allied modal harmonic and melodic frameworks in recent composition. Various techniques of process construction in pitch, rhythm and form are investigated in conjunction with orchestrational and instrumental applications in such music.

CMPN3012

Compositional Techniques and Analysis 5

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1 **Classes:** 2 hour seminar **Prerequisites:** CMPN2012 Compositional Techniques and Analysis 4 **Corequisites:** CMPN3004 Composition 5 (Major) or CMPN3605 Composition 5 **Assessment:** Class exercises, two assignments (50% each)

This unit will be an investigation of two diverse areas of composition and a comparison of them through analysis of works and reading and discussion of pertinent published articles. Stochastic techniques such as those employed by composer Iannis Xenakis and their results will be juxtaposed with free, allatoric and graphic notation works, particularly those of Karlheinz Stockhausen.

CMPN3013

Compositional Techniques and Analysis 6

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 2 **Classes:** 2 hour seminar **Prerequisites:** CMPN3012 Compositional Techniques and Analysis 5 **Corequisites:** CMPN3006 Composition 6 (Major) or CMPN3606 Composition 6 **Assessment:** Class exercises, assignments (40%); take home exam (60%)

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

Composition through Improvisation

CMPN1000

Composition Through Improvisation 1

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1 **Classes:** 1hr workshop/wk **Assessment:** Weekly assignments (70%), final recorded composition (30%)

The unit aims, through performance, to help students develop vital aural and improvisational skills which will significantly enhance their compositional capacity. For further information contact the Chair (Composition and Music Technology).

CMPN1003

Composition Through Improvisation 2

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 2 **Classes:** 1hr workshop/wk **Prerequisites:** CMPN1000 Composition Through Improvisation 1 **Assessment:** Weekly assignments (70%), final recorded composition (30%).

The unit aims through performance to help students develop vital aural and improvisational skills which will significantly enhance their compositional process. For further information contact the Chair (Composition and Music Technology).

CMPN2000

Composition Through Improvisation 3

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1 **Classes:** 1hr workshop/wk **Prerequisites:** CMPN1003 Composition Through Improvisation 2, CMPN2004 Composition 4 (Major) or CMPN2604 Composition 4 **Assessment:** Weekly assignments/classroom participation (20%), 2 exams (20% each), Ensemble composition (40%)

The unit aims to introduce students to the instruments and techniques required for composition and performance in percussion. The unit will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

CMPN2001

Composition Through Improvisation 4

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 2 **Classes:** 1hr workshop/wk **Prerequisites:** CMPN2000 Composition Through Improvisation 3 **Assessment:** Weekly assignments/classroom participation (40%), composition and performance of a piece for percussion ensemble (60%)

The aim of this Unit of Study is that students will develop an understanding of percussion composition through the development of basic percussion performance techniques, the creation of percussion ensemble compositions, performing complex rhythms and the experience of ensemble performance.

Electroacoustic Music

CMPN1007

Electronic Music 1

Credit points: 3 **Teacher/Coordinator:** Anthony Hood **Session:** Semester 1 **Classes:** 2hr lab/studio session/wk **Prerequisites:** MUED1002 Music Technology 1 **Assessment:** Sound examples of processed material (40%), electroacoustic work (60%)

This unit will explore some current techniques in electroacoustic composition through the completion of small tasks in signal processing and the composing of a small electroacoustic sound work. Students will discuss recent examples of the electroacoustic repertoire to gain and understanding of current practices, and will gain an insight into the recording process leading to the making of their piece.

CMPN1008

Electronic Music 2

Credit points: 3 **Teacher/Coordinator:** Anthony Hood **Session:** Semester 2 **Classes:** 2hr lab/studio session/wk **Prerequisites:** CMPN1007 Electronic Music 1 **Assessment:** Multichannel composition (40%), Multimedia DVD with 5.1 surround sound (60%)

This unit will explore current techniques in electroacoustic composition with a focus on the realisation and performance of a multichannel electroacoustic sound work. Students will become familiar with historic approaches to this genre through the study of representative pieces. The class will assume a leadership role in the running of an electroacoustic/multimedia concert, and have the opportunity to diffuse stereo works in a surround space. Students will compose two multichannel works to demonstrate an understanding of the compositional process in this medium.

CMPN3008

Interactive and Algorithmic Composition

Credit points: 3 **Teacher/Coordinator:** Ivan Zavada **Session:** Semester 1 **Classes:** 2hr lab/studio session/wk **Prerequisites:** CMPN1008 Electronic Music 2 or CMPN1632 Electroacoustic Music 2 **Assessment:** Workshop presentation of Max patches (60%); Workshop presentation of interactive MIDI composition (40%)

Computers now offer composers the opportunity to build software instruments with interactivity and generative elements that can operate in real-time. This can include installations or live performance works. This unit investigates the Max software environment, encouraging the student to explore the creative possibilities of interactive/generative composition.

CMPN3009

Sound Synthesis

Credit points: 3 **Teacher/Coordinator:** Ivan Zavada **Session:** Semester 2 **Classes:** 2hr lab/studio session/wk **Prerequisites:** CMPN3008 Electronic Music 3/Interactive and Algorithmic Composition **Assessment:** Submission of MSP patch (60%), Workshop performances of interactive/generative work (40%)

This unit continues from Electronic Music 3, this time looking at interactive/generative composition within the digital audio/multimedia domain. Working within the MSP environment, students will develop an understanding of advanced DSP techniques and will gain experience of writing interactive works for acoustic instruments and installations. Final works will be presented in a concert workshop at the end of semester.

CMPN4010

Sound and Image

Credit points: 3 **Teacher/Coordinator:** Ivan Zavada **Session:** Semester 1 **Classes:** 2hr lab/studio session/wk **Prerequisites:** CMPN1008 Electronic Music 2 or CMPN1632 Electroacoustic Music 2 **Assessment:** Preliminary exercises (40%), Multimedia Composition (60%)

Audio-visual composition is a predominant mode of practice for many contemporary composers. Electronic Music 5 unit exists to provide students with an introduction to audio-visual composition and to investigate the broader relationship between sound and image. Through project based investigations, students are introduced to

technologies and compositional concepts that influence and shape contemporary audio-visual practice.

CMPN4011

Composition and Multimedia

Credit points: 3 **Teacher/Coordinator:** Ivan Zavada **Session:** Semester 2 **Classes:** 2hr lab/studio session/wk **Prerequisites:** CMPN4010 Sound and Image/Electronic Music 5 **Assessment:** Initial Documentation Research 10%, Article Summaries 40%, Final Project 50%

This unit will focus on electronic music composition involving new paradigms brought about by real-time performance, installations, network technology, human computer interaction, gestural control and integration with visual arts and video animations. The aim is to encourage students to explore and maximise the possibilities offered by the current lab and studio environments at the Conservatorium. This unit of study will also investigate the available literature on topics such as multimedia, interactive and installation work in the context of contemporary electronic music practice.

Ensemble Units

Cello Ensemble

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

STRG1000

Cello Ensemble 1

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG1001

Cello Ensemble 2

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG1000 Cello Ensemble 1 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG2000

Cello Ensemble 3

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG1001 Cello Ensemble 2 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and

orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG2001
Cello Ensemble 4

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG2000 Cello Ensemble 3 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG3000
Cello Ensemble 5

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG2001 Cello Ensemble 4 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG3001
Cello Ensemble 6

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG3000 Cello Ensemble 5 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG4000
Cello Ensemble 7

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG3001 Cello Ensemble 6 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

STRG4001
Cello Ensemble 8

Credit points: 3 **Teacher/Coordinator:** Georg Pedersen **Session:** Semester 1, Semester 2 **Classes:** One 2hr rehearsal/wk **Prerequisites:** STRG4000 Cello Ensemble 7 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Cello Ensemble 1-8 provides advanced cellists with repertoire and performance challenges surpassing cello parts in many chamber and orchestral work. This unit of study focuses on the improvement of

aural and performance skills and ensemble awareness, strategies for achieving cohesion and refinement of sound and the development of professionalism. The ensemble performs regular showcase concerts and features special arrangements in its repertoire.

Chamber Music

Inherent in chamber music training are numerous key skills that will enable a musician to maximize his/her effectiveness and expressiveness in all performance situations. The essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. In conjunction with the outreach program, our students can learn to create performance opportunities throughout the region at public and private schools, churches, senior citizen centres, music clubs, local cultural organizations and on campus thus offering a testing ground while serving the community. Chamber music and chamber music skills are studied through the focussed engagement with specific repertoire selected by relevant groups. Students enrolled in chamber music pre-register for tuition in groups and are expected to form chamber ensembles of standard configurations. After they have enrolled in a Chamber Music unit of study, all students will be contacted by email to register for chamber music groups. Further details will be found on the SCM website. Bachelor of Music students must complete a minimum of four compulsory semesters of chamber music, but may complete up to eight semesters in chamber music. Keyboard Majors take the alternative Accompaniment 1 & 2 units in their first year. Students from the Vocal Unit may enrol in Choral Ensemble in lieu of Chamber Music for a maximum of two semesters. Each student must also complete one semester of chamber music in the Composer Performer Workshop CPMN 3000, 3001, 4000 and 4001 either as an individual or as a group. This counts as one of the compulsory four semesters of chamber music required of all Bachelor of Music, Bachelor of Music Studies and Diploma of Music students enrolled at major level. Chamber Music in this context is defined as a group of 3-10 musicians, performing without a conductor. Combinations outside these guidelines will only be acceptable under certain conditions, as prescribed by the Ensemble Studies Unit. In accordance with this definition, participation in other larger ensembles within the Conservatorium will not be regarded as an acceptable alternative to Chamber Music. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles. Each group is required to attend six 1-hour tutorials per semester, 3 seminars and a minimum of nine independent rehearsals. It is expected that students prepare and rehearse to professional standards of performance. Tutors are responsible for recommending suitable groups to participate in high-profile concerts, recitals, country tours, master-classes and professional engagements.

ENSE1005
Chamber Music 1

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) one major performance (20%).

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE1007**Chamber Music 2**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendance and performance. **Prerequisites:** ENSE1005 Chamber Music 1 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) one major performance (20%).

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE2002**Chamber Music 3**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE1007 Chamber Music 2 or ENSE1001 Accompaniment 2 (BMus Keyboard or Keyboard Majors) **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) one major performance (20%).

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE2004**Chamber Music 4**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE2002 Chamber Music 3 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) one major performance (20%).

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE3004**Chamber Music 5**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE2004 Chamber Music 4 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) plus one major performance (20%).

Note: Department permission required for enrolment.

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire

selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE3005**Chamber Music 6**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendance and performance. **Prerequisites:** ENSE3004 Chamber Music 5 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) plus one major performance (20%).

Note: Department permission required for enrolment.

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE4006**Chamber Music 7**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE3005 Chamber Music 6 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) plus one major performance (20%).

Note: Department permission required for enrolment.

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

ENSE4007**Chamber Music 8**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** Six 1 hr tutorials plus seminar attendances and performance. **Prerequisites:** ENSE4006 Chamber Music 7 **Assessment:** Enrolment/Repertoire (10%), Seminars (20%), Tutorials (50%) plus one major performance (20%).

Note: Department permission required for enrolment.

Chamber music training involves numerous key skills: essential entrepreneurial skills of producing and promoting concerts are natural extensions of forming a chamber music group and creating a niche in the marketplace. Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups. Students are expected to form chamber ensembles of standard configurations which in this context is defined as a group of 3-10 musicians, performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

Choir and Chamber Choir

This series of units covers both Choir and Chamber Choir ensemble groups. Entry auditions are required for the Chamber Choir. Students should contact Neil McEwan for further details regarding audition

requirements for the Chamber Choir, prior to the beginning of semester.

ENSE1015

Choir 1

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE1002

Choir 2A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 2 hrs of rehearsals/wk **Prerequisites:** ENSE1015 Choir 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE1019

Choir 3A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE1002 Choir 2A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE2003

Choir 4A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE1019 Choir 3A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE2008

Choir 5A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE2003 Choir 4A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE3016

Choir 6A

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE2008 Choir 5A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE2012**Choir 7A**

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE3016 Choir 6A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

ENSE4020**Choir 8A**

Credit points: 3 **Teacher/Coordinator:** Neil McEwan **Session:** Semester 1, Semester 2 **Classes:** 3 hrs of rehearsals/wk **Prerequisites:** ENSE2012 Choir 7A **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

Continuo**EMUS1671****Continuo 1**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 1 two-hour class per week **Assumed knowledge:** Standard 17th and 18th century repertoire and harmony. **Assessment:** 1 class presentation or performance and 1 written assignment 2000 words

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit will be aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

Textbooks

Bach, C.P.E., *Essay on the True Art of Playing Keyboard Instruments* (1753); Arnold, F.T., *The Art of Accompaniment from a Thorough-Bass* (1965)

EMUS1672**Continuo 2**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 1 two-hour class per week **Prerequisites:** EMUS1671 Continuo 1 **Assessment:** 1 class presentation or performance and 1 written assignment 2000 words

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 2.

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit will be aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

Textbooks

Bach, C.P.E., *Essay on the True Art of Playing Keyboard Instruments* (1753); Arnold, F.T., *The Art of Accompaniment from a Thorough-Bass* (1965)

EMUS2673**Continuo 3**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 1 two-hour class per week **Prerequisites:** EMUS1672 Continuo 2 **Assessment:** 1 class presentation or performance and 1 written assignment 2000 words

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 5.

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit will be aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

Textbooks

Bach, C.P.E., *Essay on the True Art of Playing Keyboard Instruments* (1753); Arnold, F.T., *The Art of Accompaniment from a Thorough-Bass* (1965)

EMUS2674**Continuo 4**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 1 two-hour class per week **Prerequisites:** EMUS2673 Continuo 3 **Assessment:** 1 class presentation or performance and 1 written assignment 2000 words

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 6.

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit will be aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

Textbooks

Bach, C.P.E., *Essay on the True Art of Playing Keyboard Instruments* (1753); Arnold, F.T., *The Art of Accompaniment from a Thorough-Bass* (1965)

Elective Jazz Orchestra

Elective Jazz Orchestra is a series of units of study offered to all University students. Enrolment in any semester is subject to a successful audition. Music studied will include rehearsal and performance of standard repertoire from early to modern Jazz with emphasis on music that will be useful in Jazz pedagogy. Big band ensemble techniques are similar to other ensemble techniques and will include expert instruction in section balance, intonation, section leading, dynamics, tone production, time and swing conception and ear training, plus improvisation as it functions in a big band context. Students of differing abilities are integrated into a learning situation that places emphasis on group motivation for individual improvement. It is expected that students will gain experience and skill in these disciplines at a rate that is commensurate with each individual's natural abilities.

JAZZ1002

Elective Jazz Orchestra 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ1003

Elective Jazz Orchestra 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ1002 Elective Jazz Orchestra 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ2004

Elective Jazz Orchestra 3

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ1003 Elective Jazz Orchestra 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ2005

Elective Jazz Orchestra 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ2004 Elective Jazz Orchestra 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ3004

Elective Jazz Orchestra 5

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ2005 Elective Jazz Orchestra 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ3005

Elective Jazz Orchestra 6

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ3004 Elective Jazz Orchestra 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ4004

Elective Jazz Orchestra 7

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ3005 Elective Jazz Orchestra 6 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ4005

Elective Jazz Orchestra 8

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ4004 Elective Jazz Orchestra 7 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

Guitar Ensemble

STRG1039

Guitar Ensemble 1

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Students from both major and minor level guitar and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG1040

Guitar Ensemble 2

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk. **Prerequisites:** STRG1039 Guitar Ensemble 1 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and

preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG2035 Guitar Ensemble 3

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2 hour rehearsal/week **Prerequisites:** STRG1040 Guitar Ensemble 2 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances. (100%)

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG2036 Guitar Ensemble 4

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk. **Prerequisites:** STRG2035 Guitar Ensemble 3 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG3037 Guitar Ensemble 5

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk. **Prerequisites:** STRG2036 Guitar Ensemble 4 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG3038 Guitar Ensemble 6

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2 hr rehearsal/week **Prerequisites:** STRG3037 Guitar Ensemble 5 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG4041 Guitar Ensemble 7

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** STRG3038 Guitar Ensemble 6 **Assessment:** A final grade will be compiled from continual

assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

STRG4042 Guitar Ensemble 8

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** STRG4041 Guitar Ensemble 7 **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).

Undergraduate and postgraduate students will attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

Jazz Big Band

The Big Band may, at any time, comprise students enrolled in Big Band 1 – 8. The music that is studied and performed in Big Band 1 – 8 covers a wide range of styles from early to contemporary Jazz. Student compositions are specifically encouraged as the ensemble serves as a rehearsal band for student arrangements. Unit content in each semester is based on all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Big Band membership is determined by staff from audition results so that students of similar experience can work together. The ensemble is the premier large ensemble of the Jazz unit and will give several public performances each year. NOTE: All Jazz Instrumental majors are required to audition for Big Band. Acceptance depends upon instrumentation balance and student competency. Jazz students who do not gain to Big Band will enrol in another unit of study of their choice. Non-Jazz majors may apply to audition and may be accepted by the Chair of Jazz Studies unit.

JAZZ1000 Big Band 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 x 3hr class **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ1001 Big Band 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 x 3hr rehearsal **Prerequisites:** JAZZ1000 Big Band 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ2002 Big Band 3

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 x 3hr rehearsal **Prerequisites:** JAZZ1001 Big Band 2

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

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ2003 Big Band 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 x 3hr rehearsal **Prerequisites:** JAZZ2002 Big Band 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ3002 Big Band 5

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 x 3hr rehearsal **Prerequisites:** JAZZ2003 Big Band 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ3003 Big Band 6

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 x 3hr rehearsal/wk **Prerequisites:** JAZZ3002 Big Band 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ4002 Big Band 7

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 x 3hr rehearsal/wk **Prerequisites:** JAZZ3003 Big Band 6 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

JAZZ4003 Big Band 8

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 1 x 3hr rehearsal/wk **Prerequisites:** JAZZ4002 Big Band 7 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

Jazz Small Ensemble

Each ensemble consists of a basic rhythmic 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 to contemporary Jazz. Original student composition is specifically encouraged. Assessment in each semester is based on all aspects of ensemble performance, including: reading, improvisation, tone, intonation, articulation, swing, time-feel, style, professional demeanour and creative ensemble interaction. Students not enrolled in the Jazz Studies specialisation may enrol in these units of study subject to audition and approval by the Chair of Jazz Studies and the availability of places.

JAZZ1029 Jazz Small Ensemble 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Each ensemble consists of a basic rhythmic 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. Enrolment is subject to audition, and availability of places. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ1030 Jazz Small Ensemble 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ1029 Jazz Small Ensemble 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Each ensemble consists of a basic rhythmic 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. Enrolment is subject to audition, and availability of places. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ2026 Jazz Small Ensemble 3

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ1030 Jazz Small Ensemble 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Each ensemble consists of a basic rhythmic 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. Enrolment is subject to audition, and availability of places. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ2027 Jazz Small Ensemble 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ2026 Jazz Small Ensemble 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Each ensemble consists of a basic rhythmic 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. Enrolment is subject to audition and availability of places. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ3012**Jazz Small Ensemble 5**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ2027 Jazz Small Ensemble 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Each ensemble consists of a basic rhythmic 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. Enrolment is subject to audition and availability of places. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ3013**Jazz Small Ensemble 6**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ3012 Jazz Small Ensemble 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Each ensemble consists of a basic rhythmic 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. Enrolment is subject to audition, and availability of places. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ4014**Jazz Small Ensemble 7**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ3013 Jazz Small Ensemble 6 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Each ensemble consists of a basic rhythmic 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. Enrolment is subject to audition and availability of places. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ4015**Jazz Small Ensemble 8**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ4014 Jazz Small Ensemble 7 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Each ensemble consists of a basic rhythmic 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. Enrolment is subject to audition and availability of places. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

Jazz Small Ensemble (Advanced)

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

Unit, it is expected that it will participate in several public performances every year.

JAZZ2000**Advanced Small Ensemble 1**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 3hrs of rehearsals/wk **Prerequisites:** JAZZ1024 Jazz Performance 2 **Corequisites:** JAZZ2020 Jazz Performance 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Advanced Small Ensemble is only available for Years 2 - 4, and is the premier small ensemble of the Jazz Unit. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ2001**Advanced Small Ensemble 2**

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 3hrs of rehearsals/wk **Prerequisites:** JAZZ2020 Jazz Performance 3; JAZZ2000 Advanced Small Ensemble 1 **Corequisites:** JAZZ2021 Jazz Performance 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Advanced Small Ensemble is only available for Years 2 - 4, and is the premier small ensemble of the Jazz Unit. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ3000**Advanced Small Ensemble 3**

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

Note: Department permission required for enrolment in the following sessions: Semester 2.

Advanced Small Ensemble is only available for Years 2 - 4, and is the premier small ensemble of the Jazz Unit. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ3001**Advanced Small Ensemble 4**

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

Note: Department permission required for enrolment in the following sessions: Semester 1.

Advanced Small Ensemble is only available for Years 2 - 4, and is the premier small ensemble of the Jazz Unit. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ4000**Advanced Small Ensemble 5**

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

Note: Department permission required for enrolment in the following sessions: Semester 2.

Advanced Small Ensemble is only available for Years 2 - 4, and is the premier small ensemble of the Jazz Unit. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

JAZZ4001

Advanced Small Ensemble 6

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

Note: Department permission required for enrolment in the following sessions: Semester 1.

Advanced Small Ensemble is only available for Years 2 - 4, and is the premier small ensemble of the Jazz Unit. Performers in this ensemble will be expected to participate in several public performances during the year. For further details, refer to the Jazz Unit Handbook and/or please contact the Chair of Unit, Craig Scott.

Opera Ensemble

VSAO1047

Opera Ensemble 1

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO1048

Opera Ensemble 2

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO1047 Opera Ensemble 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO2047

Opera Ensemble 3

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO1048 Opera Ensemble 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO2048

Opera Ensemble 4

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO2047 Opera Ensemble 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly

and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO3047

Opera Ensemble 5

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO2048 Opera Ensemble 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

VSAO3048

Opera Ensemble 6

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO3047 Opera Ensemble 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

The development of ensemble skills is an essential part of an opera student's study. The aim of this series of units is for the singer to learn how to follow a conductor, to listen to others, to learn roles quickly and to be able to sing in various styles. For more information, contact the Chair of Unit.

Orchestral Studies

The purpose of Orchestral Studies is to develop the entire range of skills which musicians must possess to prepare them to be a member of a professional orchestral ensemble. All students enrolled in Orchestral Studies must participate in two performance projects per semester. This is supported by the orchestral development program: students will receive weekly training/instruction in all aspects of orchestral playing. This includes participating in weekly repertoire sessions in the Symphony Orchestra or, in other training ensembles and groups such as the Chamber Orchestra, Wind Symphony, Early Music Ensemble, Modern Music Ensemble and Brass Ensemble. For wind and percussion students, participation in the Wind Symphony program can contribute to assessment in Orchestral Studies, providing the students are not enrolled separately in Wind Symphony. The objectives of Orchestral Studies are to develop: A thorough knowledge of orchestral performing styles and practices; ensemble intonation – the ability to play precisely and rhythmically and in tune with other members of an ensemble; the ability to concentrate and play with commitment; teamwork; the ability to work with a conductor and interpret his gestures. Assessment is based on all aspects of participation in the orchestral ensemble (assessed by the ensemble director/coordinator), in the weekly orchestral development classes and, in a final exam. Assessment criteria are: level of preparation, actual performance in the ensemble. Commitment, concentration, ability and teamwork. For further information contact the relevant Chair of Unit. For administrative arrangements contact the Ensembles Coordinator/orchestral manager.

ENSE1018

Orchestral Studies 1

Credit points: 3 **Teacher/Coordinator:** Relevant Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** Up to 6 hrs/wk - Sectional classes, ensemble rehearsals and 2 public performances. **Corequisites:** Principal Study 1 in an appropriate orchestral instrument or departmental permission if enrolled in Principal Study 1 in a non-orchestral instrument. **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For students in the new degree programs, this unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Chair of Unit if you wish to enrol in this unit.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE1022 Orchestral Studies 2

Credit points: 3 **Teacher/Coordinator:** Relevant Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** Up to 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE1018 Orchestral Studies 1 **Corequisites:** Principal Study 2 in an appropriate orchestral instrument or departmental permission if enrolled in Principal Study 2 in a non-orchestral instrument. **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For students in the new degree programs, this unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Chair of Unit if you wish to enrol in this unit.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE2005 Orchestral Studies 3

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average up to 6hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE1022 Orchestral Studies 2 or ENSE1619 Orchestral Studies 2 **Corequisites:** Principal Study (Major) 3 or Principal Study 3 in an appropriate orchestral instrument **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE2016 Orchestral Studies 4

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances **Prerequisites:** ENSE2005 Orchestral Studies (Major) 3/Orchestral Studies 3 **Corequisites:** Principal Study (Major) 4 or Principal Study 4 in an appropriate orchestral instrument **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE3017 Orchestral Studies 5

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE2016 Orchestral Studies (Major) 4/ Orchestral Studies 4 **Corequisites:** Principal Study (Major) 5 or Principal Study 5 in an appropriate orchestral instrument. **Assessment:** Assessment is based on Attendance

(punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE3018 Orchestral Studies 6

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE3017 Orchestral Studies (Major) 5/Orchestral Studies 5 **Corequisites:** Principal Study (Major) 6 or Principal Study 6 in an appropriate orchestral instrument **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE4021 Orchestral Studies 7

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE3018 Orchestral Studies (Major) 6/Orchestral Studies 6 **Corequisites:** Principal Study (Major) 7 or Principal Study 7 in an appropriate orchestral instrument or Principal Study (Honours) 7 **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE4022 Orchestral Studies 8

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. **Prerequisites:** ENSE4021 Orchestral Studies (Major) 7/Orchestral Studies 7 **Corequisites:** Principal Study (Major) 8 or Principal Study 8 in an appropriate orchestral instrument or Principal Study (Honours) 8 **Assessment:** Assessment is based on Attendance (punctuality and level of responsibility for absences); Participation (eg sectional, rehearsals, performances), as well as a Chair of Unit grading (technical and facility ability, consistency of preparation and contribution, marking of part, approach to difficult passages, peripheral awareness, rhythmic consistency and stability). Further details in Orchestral Studies and Large Ensembles Program Handbook.

Note: For administrative arrangements contact the Ensembles & Orchestral Coordinator.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

Percussion Ensemble

This sequence of units is a continuing investigation of ensemble performance ranging from small chamber works to large conducted

works for percussion. The repertoire incorporates 20th and 21st century pieces as well as transcription arranged for percussion. Students will become progressively more skilled and cognisant of all aspects of ensemble work including: rehearsal techniques, pre-rehearsal preparations, technique and musicianship, public performance skills, disciplined and appropriate behaviour and program design. Students may be required to perform with the ensemble in public concerts.

PRCN1002

Percussion Ensemble 1

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Percussion Ensemble 1 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. Students will be introduced to the essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN1003

Percussion Ensemble 2

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN1002 Percussion Ensemble 1 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Percussion Ensemble 2 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. Building on foundations established in Percussion Ensemble 1, students will continue the development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN2002

Percussion Ensemble 3

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN1003 Percussion Ensemble 2 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Percussion Ensemble 3 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 2, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design.

Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN2003

Percussion Ensemble 4

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN2002 Percussion Ensemble 3 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Percussion Ensemble 4 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 3, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN3002

Percussion Ensemble 5

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN2003 Percussion Ensemble 4 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Percussion Ensemble 5 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 4, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN3003

Percussion Ensemble 6

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN3002 Percussion Ensemble 5 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Percussion Ensemble 6 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 5, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN4005**Percussion Ensemble 7**

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN3003 Percussion Ensemble 6 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Percussion Ensemble 7 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 6, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

PRCN4009**Percussion Ensemble 8**

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** PRCN4005 Percussion Ensemble 7 **Corequisites:** Enrolment in one of Percussion 1-8 or Percussion 1 - 8 (Major) **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Percussion Ensemble 8 provides the opportunity for Percussion students to study, workshop, rehearse and perform works ranging from small chamber pieces to large conducted works for percussion. The repertoire, focusing on 20th and 21st century pieces, may also include transcriptions arranged for percussion. In the continuation of skills and techniques established in Percussion Ensemble 7, students will further their development of essential aspects of ensemble playing including rehearsal techniques, pre-rehearsal preparations, musical issues such as ensemble coordination, balance, rhythm and sound, public performance skills and program development and design. Students may be required to perform with the Sydney Conservatorium of Music Percussion Ensemble in public concerts.

Saxophone Orchestra

The classical saxophone has few ensemble opportunities so the Saxophone Orchestra has been formed to fill this gap. Students are assisted to develop skills of playing in a section, listening for internal balance and pitch and adjusting tonal colour consistent with style. Repertoire includes specially composed works often involving contemporary techniques, pieces in popular/jazz style, transcriptions of music from medieval to the present day. The Saxophone Orchestra gives several public performances each year.

WIND1016**Saxophone Orchestra 1**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND1017**Saxophone Orchestra 2**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND1016 Saxophone Orchestra 1 **Assessment:** A final grade will be compiled from continual

assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For more information, contact the Chair of Woodwind.

WIND2016**Saxophone Orchestra 3**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2hr rehearsal/wk **Prerequisites:** WIND1017 Saxophone Orchestra 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND2017**Saxophone Orchestra 4**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2 hr rehearsal/wk **Prerequisites:** WIND2016 Saxophone Orchestra 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND3018**Saxophone Orchestra 5**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2 hr rehearsal/wk **Prerequisites:** WIND2017 Saxophone Orchestra 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND3019**Saxophone Orchestra 6**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2 hr rehearsal/wk **Prerequisites:** WIND3018 Saxophone Orchestra 5 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND4030**Saxophone Orchestra 7**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2 hr rehearsal/wk **Prerequisites:** WIND3019 Saxophone Orchestra 6 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

WIND4031 Saxophone Orchestra 8

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 2 hr rehearsal/wk **Prerequisites:** WIND4030 Saxophone Orchestra 7 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles. For information, contact the Chair of Woodwind.

Studio Rehearsal

ENSE3021 Studio Rehearsal 1

Credit points: 3 **Teacher/Coordinator:** David Miller/Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 2hr/week **Prerequisites:** KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 **Assessment:** Studio teacher grade based on preparation and performance of lesson material (100%).

Note: Department permission required for enrolment. Note: Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the express permission of the appropriate Chairs of Units.

Students will become the studio pianist for two fellow students (either instrumental or vocal majors) at the same level of study as themselves. They will be required to attend all studio lessons within the semester. They will prepare and play the repertoire being studied with their student associate, working under the direction of the studio teacher.

ENSE3022 Studio Rehearsal 2

Credit points: 3 **Teacher/Coordinator:** David Miller/Gerard Willems **Session:** Semester 1, Semester 2 **Classes:** 2hrs/week **Prerequisites:** ENSE3021 Studio Rehearsal 1, KEYB2008 Pianoforte 4 (Major) or KEYB2624 Pianoforte 4 **Corequisites:** KEYB3004 Pianoforte 5 (Major) or KEYB3625 Pianoforte 5 **Assessment:** Studio teacher grade based on preparation and performance of lesson material (100%).

Note: Department permission required for enrolment. Note: Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.

Students will become the studio pianist for two fellow students (either instrumental or vocal majors) at the same level of study as themselves. They will be required to attend all lessons within the semester. They will prepare and play the repertoire being studied with their student associate, working under the direction of the studio teacher.

ENSE4023 Studio Rehearsal 3

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 2hrs/week **Prerequisites:** KEYB3004 Pianoforte 5 (Major) or KEYB3625 Pianoforte 5, ENSE3022 Studio Rehearsal 2 **Corequisites:** KEYB3005/KEYB3626 Pianoforte 6 **Assessment:** Studio teacher grade 100% based on preparation and performance of lesson material.

Note: Department permission required for enrolment. Note: Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.

Students will become the studio pianist for two fellow students (either instrumental or vocal majors) at the same level of study as themselves. They will be required to attend all lessons within the semester. They

will prepare and play the repertoire being studied with their student associate, working under the direction of the studio teacher.

ENSE4024 Studio Rehearsal 4

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 2hrs/week **Prerequisites:** KEYB3005 Pianoforte 6 (Major) or KEYB3626 Pianoforte 6, ENSE4023 Studio Rehearsal 3 **Corequisites:** KEYB4002 Pianoforte 7 (Major) or KEYB4627 Pianoforte 7 **Assessment:** Studio teacher grade 100% based on preparation and performance of lesson material.

Note: Department permission required for enrolment. Note: Public performance will be permitted only at the discretion of the studio teacher concerned and may or may not be used for assessment purposes. This unit of study is not available for Accompaniment students. Admission to the unit of study only with the expressed permission of the appropriate Chairs of Units.

Students will become the studio pianist for two fellow students (either instrumental or vocal majors) at the same level of study as themselves. They will be required to attend all lessons within the semester. They will prepare and play the repertoire being studied with their student associate, working under the direction of the studio teacher.

Wind Symphony

Enrolment in these units of study may require an audition. Positions within the ensemble are allocated each semester. As is a standard practice in many conservatoires in Australia and abroad, this subject mixes all years of all awards into a composite class. First year students work side by side with their colleagues in other years and learn the necessary skills of ensemble performance in the same way as do younger, less experienced musicians in first class ensembles in the professional music world. The skills to be studied include intonation, ensemble skills (playing together precisely and rhythmically), interpreting gestures, mannerisms and wishes of the conductor, tone control as well as ethics and correct behaviour of a member of an ensemble. In this regard, assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork. The repertoire for this ensemble is enormous and covers a wide range of styles ranging from transcriptions of early baroque works through to contemporary scores requiring new performance techniques. The units Wind Symphony 1 – 8 endeavour to give students a picture of these styles over a cycle of eight semesters. During that time, progressive assessment will be made regularly by the ensemble director and/or visiting conductors and improvement and greater understanding of the technique, styles and skills outlined earlier will be expected. Students can expect to take part in public performance. Students enrolled in this subject who are also undertaking Practice Teaching are expected to attend all rehearsals, which will be arranged after school hours. For wind and percussion students, participation in the Wind Symphony program can contribute to assessment in Orchestral Studies, providing the students are enrolled in Orchestral Studies and not enrolled separately in Wind Symphony. For more information on teaching and assignments contact the Chair of Woodwind. For organisational matters, contact the Ensembles Coordinator.

ENSE1017 Wind Symphony 1

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE1021**Wind Symphony 2**

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks
Prerequisites: ENSE1017 Wind Symphony 1 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE2010**Wind Symphony 3**

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks
Prerequisites: ENSE1021 Wind Symphony 2 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE2014**Wind Symphony 4**

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks
Prerequisites: ENSE2010 Wind Symphony 3 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE3009**Wind Symphony 5**

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks
Prerequisites: ENSE2014 Wind Symphony 4 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE3013**Wind Symphony 6**

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks
Prerequisites: ENSE3009 Wind Symphony 5 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE4010**Wind Symphony 7**

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks
Prerequisites: ENSE3013 Wind Symphony 6 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

ENSE4014**Wind Symphony 8**

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks
Prerequisites: ENSE4010 Wind Symphony 7 **Assessment:** Assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In these units of study students will learn the necessary skills for playing in a wind ensemble including refining intonation, tone control, working with a conductor and ethics and professional conduct of an ensemble musician.

History and Analysis of Music Units

Arts Music

The Arts Music unit of the Conservatorium is located on the main campus of Sydney University. Students from all faculties including the Conservatorium can study a wide range of subjects including music skills, musicology and ethnomusicology, performance and composition. For further information regarding enrolment procedures contact Student Administration. All classes are held on the main university campus.

MUSC1506

Music in Western Culture

Credit points: 6 **Teacher/Coordinator:** Professor Anne Boyd **Session:** Semester 1 **Classes:** 2 x 1hr lecture and 1 tut/wk **Assumed knowledge:** The ability to follow a musical score while listening to the music and some prior knowledge of elementary music theory. **Assessment:** Tutorial work (40%), 2000 word essay (40%), 60 minute exam (20%)

An historical study of Western music from the Classical Greeks to the present day focussing upon the problems of canon formation and the impact of music notation upon musical performance and composition throughout the ages. Analytical study of a number of works by major composers shows how musical meaning is constructed in relation to the development of tonality and other stylistic conventions.

MUSC1507

Sounds, Screens, Speakers: Music & Media

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 2 **Classes:** 2hr lecture and 1 tut/wk **Assessment:** One 1,000 word assignment (30%); one 500 word assignment (20%); one 500 word tutorial test (10%); one 2,000 word assignment (30%)

Music has been dramatically shaped and reshaped by every major change in communications technology in the 20th century from vinyl discs to MP3s. In this unit of study we will analyse such issues as the ways in which the early recording industry transformed jazz, the blues and country music, how the presentation of music on radio and television changed how the music industry created new musical celebrities, and the challenges the music industry faces as digital technology transforms the creation, distribution and consumption of music.

MUSC2621

The Mediaeval Spanish Melting Pot

Credit points: 6 **Teacher/Coordinator:** Assoc Prof Winsome Evans **Session:** Semester 1 **Classes:** 3 hours/week **Prerequisites:** 48 Junior credit points, including 12 in Music (or advanced facility in reading music). Contact course coordinator for further information. **Prohibitions:** MUSC2009 **Assessment:** 4,500 word essay (or 4,000 word essay and a musical composition arrangement).

Note: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

An overview of secular music in mediaeval Spain: song and dance genres, minstrel and courtly traditions (including the dance songs of Martin Codax and the cantigas de Santa Maria of King Alphonso X), Arabic and Jewish influences on genres, styles of performance and structures of poetic texts. This course will consider performance issues and involve analysis of musical and poetic structures.

MUSC2622

Music in the Sixties

Credit points: 6 **Teacher/Coordinator:** Dr Cecilia Sun **Session:** Semester 2 **Classes:** 3 hours/week **Prerequisites:** 18 junior credit points **Prohibitions:** MUSC2106 **Assessment:** Written assignments of 3,000 words, online journal (1,500 words) and participation.

This unit will study a wide range of music from the 1960s. Repertoire will be drawn from both art and vernacular traditions, and will be studied within the context of the social and political upheavals of the period. Music studied will include examples from Experimental Music, Rock & Roll and Folk Music.

MUSC2631

Fieldwork, Ethnography and Transcription

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 2 **Classes:** 2 hour lecture/week **Prerequisites:** 12 junior music credit points. Students will normally have completed either MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II. **Prohibitions:** MUSC2903 **Assessment:** Field project (oral and written presentation - 4500 words); (40%) two transcriptions - 500 words each (30%); critical readings and class participation (500 word analysis) (30%)

Note: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

This unit is a prerequisite for MUSC4011 Music Honours A (for BA Hons in Music). It examines a number of approaches to ethnomusicological fieldwork through critical readings on musical ethnography. Students will have the opportunity to apply this knowledge in a fieldwork project of their own choosing. Key ethnomusicological techniques such as audio and video recording, archiving and documentation will be introduced. The uses of transcription and analysis in ethnomusicology, and the latest technological aids to transcription will be introduced and discussed. A number of practical transcription exercises will also be examined.

MUSC2632

Introduction to Stravinsky

Credit points: 6 **Teacher/Coordinator:** Dr Cecilia Sun **Session:** Semester 2 **Classes:** 2 hours/week **Prerequisites:** 12 junior music credit points. **Assessment:** A 4,000 word essay (50%), listening test (20%), participation (30%)

Note: This unit is available as a designated 'Advanced' unit to students enrolled in the BA (Advanced) degree program.

An in-depth study of the music of Stravinsky within the vibrant artistic and cultural life of European music in the 20th century. A critical and analytical evaluation of the development of Stravinsky's music from its Russian origins, through cosmopolitan neo-classicism to the advanced serialism of his late works. An examination of reception issues, the interaction of Stravinsky's music with other cultural forms, especially dance, in the contemporary world.

MUSC2651

Australian and Asian Music 1

Credit points: 6 **Teacher/Coordinator:** Professor Anne Boyd **Session:** Semester 1 **Classes:** 2 hour lecture and 1 hr tut/week **Prerequisites:** 18 junior credit points **Assessment:** One 3000 word essay, or individual project (60%); a listening test (750 words - 15%); 3 on-line quizzes (15%); attendance and participation (10%)

Australian musical culture focussing upon issues of identity and belonging including a study of Aboriginal, Asian and Pacific music and influences on musical composition in Australia since European settlement.

MUSC2654

Popular Music

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 1 **Classes:** 2 hours/week **Prerequisites:** 18 junior credit points **Assessment:** Short analysis (1,000 words - 30%); tutorial test (500 words - 20%); major essay (4,500 words - 40%); class participation (10%).

Note: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

How did early American blues and country music develop in tandem? How was punk different in the US, the UK and Australia? What are the origins of the DJ culture? This unit of study presents a thematic overview of a wide variety of styles, movements and spectacles. It examines major genres of popular music, their stylistic features and historical antecedents as well as modes of reception and the role of popular music in everyday life. No formal music training is necessary.

MUSC2662

Film Music

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson & Dr Charles Fairchild **Session:** Semester 1 **Classes:** 2 hour lecture/week **Prerequisites:** 18 junior credit points **Assessment:** Written and/or music composition assignments (5,000 words), Exam (1,000 words)

Note: An ability to read music at a basic level and an understanding of fundamental musical terminology would be an advantage in this unit of study but is not essential.

This unit will introduce a wide array of aesthetic and compositional approaches to setting music for film, examine interrelations and convergences between the music and film industries, and apply these interrelations and convergences to practical scenarios. Learning will be supported by a wide range of films and scholarly sources.

MUSC2666

A Global Sound: African American Music

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 2 **Classes:** 2 hours/week **Prerequisites:** 18 junior credit points. **Prohibitions:** SSCP1002 **Assessment:** Two 1000 word assignments; result of individual analysis. One 4,000 word assignment; result of individual research.

How did the music of enslaved and marginalised people eventually become a dominant force in contemporary popular culture? This unit will examine the local reinvention of a wide variety of African American musics in communities around the world. From soul and funk in West Africa to ska and reggae in the Caribbean, we will examine how music moves around the world and within local communities to make new forms of meaning.

MUSC2667

Shakespeare as Opera

Credit points: 6 **Teacher/Coordinator:** Dr Michael Halliwell **Session:** Semester 2 **Classes:** One 2hr seminar/wk **Prerequisites:** 18 junior credit points. **Assessment:** 1 mid-semester assignment (1500 words), 1 essay (4500 words).

This course will study the literary and musical strategies employed by composers and librettists in the adaption of the plays of Shakespeare into opera. Operas to be examined are taken from nearly 400 years of operatic repertoire including the classical, romantic, modernist and postmodernist periods. Recent CD and DVD recordings of both the plays and operas will be used, and current adaption theory as applicable to opera will be investigated.

MUSC2680

Spanish Jews in the Ottoman Empire

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 2 hour lecture & 1 hour tut/week **Prerequisites:** 48 junior credit points. **Assumed knowledge:** The ability to read music. **Assessment:** One 4,500 word essay

An overview of secular traditional genres, musical and poetic, of Spanish Jews, post-1492, in their resettlement in countries of the Mediterranean basin. The main focus will be on traditional song and dance forms in the Ottoman Empire, touching on shared and borrowed fertilisations (Judaic, Arabic, Islamic, Christian), with particular reference to song genres with Judezmo texts. Other aspects of cross fertilisation will be considered alongside older retained traditions (dress, food, language, religious customs).

MUSC2686

Mozart and his Times

Credit points: 6 **Teacher/Coordinator:** Dr. Cecilia Sun **Session:** Semester 1 **Classes:** 2hr lecture and 1hr tut/week **Prerequisites:** 18 junior credit points. **Assessment:** Written assignments of 300 words (50%), listening test (20%), online journal (20%), participation/reading (10%).

This course is for students who wish to explore the beautiful and challenging music of Mozart. Through reading and intensive listening, we will study the cultural and musical contexts in which Mozart produced his works. Students will emerge with a sense of what makes Mozart special: the ways in which he is (and is not) typical of his turbulent and fascinating age, and the reasons his music still speaks to us so powerfully today. No formal musical training necessary.

MUSC2690

Music and Gender

Credit points: 6 **Teacher/Coordinator:** Dr Cecilia Sun **Session:** Semester 1 **Classes:** 2 hr lecture + 1 hr tut/week **Prerequisites:** 18 junior credit points.

Assessment: Written assignments of 300 words (70%), online journal (20%), participation (10%)

This course will study the representations of gender, the body, and sexuality by both male and female musicians in repertoire drawn from a number of different historical and geographic moments. Topics of study will cover a range of popular and art music genres. No previous formal musical training required.

MUSC3609

Musicology

Credit points: 6 **Teacher/Coordinator:** Dr Cecilia Sun **Session:** Semester 2 **Classes:** 2 hours/wk **Prerequisites:** MUSC2631 Fieldwork, Ethnography and Transcription **Assessment:** Written assessments (60%), online journal (20%), participation (20%)

Note: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

What do we study when we study music? What kinds of stories do we tell about the history of music? What are the central issues, questions, and concerns that drive the study of music? This course will begin to answer these questions and provide an overview of historical musicology as an academic discipline. In addition, students will also learn and practice the research skills necessary to find and evaluate sources, and to define and develop an area of interest. These skills will provide a solid foundation for the independent research work necessary in the Honours year.

Bachelor of Arts - Music Honours

MUSC4011

Music Honours A

Credit points: 12 **Teacher/Coordinator:** Professor Anne Boyd/Dr Cecilia Sun **Session:** Semester 1, Semester 2 **Prerequisites:** Credit results in MUSC3609 Musicology, and either MUSC2631 Fieldwork, Ethnography & Transcription or another advanced music analysis course, plus a Music Major with credit average results in 36 senior music credit points. **Assessment:** 15,000 - 20,000 word thesis (40%); Dissertation Seminar (20%); Performance, Composition or Musicology Special (20%); and a further 12 credit points in Arts or Music (20%) *Note: Department permission required for enrolment.*

The Honours BA in Music is both a completion at a high standard of an academic education in music, and a preparation for postgraduate study in music. Intending Honours students should speak to the Honours co-ordinator before enrolling. Honours requirements are:

Thesis: a thesis on a topic agreed with the course coordinator, but normally negotiated by the end of the previous year in the course of MUSC3609 Musicology. A research-based performance or a major composition up to half the total value of the course may, with permission of the Chair of Unit, be included as an integral part of the thesis. Individual fortnightly supervision throughout the year.

Dissertation Seminar: two hours per week.

Special Project: in either Musicology, Performance or Composition to be negotiated between student and supervisor.

Further 12 credit points in Arts or Music (units of study subject to approval).

MUSC4012

Music Honours B

Credit points: 12 **Session:** Semester 1, Semester 2 **Corequisites:** MUSC4011

Refer to MUSC4011

MUSC4013

Music Honours C

Credit points: 12 **Session:** Semester 1, Semester 2 **Corequisites:** MUSC4012

Refer to MUSC4011

MUSC4014

Music Honours D

Credit points: 12 **Session:** Semester 1, Semester 2 **Corequisites:** MUSC4013

Refer to MUSC4011

Classical Studies

MCGY2006

Classical Studies

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres Da Costa **Session:** Semester 2 **Classes:** One 1hr seminar/wk **Prerequisites:** MCGY2012 Music History 3 or MCGY2612 Music in the Classical and Romantic Eras **Assessment:** Seminar presentation (25%), essay 3000 words (50%), attendance/participation (25%).

The unit enables students to explore topics that will deepen and extend their understanding of the style, repertoire and performance traditions of the Viennese classical era, c. 1770-1827 and particularly the music of Haydn, Mozart and Beethoven. Students will become acquainted with important repertoire, research one topic in depth, increase knowledge of several other topics through the research of other class members, and study a selection of critical writings about the classical period. Specific topics will be devised early in the semester based on scholarly and instrumental specialities.

Contemporary Studies

MCGY3640

Contemporary Studies

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2 hour seminar **Prerequisites:** MCGY2613 Music in Modern Times or MCGY2009 Music History 6: Post 1950 **Assessment:** Essay, 3000 words (60%); Journal and participation, including online discussion and concert review (40%)

Note: This unit cannot be taken by students who have completed MCGY3007 Contemporary Studies 1 or MCGY3008 Contemporary Studies 2 except with permission of coordinator.

Contemporary Studies is about the music of today. Contemporary Studies challenges perceptions of the nature of music through the analysis and discussion of recent music. Contemporary Studies familiarises students with a range of aesthetic premises apparent in recent music and develops the students' critical and analytical skills with regards the philosophical ramifications of such premises. This unit of study also seeks to enable students to draw connections between the issues of today's music with that of the past and to that of other contemporary forms of cultural expression. Topic areas covered in this unit of study include: Nature as a metaphor for music, Music as noise, Microtonality, Process music, The perception of time, The open form, Music as language, Pastiche and allusion, Art music and its others, Music and the body, and Multimedia arts practice.

Each topic area will be illustrated by relevant musical examples and literature. Contemporary Studies will enable students to make critical and informed judgements concerning their future contribution to the world of new music be it in performance, composition, musicology or education.

MCGY3008

Contemporary Studies 2

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** One 2hr seminar/wk for 6 wks **Prerequisites:** MCGY2009 Music History 6 or MCGY2614 Musical Worlds of Today or MCGY2613 Music in Modern Times **Assessment:** Written assignment (100%)

Contemporary Studies 2 is presented as a subset of the MCGY 3640 Contemporary Studies. Students will be required to nominate 6 areas of study from the following topics: Nature as a metaphor for music, Music as noise, Microtonality, Process music, The perception of time, The open form, Music as language, Pastiche and allusion, Art music and its others, Music and the body, and Multimedia arts practice.

Debussy

MCGY3633

Debussy

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2 hr seminar **Assumed knowledge:** It is recommended that students have some background in late-nineteenth- and early twentieth-century western art music harmony and/or history **Assessment:** Prepared listening test 1 hr

(20%); 2 spoken presentations (20%); Weekly journal (20%); progress report and 3000 word essay (40%)

Note: This unit cannot be taken by students who have completed MCGY3006 Debussy 1 or MCGY3033 Debussy 2 except with permission of coordinator.

The unit of study covers the musical scene in Paris and the fin-de-siecle music, literature and visual arts that influenced Claude Debussy's compositions and critical writings. Debussy's aesthetic, his musical language and questions of performance practice will be considered. Works to be studied include the Images for orchestra, Jeux, Prelude a l'apres-midi d'un faune, Pelleas et Melisande, La mer and representative examples from his piano works, songs and chamber music.

MCGY3033

Debussy 2

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2 hr seminar/wk for 6 weeks **Prerequisites:** MCGY3006 Debussy 1 **Prohibitions:** MCGY3633 Debussy **Assumed knowledge:** It is recommended that students have taken Aural Perception 3 and Harmony 3. **Assessment:** Listening test (30%), seminar contribution (20%) and one 2000 word essay (50%)

The course covers the musical scene in Paris, the literature and painting with which Debussy was fascinated, his aesthetic, his musical language, and questions of performance practice. Works to be studied include the Images for orchestra, Jeux and representative examples of the piano works, songs and chamber music. Students will attend 6 two-hour seminars. Taught with MCGY3633 Debussy.

Foundation History & Analysis Units

MCGY2611

Music from the Middle Ages to Baroque

Credit points: 6 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 2 **Classes:** Two 1hr lectures and one 1hr tutorial **Prohibitions:** MCGY1013 Music History 1 MCGY1014 Music History 2 **Assumed knowledge:** Ability to read musical notation **Assessment:** Tutorial assignment (30%), mid-semester test (30%), exam (30%), tutorial participation (10%).

Major topics in the history of Western art music from the 9th century through to c. 1750 are discussed and viewed in a broad historical context. Beginning with Gregorian chant, the study moves through different genres, styles, developments in musical instruments, and innovations including the emergence of opera and the development of music printing. Among musical works for discussion and analysis are examples by Hildegard of Bingen, Machaut, Dufay, Josquin, Palestrina, Monteverdi, Frescobaldi, Lully, Purcell, Vivaldi, Handel and J.S. Bach.

Textbooks

J. P. Burkholder and C. V. Palisca. Norton Anthology of Western Music, vol. 1, 5th ed. (2006)

J. P. Burkholder, D. J. Grout, and C. V. Palisca. A History of Western Music, 7th ed. (2006)

MCGY1013

Music History 1: Medieval & Renaissance

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 2 **Classes:** Two 1 hour lectures and one 1 hour tut/wk for 6 weeks. **Assessment:** Tutorial assignment (30%); tutorial participation (10%); final exam (60%)

This unit presents a largely chronological study of major developments in the history of Western art music of the Middle Ages and Renaissance: from the 9th century to 1600. The emergence of different styles and forms is examined through analysis of selected musical examples. Lectures also deal with the relation of music to contemporaneous events, religious and political, as well as technological developments such as music printing. Tutorials provide a detailed analysis of selected pieces, as well as the opportunity for students to discuss further the materials presented there and in the lectures. Emphasis is placed on listening to a wide variety of music. Below is a list of topics to be covered.

- chant: Gregorian chant, later medieval chant, and Hildegard of Bingen
- music of the troubadours and trouveres,
- early polyphony and the Notre Dame school

- French Ars nova and Italian Trecento: Machaut and Landini
- 15th-century English music and Dunstable
- Dufay and Ockeghem
- Josquin des Prez and his contemporaries
- the 16th-century madrigal
- 16th-century instrumental music and instruments
- 16th century sacred polyphony: Palestrina and Lasso

Textbooks

Grout DJ, Palisca CV. A History of Western Music. 7th ed. London & New York: Norton, 2006. Palisca CV, ed. Norton Anthology of Western Music. Vol 1. 5th ed. London & New York: Norton, 2006

MCGY1014**Music History 2: Baroque**

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 2 **Classes:** Two 1 hr lectures and one 1 hr seminar for 6 weeks **Assessment:** Tutorial presentation (30%), tutorial participation (20%) and final exam (50%)

This unit presents a largely chronological survey of western art music of the baroque period, approximately 1600 to 1750. The lectures deal with the emergence and development of musical forms and styles, relating these to contemporary political and social developments where possible. Tutorials are devoted to detailed analysis of selected pieces and provide opportunity for students to discuss material covered there and in lectures. Emphasis is placed on listening to a wide variety of music. Below is a list of topics to be covered. Monody and the beginnings of opera; Monteverdi and the early 17th century; early baroque instrumental music: Frescobaldi, Sweelinck, etc; sacred concerto and 17th-century oratorio: Schütz and Carissimi; mid baroque opera: Purcell, Lully and Alessandro Scarlatti; the sonata: from Corelli to J. S. Bach; the instrumental concerto: from Torelli to J. S. Bach; operas and oratorios of Handel; the music of J. S. Bach. Students will attend a specified selection of classes taught within MCGY2611 Music from the Middle Ages to the Baroque.

Textbooks

Grout DJ, Palisca CV. A History of Western Music. 7th ed. London & New York: Norton, 2006. Palisca CV, ed. Norton Anthology of Western Music. Vol 1. 5th ed. London & New York: Norton, 2006.

MCGY2612**Music in the Classical and Romantic Eras**

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** Two 1hr lectures and one 1hr seminar **Prohibitions:** MCGY3012 Music History 3: 1751-1825 and/or MCGY2013 Music History 4: 1826-1890 **Assessment:** Written assignment, 2,000 - 3,000 words (30%); Listening test (20%); 2 hr exam (35%); Tutorial attendance & participation (15%).

This is a foundation unit in the history and analysis of music, which traces the essential developments in European art music in the Classical and Romantic eras. The overview given in the lecture series is reinforced by analysis of key works in the tutorial. Lectures will include consideration of the notion of classicism and romanticism, and the political, social and philosophical background of the period. Topics will include the Empfindsamer and Sturm und Drang style; the growth of the symphony, string quartet and opera; music for virtuoso piano; Lieder; opera in the 19th century, Russian Nationalism and the programmatic vs the absolute in symphonic music.

Textbooks

Grout, D. J. and C. V. Palisca. A History of Western Music. 7th ed. London and New York: Norton, 2006.

MCGY2012**Music History 3: 1751-1825**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres Da Costa **Session:** Semester 1 **Classes:** 2 lectures, 1 tutorial/wk **Assessment:** Written assignment, 2,000 - 2,500 words (30%); Listening test (20%); 2 hr exam (35%); Tutorial attendance and participation (15%).

The unit deals with European pre-classical and classical periods. Lectures and tutorials focus on the notion of classicism, and on the political, social and philosophical background of the period. Other topics include the Empfindsamer and Sturm und Drang style, and the growth of opera, symphony and string quartet with particular reference

to the works of Haydn, Mozart and Beethoven. Students will attend a specified selection of classes taught within MCGY2612 Music in the Classical and Romantic Eras.

Textbooks

Grout D.J. and Palisca C.V. A History of Western Music. 7th ed. New York, 2006

MCGY2013**Music History 4: 1826-1890**

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres Da Costa **Session:** Semester 1 **Classes:** 2 lectures, 1 tutorial/wk **Assessment:** Written assignment, 2,000-2,500 words (30%); Listening test (20%); 2 hr exam (35%); Tutorial attendance and participation (15%)

Traces the essential developments in European art music in the nineteenth century. The overview given in the lecture series is reinforced by analysis of key words in the tutorial. Areas studied include: music for virtuoso piano; nineteenth century lieder; Italian opera; Wagnerian music drama; the programmatic vs the absolute in symphonic music and Russian Nationalism. Works analysed include compositions by Chopin, Berlioz, Schumann, Verdi, Liszt, Brahms, Wagner, Musorgsky and Tchaikovsky. Students will attend a specified selection of classes taught within MCGY2612 Music in the Classical and Romantic Eras.

Textbooks

Grout D.J. and Palisca C.V. A History of Western Music. 7th ed. New York, 2006

MCGY2613**Music in Modern Times**

Credit points: 6 **Teacher/Coordinator:** Richard Toop **Session:** Semester 2 **Classes:** 3h pw, alternating 2 hr lecture + 1 hr tutorial, and 1 hr lecture and 2hr tutorial **Prohibitions:** MCGY2008 Music History 5: 1890-1950 and/or MCGY2009 Music History 6: Post 1950 **Assumed knowledge:** It is desirable that students should have a sound knowledge of 19th century music. **Assessment:** 1500-wd essay (30%), listening test (20%), 2-hr exam (40%), tutorial attendance and participation (10%)

Traces the essential developments in Western art music from the very end of the 19th century to the start of the 21st, and relates them to broad socio-historical and artistic changes. The overview given in the lectures is reinforced by the analysis of key works in the tutorials. Areas covered include Late Romanticism, Impressionism, Expressionism and Free Atonality, Rhythmic Innovation, Neo-classicism. Influences from Popular Music, Serial Music, Political Music, American Experimentalism, Electro-Acoustic Music, Chance composition, Textural Composition, Minimalism, Collage and Polystylism, East-West Encounters, Neo-Romanticism and Post-Modernism. Works analysed include compositions by Andriessen, Bartok, Cage, Debussy, Messiaen, Reich, Schoenberg, Strauss, Stravinsky, Stockhausen, Varèse and Webern.

Textbooks

Ford A., *Illegal Harmonies*, Sydney, Hale, 1997.
Griffiths P, *Modern music and after*, Oxford : Oxford University Press, 1995
Morgan, RP, *Twentieth Century Music*, New York, Norton 1991

MCGY2008**Music History 5: 1890-1950**

Credit points: 3 **Teacher/Coordinator:** Richard Toop **Session:** Semester 2 **Classes:** 1 hr lec and 2 hr tut/wk x 3 weeks, plus 2 hr lec and 1 hr tut/wk x 3 weeks. **Assumed knowledge:** Some familiarity with early 20th century music. **Assessment:** Either essay (35%) and 2hr examination (65%) OR 3hr examination (100%).

Traces the essential developments in 20th century Western art music to just after the 2nd World War and relates them to broad changes in 20th century art and society. The overview given in the lectures is reinforced by analysis of key works in the tutorials. Areas studied include: late nineteenth century Romanticism in Germany; anti- and post-Romantic trends in French music; the collapse of tonality; development of new approaches to rhythm and timbre; the neo-classical movement; the influence of jazz and popular music; the beginnings of serialism; music in Soviet Russia; experimentalism in American Music. Works analysed include compositions by Bartok,

Debussy, Hindemith, Messiaen, Schoenberg, Strauss, Stravinsky, Varese and Webern.

Textbooks

Recommended reading;

Morgan RP. Twentieth century music. New York: Norton, 1991;
Watkins G. Soundings: music of the twentieth century. New York: Schirmer;
Ford A. Illegal Harmonies 1986 Sydney, Hale 1997

MCGY2009

Music History 6: Post 1950

Credit points: 3 **Teacher/Coordinator:** Richard Toop **Session:** Semester 2
Classes: 1hr lec and 2hr tut/wk X 3 weeks, plus 2hr lec and 1hr tut/wk X 3 weeks
Assumed knowledge: Repertoire covered in Music History 5
Assessment: Either Essay (35%) and Examination (65%), OR Examination (100%)

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 lectures is reinforced by analysis of key works in the tutorials. Areas covered include: Total serialisation; experimental tendencies in American music; electro-acoustic music; open forms and textural composition; collage; minimalism; music and politics; extended instrumental techniques; East-West fusions; neo-romanticism and the emergence of a post-modern aesthetic and its extensions. Works analysed include compositions by Andriessen, Carter, Ligeti, Lutoslawski, Part, Reich, Scelsi, Stockhausen and Xenakis.

Textbooks

As for Music History 5 plus:

Griffiths P. Modern music and after. London: OUP, 1996
Schwartz E, Godfrey D. Music since 1945. New York: Schirmer, 1993

MCGY2614

Musical Worlds of Today

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1
Classes: 2hr lecture and 1hr tutorial **Assessment:** Essay, 1500 words (30%); online discussion and quizzes (20%); tutorial assignments and participation (20%); listening tests (30%)

Note: This is a Foundation unit in the History and Analysis of Music.

Embracing popular music and examples of traditional and contemporary music in Australia and Asia, this unit offers an introduction not only to the genres themselves, but to the themes prevalent in the work of contemporary music scholars. These may include gender and race, ownership and appropriation, reception and transmission, technology and globalisation, music as social behaviour, and music and place. Such themes are considered across the three topic modules: Popular Music (including contemporary Aboriginal music); Traditional Music (Australia, Japan, Indonesia) and Australian Music (place and identity, from colonialism to the present day).

Jazz History

JAZZ1021

Jazz History A

Credit points: 3 **Teacher/Coordinator:** Kevin Hunt **Session:** Semester 1
Classes: 2hr lecture per week **Assessment:** 800w written assignment, or a practical demonstration of four jazz styles between 1870 and 1935 (25%); Listening Test (50%); class tasks and presentations (25%).

Note: Non Jazz Majors need to seek departmental approval in order to enrol.

This unit focuses on a study of the roots of jazz until the emergence of the swing period. The classes will be structured around the use of sound recordings. Students will be expected to recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and to discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as biographies aided by transcriptions. Research, writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend concerts. A recommended listening and reading list will be provided.

JAZZ1022

Jazz History B

Credit points: 3 **Teacher/Coordinator:** Kevin Hunt **Session:** Semester 2
Classes: 2hr lecture per week **Prerequisites:** JAZZ1021 Jazz History A
Assessment: 800w written assignment, or a practical demonstration of four jazz styles between 1870 and 1935 (25%); Listening Test (50%); class tasks and presentations (25%).

Note: Non Jazz Majors need to seek departmental approval in order to enrol.

This unit will study the emergence of the swing era to the beginning of Bebop. The classes will be structured around the use of sound recordings. Students will be expected to recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and to discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as biographies aided by transcriptions. Research, writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend concerts. A recommended listening and reading list will be provided.

JAZZ2018

Jazz History 3

Credit points: 3 **Teacher/Coordinator:** William Motzing **Session:** Semester 1
Classes: 2hr lec/wk **Prerequisites:** JAZZ1022 Jazz History 2 **Assessment:** 3000w written assignment (30%), 1 hour test (10%), 2hr aural exam (60%)

This unit is a study of the careers of jazz musicians and their music from the emergence of Bebop circa 1940 until approximately 1959, including cool, west coast, hard bop, with emphasis on Miles Davis' bands.

JAZZ2019

Jazz History 4

Credit points: 3 **Teacher/Coordinator:** William Motzing **Session:** Semester 2
Classes: 2hr lec/wk **Prerequisites:** JAZZ2018 Jazz History 3 **Assessment:** 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%)

The unit will focus on a study of jazz development from 1960 until the present including third stream music, free jazz, world music influence, the transition to jazz-rock and fusion, Euro-jazz and Australian jazz, with emphasis on Miles Davis' bands.

Jazz Transcription & Analysis

JAZZ3018

Jazz Transcription and Analysis 1

Credit points: 3 **Teacher/Coordinator:** David Theak **Session:** Semester 1
Classes: 1hr tut/wk **Prerequisites:** JAZZ2017 Jazz Harmony and Arranging 4 **Assessment:** Two completed transcriptions (25%), a 2000 word transcription / analysis essay (50%) and an oral presentation of one transcribed and analysed solo to the class (25%)

The process of formal analysis is an essential and integral part of learning the art of jazz improvisation. Firstly the aim of this unit is to enable the student to identify the form, content, language and style used in jazz soloing by examining: note choices and their relationship to the chords, motif development, elements of jazz language, and macro and micro elements of solo structure. Secondly the aim of this unit is study and / or identify analysis concepts such as aesthetic, modernism / post - modernism, discourse, ideology, hermeneutics and subjectivity, so that they may develop an understanding of the broader context which surrounds a given work of art and its relationship to jazz improvisation, performance and composition.

JAZZ3019

Jazz Transcription and Analysis 2

Credit points: 3 **Teacher/Coordinator:** David Theak **Session:** Semester 2
Classes: 1hr tut/wk **Prerequisites:** JAZZ3018 Jazz Transcription and Analysis 1 **Assessment:** A folio of four completed annotated transcriptions outlining the development of a significant jazz artist with analysis (75%), and an oral presentation of one transcribed and analysed solo to the class (25%)

The aim of this unit is to expand upon topics introduced to the student in Jazz Transcription and Analysis 1 and to examine other analytical techniques and terminologies, dealing with concepts of tension and

release, and further elements of jazz language relating to post-bop, free, and post-modernist improvised music.

Textbooks

Coker, Jerry. (1991) *Elements of Jazz Language*. Florida: Belwin; Hodier, Andre. (1956) *Jazz: Its Evolution and Essence*. New York: Grove Press.; Berliner, Paul F. (1994) *Thinking in Jazz*. Chicago: The University of Chicago Press.

Mahler, Schoenberg & the Modern Age

MCGY3639

Mahler, Schoenberg and the Modern Age

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 2 hr seminar per week x 12 weeks **Prerequisites:** It is recommended that students have some background in/knowledge of late 19th Century harmonic practice **Assumed knowledge:** It is strongly recommended that students have taken Aural Perception 3 (completion of Aural Perception 4 is desirable) and 12 cpts in Foundation units in Studies in the History and Analysis of Music, or that they have a broad understanding of late 19th C and early-mid 20thC Western Art music styles, genres and harmonic language. **Assessment:** one 3000 word written assignment (50%), one listening test (20%), weekly reading and listening journal and seminar participation (10%) and an oral presentation in class of an analysed or researched work (20%). The written assignment may take the form of an essay, an analysis or rehearsal/research notes. The oral presentation can be a 10-15 minute spoken presentation or a performance.

This unit of study concentrates on discussion and analysis of Gustav Mahler's and Arnold Schoenberg's musical compositions in the context of their involvement in artistic, literary and musical circles in Vienna, Berlin and the United States. Works to be studied include selections from Mahler's ten symphonies, many songs and *Das Lied von der Erde* and Schoenberg's strong quartets, chamber symphonies, tonal and atonal songs, dramatic works, *The Book of the Hanging Gardens*, *Pierrot Lunaire* and the *Gurrelieder*.

Popular Music

MCGY2619

Popular Music: History, Place & Practice

Credit points: 6 **Teacher/Coordinator:** Dr Charles Fairchild **Session:** Semester 1 **Classes:** 2 hour seminar **Prohibitions:** MCGY1006, MCGY1007, MUSC2654 **Assessment:** Essay (40%), analysis task (30%) and listening test (30%)

This unit of study surveys developments in popular music from the early 1900s to the present centred around four thematic clusters: aesthetics, history, places and practices. Lectures will explore analytic techniques for non-notated music, the origins of contemporary forms of popular music as they emerged from African and European folk traditions in North America in the late 19th century. We will also analyse specific music scenes including Motown in the 60s, New York and London in the 70s, Brisbane punk and 'the Dunedin Sound.' We will also learn about the development of contemporary musical traditions such as DJ culture and formulaic pop.

Romanticism

MCGY3629

Romanticism and The Fantastic

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2 hour seminar **Assessment:** Three article summaries (10% each), 30 minute seminar presentation (30%), final research assignment (30%), class participation (10%)

Note: Department permission required for enrolment. Note: This unit cannot be taken by students who have completed MCGY3029 Romanticism and the Fantastic 1 and MCGY3037 Romanticism and the Fantastic 2 except with permission of coordinator.

This course explores Romanticism in music through an examination of the literature, art and architecture that inspired it. The responses of composers including Schubert, Schumann, Berlioz, Wolf, Mahler, Strauss and Schoenberg to writers such as Shakespeare, Goethe, Byron and Hoffmann will be studied along with the instrumental writing of Beethoven, Paganini, Chopin and Liszt.

MCGY3037

Romanticism and the Fantastic 2

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** One 2hr seminar/wk for 6 weeks **Assessment:** One article summary (30%); one assignment (60%); class participation (10%)

This course principally explores musical Romanticism in the latter half of the 19th and early 20th centuries. The further expansion of literary, harmonic and virtuosic influences will be examined in the works of composers including Brahms, Wolf, Tchaikovsky, Mahler and Schoenberg. The course will conclude with a detailed study of dramatic works by composers from Weber to Strauss in response to a variety of texts. Students will attend six classes taught within MCGY3629 Romanticism & The Fantastic.

Russian Music

MCGY2620

Russian Music History

Credit points: 6 **Teacher/Coordinator:** Scott Davie **Session:** Semester 1 **Classes:** 2 hours per week **Prerequisites:** 6 credit points in Foundation units in the History and Analysis of Music. **Assessment:** Tutorial presentation - focus on selected compositions (500 word equivalent); Minor assessment - critical commentary on selected reading handouts (1500 words); Major assessment - essay (3500 words); Attendance and participation in discussions (500 word equivalent)

The following topics are covered over twelve classes: Introduction to important commentators, social/political history, library resources, transliteration and the Cyrillic alphabet; Early Russian composers - Bortnyansky, Verstovsky, Alyabyev, Dargomyzhsky and Glinka; The beginnings of Russian musical education - Anton Rubinstein and the establishment of the Russian Musical Society; *Moguchaya kuchka* - Balakirev, Cui, Borodin. The influences of Stasov and Serov; *Moguchaya kuchka* continues. Musorgsky and Rimsky-Korsakov; The Moscow school - Nikolai Rubinstein, Tchaikovsky, Arensky and Tanev; The later Moscow school - Rachmaninoff and Scriabin; The later St Petersburg school and the Belyayev Circle - early works of Stravinsky and Prokofiev; The Soviet Revolution - composers who choose exile: Stravinsky, Rachmaninoff, Medtner, Prokofiev, Glazunov; Russian arts under Commissar Lunarcharsky - the debate between the avant-garde and the collectivist composers (ACM & RAPM); The Soviet Big-Five - Prokofiev, Myaskovsky, Kabalevsky, Khachaturian and Shostakovich; *Lady Macbeth* and the consequences of 1936; The War Symphonies; From Repression towards Liberalisation - Zhdanov, the purge of 1948, and the death of Stalin; Khrushchev and the abolition of the Cult of Personality; a new avant-garde.

Textbooks

A reading list of around 30 titles (all held by the library) is distributed in the first class as a guide to resources that may be required in writing the essay. There are weekly reading handouts ranging from 800-3000 words.

Survey of Jazz History

* For Survey of Jazz History, see MUED3031 in the Music Education Units section.

Writing Skills

MCGY3034

Writing Skills for Music Professions

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 1 hr seminar/wk **Assessment:** Portfolio of short written assignments (60%), weekly assignments and seminar attendance (10%), concert reviews (30%)

This unit is intended to provide students with opportunities to develop writing and research skills essential for the preparation of properly researched and well-written program notes for recitals and concerts, 'liner' notes suitable for professional music recordings and short articles appropriate for publication as concert or recording reviews. It is especially designed for students who wish to be considered for the Principal Study (Honours) strand of the BMus(Performance) program, but students will also be introduced to broader issues, including music criticism, music and information

technologies, music publishing and music copyright. For further information contact Dr J. Shaw (Musicology).

Historical and Cultural Studies Units

These general education units are designed to enhance the professional and personal development of Conservatorium students. Through studying the broad contextual frameworks in which the arts develop and change, these units provide students with new perspectives on their music studies, encourage more flexible learning and develop valuable generic communication and critical thinking skills.

GENS2004

Historical and Cultural Studies 1

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 1 **Classes:** 1 lecture, 1 tutorial/wk **Assessment:** Essay 2000w (50%), tutorial presentation (30%), lecture and tutorial participation and attendance (20%).

A study of culture, power and encounter in European history from the medieval era to the dawn of the modern age. The course seeks to analyse the basis of Europe's cultural and historical identity and to place that identity within a global context. Topics may include environmental history, feudalism, mentalities, gender relations, religious transformations, cultural change and the evolution of the "other" in European thought. This involves a study of cross-cultural encounters, with particular emphasis placed on relations with Islam, Asia and Meso-America. By understanding European assumptions regarding difference, students will develop a deeper appreciation of their own cultural and social sensibilities. The unit also aims to provide students with generic oral and written communication skills. Stress will be placed on developing research skills, the distinction between formal and informal writing, the process of critical analysis and techniques of oral presentation and small group discussion. Students will be encouraged to acquire collaborative as well as individual skills. For further information contact Dr D. Collins (Arts and Cultural Inquiry).

GENS2005

Historical and Cultural Studies 2

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 2 **Classes:** 1 lecture, 1 tutorial/wk **Assessment:** Essay 2000w (50%), tutorial presentation (30%), lecture and tutorial participation and attendance (20%).

The French and Industrial revolutions are usually seen as initiating the "modern" era. This unit examines the ideological, social and cultural underpinnings of modernism. Topics may include nationalism, romanticism, radicalism, imperialism, orientalism, the emergence of mass culture, the rise of the avant-garde, the cultural roots of totalitarianism, the relationship between art and revolution and genocide and modernity. The unit builds on the generic communication skills component of Historical and Cultural Studies 1. For further information contact Dr D. Collins (Arts and Cultural Inquiry).

GENS3004

Historical and Cultural Studies 3

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 2 **Classes:** 1 lecture and 1 tutorial/wk **Assessment:** Essay 2000w (50%), tutorial presentation (30%), lecture and tutorial participation and attendance (20%).

A study of social, cultural and intellectual change in the early modern period. Topics may include the natural and material environment, changing structures of family and community, popular culture, witchcraft, science and the decline of magic, gender, oral, print and performance cultures, ecological imperialism and slavery. Students will be continually encouraged to relate their knowledge of music to these larger themes and historical constructions. Film, literature, art and music will be used to exemplify the themes basic to the unit. Communication skills remain a core component of the course. Students

will be expected to build on the techniques developed in the first year units and to develop a deeper understanding of the processes involved in effective oral and written communication. For further information contact Dr D. Collins (Arts and Cultural Inquiry).

GENS3005

Historical and Cultural Studies 4

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 1 **Classes:** 1 lecture, 1 tutorial/wk **Assessment:** Essay 2000w (50%), tutorial presentation (30%), lecture and tutorial participation and attendance (20%).

This unit is intended to deepen the student's understanding of nineteenth and early twentieth century social and cultural history. The ongoing impact of industrialisation is a key theme. Topics may include childhood, religious change, early feminism, sexuality, diasporas, social reform, "high" and "low" culture and the role of the state in changing conceptions of individual identity. Students are further encouraged to develop contextual links with their music studies. Film, literature and music are also used to deepen the student's understanding of this course. For further information contact Dr D. Collins (Arts and Cultural Inquiry).

Music Education Units

GENS1000

Education 1: Introduction to Teaching

Credit points: 3 **Teacher/Coordinator:** Dr Jennifer Rowley **Session:** Semester 1 **Classes:** 1 hr lecture and 1 hr tutorial/wk **Assessment:** Report (30%), poster and presentation (30%), examination (40%).

Examining the theory and practice of how to teach and how students learn is vital to pre-service teachers. Introduction to Teaching is designed to help you become a reflective classroom teacher who can use good teaching practices and appropriate learning experiences through the effective use of pedagogy. The subject's goal is to develop reflective classroom teachers who can design and develop effective teaching and learning skills and strategies. At the end of this course, you should be able to: explain the role of and the relationship between the school, the teacher and the learner;

recognise, discuss and demonstrate a variety of teaching strategies to develop appropriate teaching and learning experiences for students; recognise, discuss and apply instructional strategies to create a positive and reflective learning environment supporting learning for all students; discuss principles underlying theoretical models of pedagogy; explain, compare and evaluate the practices of theoretical models for effective teaching and learning; summarise and explain the concept of teaching as a reflective practice and apply strategies of reflection to improving classroom practices.

Textbooks

S. Groundwater-Smith, R. Ewing and R. Le Cornu (2003); *Teaching Challenges and Dilemmas* (2nd ed.). Southbank, Vic: Thompson.

GENS1001

Education 2: Educational Psychology

Credit points: 3 **Teacher/Coordinator:** Dr Sharon Tindall-Ford **Session:** Semester 2 **Classes:** 1hr lec and 1hr tut/wk **Assessment:** One 1500w essay (40%), tutorial participation and attendance (20%), and short answer tests (40%).

This course provides an introduction to the study of educational psychology with an emphasis on the cognitive approach to learning and instruction. The course presents an overview of the historical relationship between education and psychology and how cognitive psychology has become the dominant theory in shaping education practices today. The unit aims to develop students' understanding of cognitive psychology and its applicability to music education through a discussion of relevant research and participation in tutorial experiments. It also aims to develop students' understanding of the learner, the learning process and how educators can optimise music instruction through adopting best practices based on empirical research. Topics include: human cognitive architecture and information

processing theory; the role of knowledge; memory structures and cognitive processes; problem solving and critical thinking and Piaget's theory of cognitive development.

Textbooks

McInerney, D.M. and McInerney, V. Educational Psychology. (3rd ed.) Prentice Hall, Australia, 2002

GENS2000

Education 3: Developmental Psychology

Credit points: 3 **Teacher/Coordinator:** Dr Sharon Tindall-Ford **Session:** Semester 1 **Classes:** 1hr lec and 1hr tut/wk **Prerequisites:** GENS1001 Education 2: Educational Psychology **Assessment:** Tutorial presentation 20%, 1500 word essay 40%, research project 40%.

This course provides an introduction to the study of developmental psychology with the major emphasis on the changes and developments that are unique to adolescence. The course begins with an introduction to the question "What is developmental psychology?" and examines the different approaches undertaken in the study of human development. A summary of the milestones in human development from infancy throughout childhood are summarised. A review of Piaget Theory from Education 2 is undertaken, highlighting the transition from the concrete operational stage (childhood) to formal operations (adolescence). The major focus of this unit of study is on adolescence; adolescence and family peer relationships; development of Identity; development of Issues in adolescence; research and theories related to these topics and their implications for high school classroom teaching and music education are discussed.

Textbooks

McInerney, D.M. and McInerney, V. Educational Psychology. (3rd ed.) Prentice Hall, Australia, 2002

GENS2001

Education 4: Studies in Teaching

Credit points: 3 **Teacher/Coordinator:** Dr Ross Gilbert **Session:** Semester 2 **Classes:** 1hr lec and 1hr tut/wk **Assessment:** One 1500w essay (50%), seminar presentation (30%), seminar participation (20%).

The purpose of this unit is to use the prior practical and academic experiences of those enrolled in the Bachelor of Music (Music Education) program as a basis for the development of further skills in, and understanding of, classroom teaching. The content will consist of two related strands, namely, cooperative learning and classroom management. Cooperative learning is emphasised because there has been a tendency for music teachers to work mainly in a teacher-centred setting. Students will study cooperative learning by working in small groups practising advanced questioning and active listening skills. The second strand, classroom management, will emphasise such concepts as demonstrating authority, organising the classroom, choosing rules and procedures, communicating with students and the management approaches of Glasser, Canter and Dreikurs. Students not enrolled in BMus (Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr D. Collins (General Studies).

Textbooks

Emmer E T et al. Classroom management for secondary teachers. (6th ed.) Englewood Cliffs, NJ: Prentice Hall, 2002.

GENS2002

Practical Stagecraft

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 2 **Classes:** Two 1hr lec and two 1hr prac tut/wk for 8 weeks. It commences in Week 1, continues for three weeks for four hours per week, then recommences in Week 12 and continues for three weeks, four hours per week. **Assessment:** Practical assessment 50%, stagecraft diary 50%.

This General Studies unit is designed to give students an understanding of the process of staging theatre and music theatre in a student or community environment. It covers areas such as the historical development of the actor/audience relationship, form and style and its relationship to theatre design, technical production, basic acting technique and direction. These areas will be covered in lectures,

practical experiences, excursions and research. For further information contact Dr D. Collins (General Studies).

GENS3000

Education 5: Philosophy and History

Credit points: 3 **Teacher/Coordinator:** Dr Diane Collins **Session:** Semester 1 **Classes:** 1hr lec and 1hr tut/wk **Assessment:** One 2000w essay (50%), seminar presentation (50%).

The purpose of this unit is to assist students in their thinking about the aims and practices of education by introducing them to a study of the philosophy and history of education. Emphasis is placed upon the methods of philosophical thought and upon encouraging students to apply these in their thinking and discussion of the nature of education and educational processes. The students are introduced to some of the great educational thinkers and to contemporary educational thought in order to stimulate them to examine educational issues and to apply the methods of analysis they are learning to the teaching of music. For further information contact Dr D. Collins (Arts and Cultural Enquiry).

GENS3001

Education 6: Curriculum- Theory & Design

Credit points: 3 **Teacher/Coordinator:** Dr Ross Gilbert **Session:** Semester 1 **Classes:** 1hr lec and 1hr tut/wk **Assessment:** Seminar presentation (30%) portfolio containing a curriculum design and reflective discussion (70%).

Note: Students not enrolled in BMus (Music Ed) are required to meet with the Course Coordinator before enrolling in this unit.

The study of curriculum asks, "What should students learn?", and, "How should this learning take place?". In a democratic society where teachers have considerable choice in the selection of content and the mode of delivery it is essential that student teachers be aware of the philosophical and theoretical issues relating to curriculum and to the process of curriculum design. Thus, the purpose of this unit is to introduce students to curriculum theory through the study of current practices and through the activity of course design. The content of the unit will be presented under four major headings: i. forms of curriculum organisation; ii. curriculum development in New South Wales; iii. the elements of curriculum, viz., objectives, content, method and evaluation; iv. alternative views of curriculum. For further information contact Dr R. Gilbert (Arts and Cultural Enquiry).

Textbooks

Pratt D. Curriculum planning. Orlando: Harcourt Brace, 1994

GENS4001

Education 7: Individual Differences

Credit points: 3 **Teacher/Coordinator:** Dr Jennifer Rowley **Session:** Semester 2 **Classes:** 1hr lecture and one 1hr tutorial/wk **Prerequisites:** GENS1001 Education 2 and GENS2000 Education 3 **Assessment:** Tutorial presentation (30%), tutorial paper (30%), adapted lesson plans (40%).

This subject will introduce students to the individual differences and the exceptional needs of learners. The aim of the subject is to provide a sound theoretical foundation for further studies in education (special needs). The scope of the course is extensive and will require students to critically engage with the theoretical perspectives presented and their practical applications for the classroom and beyond. At the end of this course, you should be able to: critically examine widely held perceptions about people with disabilities and exceptional abilities; develop an understanding of the needs of exceptional learners; demonstrate basic skills in the individualisation of instruction in relation to exceptional learners; demonstrate basic skills in the differentiation of curriculum in relation to gifted and talented students; analyse and evaluate theoretical issues underpinning the education of learners with exceptional needs; critically evaluate current trends in relation to the policies of integration of exceptional people into schools and the community.

Textbooks

Foreman, P. (Ed) Integration and Inclusion in Action. Southbank, Victoria: Nelson Australia.

MUED1001

Composition Studies

Credit points: 3 **Teacher/Coordinator:** Dr Kathryn Marsh **Session:** Semester 1 **Classes:** 2hr workshop/wk **Assessment:** Composition for small ensemble 60%; design & assessment of composition tasks (40%).

In this unit of study, students will gain an understanding of the nature of the creative process and how it might be taught. Australian compositions of the last 25 years will be examined, and these will serve as a model for the student's own compositional explorations. Work to be completed will be for instruments and/or voices available in the seminar groups, and will include documentation and evaluation of the processes of composition. In the last weeks, the unit will focus on assessment. Students will compose short pieces either individually or in small groups appropriate to the school level and targeted task design. Links with aural skills and musicology will be included. Pieces will be performed and assessment possibilities will be explored in seminars. The emphasis will be on learning assessment conventions through participation and exploration of practical solutions.

MUED1004

Non Western Music

Credit points: 3 **Teacher/Coordinator:** Dr Kathryn Marsh **Session:** Semester 1 **Classes:** 2hr workshop/wk **Assessment:** Attendance at all sessions; performance; regular submission of written reports; major assignment.

An important expectation of all music educators is the ability to teach from a perspective which acknowledges the cultural dimensions of music. To encourage the development of this perspective, this unit provides students with the opportunity to study a musical culture through direct experience of it, and to analyse the implications for teaching and learning that this presents. Issues dealing with methodologies of teaching, learning and research; ethical considerations; and the availability and applications of resources are covered in the unit.

MUED1006

Significant Methods

Credit points: 3 **Teacher/Coordinator:** Dr Kathryn Marsh **Session:** Semester 1 **Classes:** 2 hr workshop/wk **Assessment:** Written assignment; design of learning experiences which demonstrate an understanding of relevant method(s)

This unit will provide students with an opportunity to develop knowledge of, and teaching skills relating to significant music education methods. Students will focus on a number of internationally recognised approaches to teaching music, including those developed by Dalcroze, Kodaly and Orff, as well as more recent innovations from the 20th and 21st centuries. Students will participate in learning experiences which develop their musical knowledge and are suitable for application to a variety of teaching situations, especially classroom teaching.

MUED2002

Junior Secondary Music Education

Credit points: 3 **Teacher/Coordinator:** Dr Michael Webb **Session:** Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** MUED4999 Pre-secondary Music **Corequisites:** MUED3002 Practicum 2 **Assessment:** Unit of work (45%), evaluative report (30%), seminar (25%).

In this unit students study music education in junior secondary schools. This includes: i. examination of current syllabuses; ii. experience and analysis of strategies for teaching musical skills and understandings; iii. the role of creativity in music teaching and learning; iv. musical concepts and processes and their significance to music education; v. resource selection and development.

MUED3000

Choral Pedagogy

Credit points: 3 **Teacher/Coordinator:** Dr Neil McEwan **Session:** Semester 1 **Classes:** 2hrs/wk **Assessment:** Composition/arrangement for available resources (40%), preparation and conducting of score (30%), assignment (30%).

This unit uses theory and practice to develop skills in choir training. There will be treatment of specific techniques in the areas of voice production, rehearsal skills and conducting. The various aspects of planning and structuring a rehearsal will be dealt with as separate

components. Topics will include voice types, psychology of singing, conducting styles, choral balance and repertoire. Choral repertoire chosen will represent varying music styles.

MUED3004

Senior Secondary Music Education

Credit points: 3 **Teacher/Coordinator:** Dr Peter Dunbar-Hall **Session:** Semester 2 **Classes:** 2hr workshop/week **Prerequisites:** MUED2002 Junior Secondary Music Education **Corequisites:** MUED4003 Practicum 3 **Assessment:** Seminar presentation, assignment. The major assignment will be based on Practicum 3 experience (100%)

In this unit students investigate the principles of music teaching and learning at the senior secondary level. Topics include: i) music needs and interests of senior students, ii) techniques for teaching and assessing composition, iii) developing student skills in aural perception and performance, iv) methods for teaching musicological understanding, v) analytical techniques suitable for a range of musical styles, vi) curriculum documents and vii) methods of evaluation and assessment.

MUED3031

Survey of Jazz History

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 1 hr lecture, 1 hour workshop **Assessment:** Listening exam (20%); Lead sheet (20%); live jazz gig report (20%); teaching & learning sequence (40%)

Note: This unit is not available for Jazz Performance major students.

This unit of study provides students with an overview of the development of jazz from its earliest stages to the present. The approach will be one of analysis of stylistic characteristics of the different types of jazz. It is especially designed for students in the BMus(MusEd) degree program for whom it is a core requirement, but is also available to students in other degree programs (apart from Jazz Performance major students). Lecture material will be supplemented by practical workshops involving performance and introduction to improvisation, and soloing techniques.

MUED4000

Instrumental Pedagogy

Credit points: 3 **Teacher/Coordinator:** Dr Michael Webb **Session:** Semester 1 **Classes:** 2hr workshop/wk **Assessment:** Composition (30%), rehearsal/conducting techniques (30%), arrangement (20%), seminar presentation (20%)

This unit provides students with opportunities to: i. develop knowledge of the conventions of scoring and notating music for instrumental ensembles; ii. study and apply conducting techniques; iii. learn and refine baton technique; iv. compose or arrange a piece of music for an available ensemble; v. observe, plan and run instrumental rehearsals; vi. examine the role of instrumental ensembles in music education.

MUED4002

Technology in Music Education

Credit points: 3 **Teacher/Coordinator:** Dr Anthony Hood **Session:** Semester 2 **Classes:** 24 hours/semester delivered as two 2hr seminars for 6 weeks. **Prerequisites:** MUED1002 Music Technology 1 **Assessment:** Preparation of teaching resource integrating technology (50%), essay (50%).

The unit will examine possibilities offered by technology in the music classroom. There will be an examination of how technology can enhance the learning of composition, musicology and performance, and management of students within the computer and keyboard labs will be discussed. Students will work with digital video, learn about various sound file formats, including those used for streaming audio over the internet, and use different digital storage media. The creative possibilities of sampling and the manipulation of sound files on a computer will be explored in a number of software environments. In the studio, the focus will be on the process of making a quality recording of an instrumentalist or ensemble.

MUED4004**Multicultural Studies in Music Education**

Credit points: 3 **Teacher/Coordinator:** Dr Kathy Marsh **Session:** Semester 1 **Classes:** 2hr seminar/wk **Assessment:** Readings assignment, fieldwork assignment and seminar presentation.

This unit prepares students to teach music in a multicultural society. Music of a range of cultures is investigated and techniques are given for transforming these findings into strategies for music education. Provision is made for the collection, evaluation and development of music resources for use in multicultural music education. Culture-specific learning processes are examined, and music is studied in relation to its structure and its cultural context.

MUED4006**Popular Music Studies**

Credit points: 3 **Teacher/Coordinator:** Dr Kathryn Marsh **Session:** Semester 1 **Classes:** 2hr workshop/wk **Assessment:** Presentation (30%), reports (25%), assignment (45%).

The purpose of this unit is to examine methods for teaching popular music. This includes study of relevant literature, investigation of the place of popular music in music education, analysis methods suitable for popular music, composition and performance of popular music, and technology aspects of popular music studies.

MUED4012**Music Education Hons 3: Special Study 1**

Credit points: 3 **Teacher/Coordinator:** James Renwick **Session:** Semester 1 **Classes:** 30 min supervision/wk; group seminars **Prerequisites:** MUED3030 Music Education Honours 2 Research Methods 2 **Assessment:** Draft of first three thesis chapters; oral presentation.

Note: Department permission required for enrolment.

In this unit students work individually on their Special Study research topic, each under the supervision of a designated supervisor. The focus of research during this semester should be data collection and expansion of the literature review and methodology. To ensure continued progress, students are required to give an oral presentation on their topics and to complete a draft of the first three chapters of their Special Study Report (including an outline of the topic and its significance, a review of the relevant literature and discussion of the methodology).

MUED4020**Music Education Hons 4: Special Study 2**

Credit points: 6 **Teacher/Coordinator:** James Renwick **Session:** Semester 2 **Classes:** 30 min supervision/wk; group seminars **Prerequisites:** MUED4012 Music Education Hons 3: Special Study 1 **Assessment:** 12,000 - 15,000 word written Special Study report (100%); oral presentation of Special Study.

Students continue work on their research projects under the individual supervision of Conservatorium staff. During this semester, data collection and analysis should be completed, leading to the submission of the research report by the end of the semester. Toward the end of the semester each student will make an oral presentation on the Special Study, discussing the results of the study and its implications.

Practicum

Practicum is available only in Bachelor of Music (Music Education). Details of the content, organization, procedures and evaluation of the program are to be found in the Conservatorium Practicum Handbook. Students who fail a Practicum unit will not be permitted to continue in the Music Education program until that unit is passed.

MUED3002**Practicum 2**

Credit points: 12 **Teacher/Coordinator:** Dr Sharon Tindall-Ford **Session:** Semester 2 **Classes:** 7wk block beginning in Week 5 of the semester. **Prerequisites:** MUED2005 Practicum 1 **Corequisites:** MUED2002 Junior Secondary Music Education, GEN2001 Education 4 **Assessment:** Fulfillment of criteria in Practicum Handbook

This first secondary practicum is a seven-week block which takes place from Week 5 of Semester 2, Year 3 of the award. The main

purposes of the practicum are that students develop the ability to plan and teach lessons to year 7-10 classes and acquire an understanding of the developing adolescent. Details of this unit are contained in the Conservatorium Practicum Handbook. For further information contact the Practicum Coordinator.

MUED4003**Practicum 3**

Credit points: 12 **Teacher/Coordinator:** Dr Sharon Tindall-Ford **Session:** Semester 1, Semester 2 **Classes:** 7wk block beginning in Week 5 of the semester. **Prerequisites:** MUED3002 Practicum 2 or GEN2002 Practicum 2 **Corequisites:** MUED3004 Senior Secondary Music Education, GEN2001 Education 7: Individual Differences **Assessment:** Fulfillment of criteria in Practicum Handbook.

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: NB: This unit is only available in semester 1 if the student has finished all other units.

This second secondary practicum is a seven-week block which takes place from Week 5 of Semester 2 in the fourth year of the degree. Students will be required initially to teach twelve music periods a week. Some of these periods should be on senior secondary classes. Towards the end of the practicum, it would be expected that, on two days a week, the student would be responsible for a teacher's full day program. Details of this Unit are contained in the Conservatorium Practicum Handbook or for further information contact the Practicum Coordinator.

Music Skills Units

Arts Music

The Arts Music unit of the Conservatorium is located on the main campus of Sydney University. Students from all faculties including the Conservatorium can study a wide range of subjects including music skills, musicology and ethnomusicology, performance and composition. For further information regarding enrolment procedures contact Student Administration. All classes are held on the main university campus.

MUSC1501**Concepts of Music**

Credit points: 6 **Teacher/Coordinator:** Assoc Prof Winsome Evans **Session:** Semester 1 **Classes:** 2 hour lecture & 1 tutorial/wk **Prerequisites:** At least 67% in the NSW HSC Music 2 or 3-unit Music Extension or the equivalent skills as determined by the Chair of Unit **Prohibitions:** MUSC1503, MUSC1504 **Assessment:** Seven composition exercises (60%), two aural tests plus class work assessment in weekly aural tutorials (40%).

Note: The Arts Music Unit holds a diagnostic test in the week before Semester 1 begins for those students who have not passed the prescribed HSC courses yet believe they have the equivalent aural and harmonic skills to attend Concepts of Music. Please phone the Unit for details by the end of February.

Research-based analysis of fundamental compositional concepts in a wide range of Western and non-Western musical styles (classical, popular, traditional, etc.) in order to complete set exercises in musical composition, complemented by integrated aural tutorials. The course will focus on aspects of melody, harmony and rhythm. All exercises are to be presented in neat, hand-written notation in book format.

MUSC1503**Fundamentals of Music I**

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 1 **Classes:** 1 lecture and 2 tutorials (aural and written)/wk **Prohibitions:** MUSC1501 **Assessment:** Written and online music theory assessment (60%), aural assessment (30%), attendance and participation (10%)

An introduction to basic music literacy skills, including the ability to read and write music and an understanding of fundamental aspects of its structure and composition. The material covered in this course ranges from elementary skills such as the system of Western music

notation through to more advanced skills such as melodic harmonization and dictation.

MUSC1504

Fundamentals of Music II

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 2 **Classes:** 1 lecture and 2 tutorials (aural & written)/wk **Prohibitions:** MUSC1501 **Assumed knowledge:** Material covered in MUSC1503. Students interested in taking this course who have not completed MUSC1503 must see the lecturer beforehand to ascertain that they have the required knowledge. **Assessment:** Written and online music theory assessment (60%), aural assessment (30%), attendance and participation (10%)

A more advanced exploration of music literacy skills. The material covered in this course ranges from the broad to the specific: from an examination of musical elements and the way they are used in a variety of musical genres through to specific compositional aspects such as four-part writing or analysis of melodic writing in different musical cultures.

MUSC2614

Composition Workshop 1

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 2 **Classes:** 3 hour workshop/week **Prerequisites:** 12 junior credit points in music. **Assessment:** Attendance and participation in classes and concerts (30%), composition portfolio and process diary (60%), aural and/or written presentations (10%)

An open forum in which students are given an opportunity in a supervised environment to hear their original compositions rehearsed and performed, usually by other participating students. The workshops may be themed around particular genres and musical techniques which vary from semester to semester. eg. music theatre; drone-based compositions; song-writing; sound and rhythm; creating a sound space; media composition etc. The workshop encourages public performance term concerts of new music composed by workshop participants and acts as a forum for lectures from visiting composers and other music industry specialists.

MUSC2615

Advanced Concepts

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 2 hour lecture & 1 tutorial/week **Prerequisites:** MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II **Prohibitions:** MUSC2010 **Assessment:** Six composition exercises (60%), two aural tests plus class work assessment in aural tutorials (40%).

Analysis of fundamental compositional concepts in melody and harmony (demonstrated by students in compositional output presented in neat, hand-written notation). Music from a wide range of Western and non-Western musical styles is studied. Aural training tutorials complement these studies.

MUSC2641

Twentieth Century Music Techniques

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 2 **Classes:** 2 hr lecture/tutorial per week **Prerequisites:** 12 junior credit points in music-based subjects **Prohibitions:** CMPN1011 or CMPN1611 **Compositional Techniques & Analysis 1** **Assessment:** Written assignments (50% - equivalent to 3,000 words), class presentation (20% - equivalent to 1,200 words), exam (30% - equivalent to 1,800 words).

A range of compositional procedures from the 20th century Western music tradition will be examined, with particular emphasis on music of the latter half of the century. Works by a variety of Australian and international composers will be studied, with the aim to increase students' understanding of some of last century's major developments in Western music. Students will apply these concepts in submitted composition tasks. A good working knowledge of musical notation is essential for this subject.

MUSC2653

Introduction to Digital Music Techniques

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 1 **Classes:** 3 hr lecture/demonstration/week **Prerequisites:** 18 Junior credit points **Prohibitions:** MUSC2053 **Assessment:** Sound recording and

editing assignment (40%); creative assignment(s) (40%); class presentation, attendance and participation (20%).

This unit is an introduction to the use of digital sound and music in creative and multimedia contexts. It is a practical course in which students are introduced to tools of sound creation and manipulation. In addition, participants will be exposed to a number of approaches to electroacoustic music creation across the 20th and 21st centuries. A basic knowledge of music concepts and ability to follow a piano score is required.

MUSC2693

Advanced Fundamentals of Music

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 1 **Classes:** 2 hr lect/wk and 1 hr tut/week **Prerequisites:** MUSC1504 Fundamentals of Music 2 **Prohibitions:** MUSC1501 Concepts of Music, MUSC2615 Advanced Concepts **Assumed knowledge:** Material covered in MUSC1504 Fundamentals of Music 2 **Assessment:** 7 compositional exercises (sometimes subdivided into smaller components); 3 aural tests.

A composition course in which research-based analysis of aspects of music from a wide range of Western and non-Western styles (classical, popular, traditional, etc) and periods (mediaeval to modern) leads to composing set exercises in the styles and structures studied, integrated with complementary aural tutorials. Compositions are to be presented for assessment in neat, hand-written notation in a large book format.

MUSC3611

Composition Workshop 2

Credit points: 6 **Teacher/Coordinator:** Dr Matthew Hindson **Session:** Semester 2 **Classes:** 3 hr workshop/week **Prerequisites:** MUSC2614 Composition Workshop 1 **Assessment:** Attendance and participation in classes and concerts (30%); composition portfolio and process diary (60%); aural and/or written presentations (10%)

An open forum in which advanced students are given an opportunity in a supervised environment to hear their original compositions rehearsed and performed, usually by other participating students. The workshops may be themed around particular genres and musical techniques which vary from semester to semester. e.g. music theatre; drone-based compositions; song-writing; sound and rhythm; creating a sound-space; media composition etc. The workshop encourages public performance in twice term concerts of new music composed by workshop participants and acts as a forum for lectures from visiting composers and other music industry specialists. This unit covers areas not already covered in MUSC2614 Composition Workshop 1.

Aural Perception

Aural Perception (AP) is taken as a sequence of either four or five semester units. On entry to the BMus, DipMus, BMus Studies and combined degree awards courses, students will – on the basis of a written test – be assigned either to AP1 or to AP1A and AP1B. Both options cover the same material and have the same exit standard, but while AP1 is a one semester unit, AP1A and AP1B extend over one year (two semesters) to enable students with limited experience or weakness to progress at a slower pace. Regardless of the results of the written test, students may request enrolment in AP1A and AP1B. Students who successfully complete AP1 in first semester progress to AP2 in second semester. Students who successfully complete AP1B at the end of second semester progress to AP2 in first semester of the following year. The AP units aim to foster musical understanding by developing the aural perception skills which are essential for any professional musician: The ability to recognise, memorise and notate musical patterns heard (dictation and analysis work); and The ability to imagine in one's 'inner ear', and reproduce vocally, musical patterns from notation (Solfège work). Students are encouraged to apply the ideas and procedures studied in class to their own musical pursuits. Within the Musicology unit, AP is integrated as closely as possible with the Harmony and Music History units. For further information contact the Aural Perception Co-ordinator, Alan Maddox (Musicology).

MCGY1000**Aural Perception 1**

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Assumed knowledge:** Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures. **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Students work on dictation and sightsinging exercises using diatonic pitch materials, and simple and compound rhythms.

Textbooks

As advised on USYD eLearning website.

MCGY1001**Aural Perception 1A**

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1 **Classes:** One 1hr lab and one 1hr Solfege tut/wk **Assumed knowledge:** Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures. **Assessment:** Weekly Lab tests (25%); weekly Lab assignments (15%); Solfege tutorial assessment (15%); 1hr Lab examination (25%); 5 min Solfege examination (20%).

Students work on dictation and sightsinging exercises using simpler diatonic pitch materials, and simple and compound rhythms.

Textbooks

As advised on USYD eLearning web site.

MCGY1002**Aural Perception 1B**

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 2 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Prerequisites:** MCGY1001 Aural Perception 1A **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Students continue to work on dictation and sightsinging exercises using diatonic pitch materials, and simple and compound rhythms.

Textbooks

As advised on USYD eLearning web site.

MCGY1003**Aural Perception 2**

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1, Semester 2 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Prerequisites:** MCGY1000 Aural Perception 1 or MCGY1002 Aural Perception 1B **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Materials studied include diatonic harmony, species counterpoint, modes and rhythms using triplets and duplets.

Textbooks

As advised on the USYD eLearning website.

MCGY2004**Aural Perception 3**

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1, Semester 2 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Prerequisites:** MCGY1003 Aural Perception 2 **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Materials studied include more complex tonal melodies, chromatic tonal harmony, and rhythms using irregular division and small divisions.

Textbooks

As advised on the USYD eLearning website.

MCGY2005**Aural Perception 4**

Credit points: 3 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1, Semester 2 **Classes:** One 1hr Lab and one 1hr Solfege tut/wk **Prerequisites:** MCGY2004 Aural Perception 3 **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).

Materials studied include more complex chromatic tonal harmony, atonal melodic and harmonic materials, and more complex rhythmic materials including irregular and mixed metres.

Textbooks

As advised on the USYD eLearning website.

Advanced Aural**MCGY3600****Advanced Aural**

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 2 hour seminar **Prerequisites:** MCGY2005 Aural Perception 4 **Assessment:** Five listening tests/assignments (10% each); two solfege tests (10% each); final exam (30%)

Note: This unit cannot be taken by students who have completed MCGY3000 Advanced Aural 1 or MCGY3001 Advanced Aural 2 except with permission of coordinator.

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

MCGY3001**Advanced Aural 2**

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** One 2hr seminar/wk for 6 weeks **Prerequisites:** MCGY2005 Aural Perception 4 **Assessment:** Homework assignments (15%) and topic-based tests (85%).

This unit will build on techniques studied in Aural Perception 1-4. Topics will include complex rhythms, counterpoint, advanced atonal work and specific periods or composers. Students will attend six classes taught within MCGY3600 Advanced Aural.

Harmony & Analysis**MCGY1008****Harmony and Analysis 1**

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 1 lecture, 1 tutorial/wk **Assessment:** Assignments (40%), examination (60%)

An understanding of the materials of tonal music is fundamental to all aspects of a student's musicianship. The acquisition of practical skills in harmony provides a means of examining in their essence issues of musical structure and technique that apply throughout the tonal repertoire. In February Semester students gain fluency in writing four-part harmonisations using diatonic vocabulary, learning the basic chord functions and voice-leading patterns that will provide a framework for later elaboration. Exercises in species counterpoint are included to assist in the comprehension of voice leading principles, and the linear conception of music is further explored through introductory exercises in analysis.

Textbooks

Gauldin Robert, Harmonic practice in tonal music. 2nd ed. NY: Norton, 2004.
Gauldin Robert, Workbook for harmonic practice in tonal music. 2nd ed. NY: Norton, 2004

MCGY1009**Harmony and Analysis 2**

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 1 lecture, 1 tutorial/wk **Prerequisites:** MCGY1008 Harmony and Analysis 1 **Assessment:** Assignments (40%), examination (60%)

Having acquired basic skills in voice leading and an understanding of diatonic chord functions, students are introduced to more advanced concepts that are encountered frequently in the tonal repertoire. These include modulation, diatonic sequences and techniques for working with instrumental textures. Counterpoint studies are continued, both in practice and in analysis, where some aspects of Baroque musical forms are considered.

Textbooks

Gauldin Robert. Harmonic practice in tonal music. 2nd ed NY: Norton, 2004
Gauldin Robert. Workbook for harmonic practice in tonal music. 2nd ed NY: Norton, 2004

MCGY2010 Harmony and Analysis 3

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 1 **Classes:** 4 lectures and 8 keyboard tutorials/semester, 1 tutorial/wk **Prerequisites:** MCGY1009 Harmony and Analysis 2 **Assessment:** Assignments (30%), Keyboard assessments (30%), examination (40%)

In Semesters 1 and 2 some separation is maintained between studies in counterpoint and harmony but the emphasis here is upon drawing together those two aspects. An ideal model for this approach is offered by the chorales of J.S. Bach, which form a focus in Semester 3. Each topic is, however, extended to embrace later styles and assignments include the writing of short piano pieces, along with chorale settings and figured-bass exercises. With the benefit of a broader harmonic vocabulary, students will also investigate some aspects of fugal technique and sonata forms.

Textbooks

Gauldin, Robert. Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.
Gauldin, Robert. Workbook for Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.

MCGY2011 Harmony and Analysis 4

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 1 lecture, 1 tutorial/wk **Prerequisites:** MCGY2010 Harmony and Analysis 3 **Assessment:** Assignments (50%), examination (50%).

The study of pre-20th century tonal harmony is completed with a consideration of chromatic techniques, particularly those found in the music of the first half of the 19th century. An exhaustive study of later 19th century chromaticism is beyond the scope of a course at this level, but is intended that students will at least acquire the ability to look further into the music of that period as they encounter it. In keeping with the stylistic orientation of the course, emphasis is placed upon developing facility with instrumental textures and working with some of the smaller forms found in 19th century music.

Textbooks

Gauldin, Robert. Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.
Gauldin, Robert. Workbook for Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.

Advanced Harmony & Analysis

MCGY2600 Advanced Harmony

Credit points: 6 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** 2 hour seminar **Prerequisites:** MCGY2011 Harmony & Analysis 4 recommended **Assessment:** Four 25-bar musical assignments (75%); 30 minute seminar presentation (25%)

Note: This unit cannot be taken by students who have completed MCGY2000 Advanced Harmony 1 or MCGY2001 Advanced Harmony 2 except with permission of coordinator.

Students in this unit will observe in detail a selection of 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.

MCGY2001 Advanced Harmony 2

Credit points: 3 **Teacher/Coordinator:** Lewis Cornwell **Session:** Semester 2 **Classes:** One 2hr seminar/wk for 6 weeks **Assessment:** Three 15-20 bar assignments (75%), one 15min seminar presentation (25%)

It is recommended that all students considering enrolling in this unit of study first complete Harmony and Analysis 4. Students in this unit will observe in detail a selection of 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. Students in this unit will attend a specified selection of classes taught within MCGY2600 Advanced Harmony.

Jazz Advanced Arranging

JAZZ2008 Jazz Advanced Arranging 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr lect/tut **Prerequisites:** JAZZ2017 Jazz Harmony and Arranging 4 **Assessment:** Assignments and end of year examination.

The aim of this unit is to encourage students to explore creative approaches in arranging/composing for a large jazz ensemble. The course explores various contemporary compositional practises and concepts, including 20th century harmony, counterpoint and orchestration and looks at various ways these techniques can be used and developed in the modern jazz ensemble. Students will complete at least one original work each semester for a large jazz ensemble (10 piece minimum). Availability is subject to sufficient numbers. For further information contact the Chair of Jazz Studies, Craig Scott.

JAZZ2009 Jazz Advanced Arranging 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2 **Classes:** 2hr lect/tut **Prerequisites:** JAZZ2008 Jazz Advanced Arranging 1 **Assessment:** Assignments and end of year examination

The aim of this unit is to expand on concepts introduced in Jazz Advanced Arranging 1 and to further explore creative approaches in arranging/composing for a large jazz ensemble. The course explores various contemporary compositional practises and concepts, including 20th century harmony, counterpoint and orchestration and looks at various ways these techniques can be used and developed in the modern jazz ensemble. Students will complete at least one original work each semester for a large jazz ensemble (10 piece minimum). Availability is subject to sufficient numbers. For further information contact the Chair of Jazz Studies, Craig Scott.

Jazz Business Music Skills

JAZZ3631 Music Business Skills

Credit points: 6 **Teacher/Coordinator:** David Theak **Session:** Semester 1 **Classes:** 2hr lecture per week **Assessment:** (1) Press Kit - 25% (2) Tour Plan - 50% (3) Business Plan - 25%

Music Business Skills is designed to prepare graduating students for the non-musical aspects of their forthcoming career. The course is designed as an overview of the many different facets of the music industry, including setting up a small music business (including GST/taxation overview and responsibilities), funding sources and alternatives, tour planning and budgeting, producing and designing promotional tools, dealing with record company's/music publishing, and other essential techniques and requirements of running a successful music business in today's competitive arts environment.

Jazz Counterpoint

JAZZ1013 Jazz Counterpoint 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr tut/wk **Assessment:** Weekly assignments (70%), 2hr written exam (30%)

This unit aims to help students develop a clear understanding of the basic principles of counterpoint and its relevant application to jazz performance, composition and arranging. Students may gain experience in applying the theoretical knowledge through performance in class. Students may be expected to bring their instruments to class.

For further information contact Craig Scott, Jazz Studies. Non-Jazz major students must seek departmental approval.

JAZZ1014 Jazz Counterpoint 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ1013 Jazz Counterpoint 1
Assessment: Weekly assignments (70%), 2hr written exam (30%)

Consolidation and development of concepts and skills introduced in Jazz Counterpoint 1. For further information contact Craig Scott (Jazz Studies).

Jazz Ear Training

JAZZ1015 Jazz Ear Training 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 2hr tut/wk **Corequisites:** JAZZ1023 Jazz Performance 1
Assessment: Two tests (20% each), one 2 hr examination (60%)

This unit offers a systematic study of all simple intervals up to and including one octave, triadic harmony, four note chords in closed position and voice leading within these concepts, focusing on common harmonic movements that occur in the jazz repertoire. There will also be a systematic study of rhythm and form as an ear-training concept. This will be accomplished by taking rhythmic and melodic dictations and developing aural practice drills and routines. For further information contact M.McMahon (Jazz Studies).

JAZZ1016 Jazz Ear Training 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ1015 Jazz Ear Training 1
Corequisites: JAZZ1024 Jazz Performance 2 **Assessment:** Two tests (20% each), plus one 2 hour examination (60%)

Note: Non Jazz Majors will need to seek jazz unit approval from chair of unit prior to enrolling.

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1, plus introducing compound intervals, open voicings, the addition of all upper extensions to all chord types, and increasingly complex harmonic structures. For further information contact C.Scott (Jazz Studies).

JAZZ2038 Jazz Ear Training 3

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 2hr tut/wk **Prerequisites:** JAZZ1016 Jazz Ear Training 2
Corequisites: JAZZ2020 Jazz Performance 3 **Assessment:** Two tests (20% each), one 2 hour examination (60%)

Note: Non Jazz Majors will need to seek jazz unit approval from chair of unit prior to enrolling.

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1 and 2, and introduces non-tertian chord structures, slash chords, and more complex harmonic movements from the jazz repertoire. For further information contact C.Scott (Jazz Studies).

JAZZ2039 Jazz Ear Training 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ2038 Jazz Ear Training 3
Corequisites: JAZZ2021 Jazz Performance 4 **Assessment:** Two tests (20% each), one 2 hour examination (60%)

Note: Non Jazz Majors will need to seek jazz unit approval from chair of unit prior to enrolling.

This unit consolidates all concepts from Jazz Ear Training 1, 2 and 3. By its conclusion, students will have systematically examined, over four semesters, aural concepts that are essential to creative musical interplay in jazz performance. For further information contact C.Scott (Jazz Studies).

Jazz Harmony & Arranging

JAZZ1019 Jazz Harmony and Arranging 1

Credit points: 3 **Teacher/Coordinator:** William Motzing **Session:** Semester 1
Classes: 2hr lec/tut/wk **Corequisites:** JAZZ1023 Jazz Performance 1 or MCGY1009 Harmony and Analysis 2 **Assessment:** Written harmony test (50%), approved number of arrangements (50%)

Students will review clefs, key signatures, note values, dynamics, articulation, and learn copying and rehearsal techniques. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, and rhythm section scoring. This unit deals with the study of the harmony of standard jazz repertoire. Students will learn to understand and use basic harmonic rules and the typical harmonic devices, diatonic progression and chord patterns which are learned with a view to generating a creative sense of jazz harmony and the ability to write small combo arrangements. The students are assessed by examination and by submitting arrangements. Legibility in copying is an assessable aspect. The harmonic techniques explored in Jazz Harmony and Arranging 1 are used as the theoretical basis for Jazz Improvisation. For further information contact W. Motzing (Jazz Studies).

JAZZ1020 Jazz Harmony and Arranging 2

Credit points: 3 **Teacher/Coordinator:** William Motzing **Session:** Semester 2
Classes: 2hr lec/tut/wk **Prerequisites:** JAZZ1019 Jazz Harmony and Arranging 1 **Assessment:** Written harmony test (50%), approved number of arrangements (50%)

In semester two, the voicing techniques for two to four horns stressing the most effective registers, harmonisation of passing tones, clusters and other techniques will be introduced. Composition of original melodies using motivic development, thematic structure and harmonisation will also be learned. The harmonic techniques explored in Jazz Harmony and Arranging 2 are used as the theoretical basis for Jazz Improvisation 2. The students are assessed by examination and by submitting arrangements for performance. Legibility in copying is an assessable aspect. Students will be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. For further information contact W. Motzing (Jazz Studies).

JAZZ2016 Jazz Harmony and Arranging 3

Credit points: 3 **Teacher/Coordinator:** William Motzing **Session:** Semester 1
Classes: 2hr lec/tut/wk **Prerequisites:** JAZZ1020 Jazz Harmony and Arranging 2 **Assessment:** Approved number of arrangements and compositions (50%), written harmony test (50%)

This unit is a continuation of Jazz Harmony and Arranging 2 and concentrates on more complex harmonic material that forms the basis for Jazz Improvisation 3 as well as learning arranging techniques for five horns and more complex ensemble music. Methods of reharmonisation of existing jazz and standard compositions will be introduced. Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements will be rehearsed by the Big Band. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. For further information contact W. Motzing (Jazz Studies).

JAZZ2017 Jazz Harmony and Arranging 4

Credit points: 3 **Teacher/Coordinator:** William Motzing **Session:** Semester 2
Classes: 2hr lec/tut/wk **Prerequisites:** JAZZ2016 Jazz Harmony and Arranging 3 **Assessment:** Approved number of arrangements for big band (100%)

Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements may be rehearsed

by the Big Band. Students may study contemporary techniques encompassing elements of polytonality, serial composition, extended instrumental effects Lydian technique and textural voicings. This subject also deals with the harmonic concepts used in Jazz Improvisation 4. For further information contact W. Motzing (Jazz Studies).

Jazz Transcription & Analysis

JAZZ3018

Jazz Transcription and Analysis 1

Credit points: 3 **Teacher/Coordinator:** David Theak **Session:** Semester 1
Classes: 1hr tut/wk **Prerequisites:** JAZZ2017 Jazz Harmony and Arranging 4
Assessment: Two completed transcriptions (25%), a 2000 word transcription / analysis essay (50%) and an oral presentation of one transcribed and analysed solo to the class (25%)

The process of formal analysis is an essential and integral part of learning the art of jazz improvisation. Firstly the aim of this unit is to enable the student to identify the form, content, language and style used in jazz soloing by examining: note choices and their relationship to the chords, motif development, elements of jazz language, and macro and micro elements of solo structure. Secondly the aim of this unit is study and / or identify analysis concepts such as aesthetic, modernism / post - modernism, discourse, ideology, hermeneutics and subjectivity, so that they may develop an understanding of the broader context which surrounds a given work of art and its relationship to jazz improvisation, performance and composition.

JAZZ3019

Jazz Transcription and Analysis 2

Credit points: 3 **Teacher/Coordinator:** David Theak **Session:** Semester 2
Classes: 1hr tut/wk **Prerequisites:** JAZZ3018 Jazz Transcription and Analysis 1
Assessment: A folio of four completed annotated transcriptions outlining the development of a significant jazz artist with analysis (75%), and an oral presentation of one transcribed and analysed solo to the class (25%)

The aim of this unit is to expand upon topics introduced to the student in Jazz Transcription and Analysis 1 and to examine other analytical techniques and terminologies, dealing with concepts of tension and release, and further elements of jazz language relating to post - bop, free, and post - modernist improvised music.

Textbooks

Coker, Jerry., (1991) Elements of Jazz Language. Florida: Belwin;
 Hodier, Andre., (1956) Jazz: Its Evolution and Essence. New York: Grove Press.;
 Berliner, Paul F., (1994) Thinking in Jazz. Chicago: The University of Chicago Press.

Music Technology

MUED1002

Music Technology

Credit points: 3 **Teacher/Coordinator:** Anthony Hood **Session:** Semester 1, Semester 2
Classes: 1 hr lecture and 1hr lab/studio/wk **Assumed knowledge:** Basic computer skills. **Assessment:** Music Technology Project (60%); Recording Fundamentals (40%).

This unit aims to develop a good understanding of concepts relating to music technology fundamentals, skills in using music software and hardware, and confidence in problem-solving. Students will be introduced to a range of audiovisual technologies through lectures, the website and a series of practical tasks. Students will gain a basic proficiency in sound recording, with a focus on the newer portable devices, sound editing and mixing, and an understanding of digital sound formats and PA systems. There will be an overview of software for notation / theory / aural training / sequencing, and students will have the opportunity to make a small web site that incorporates audio/video content.

Sound Recording

CMPN2006

Sound Recording Fundamentals

Credit points: 3 **Teacher/Coordinator:** John Bassett **Session:** Semester 1
Classes: 2hr studio class/wk **Prerequisites:** MUED1002 Music Technology 1

Corequisites: BMus (Perf) Jazz students only: JAZZ4010 Jazz Performance 7
Assessment: Live Stereo Recording (40%), Solo Studio Recording (40%), Web CT Online Exam (20%).

This unit of study examines the theory of sound and acoustics, microphone design, stereo microphone techniques, mixing console operation, application of signal modifiers, digital audio recording and CD creation. Students will experience prac-based recording sessions to gain a comprehensive understanding of the recording technology on offer at the Sydney Conservatorium. Jazz students should have completed Jazz Performance 6 before enrolling in this unit of study.

Advanced Sound Recording

CMPN2007

Sound Recording Advanced

Credit points: 3 **Teacher/Coordinator:** John Bassett **Session:** Semester 2
Classes: 2hr studio class/wk **Prerequisites:** CMPN2006 Sound Recording Fundamentals
Corequisites: BMus (Perf) Jazz students only: JAZZ4012 Jazz Performance 8
Assessment: Class Attendance and Participation (10%), Recording Project 1 (35%), Recording Project 2 (35%), Web CT Exam (20%).

This unit follows on from Sound Recording Fundamentals with an in-depth look at frequency-based aural training and its application in the use of equalisation in the recording and mixdown process. Additional topics including frequency response, dynamic range, phase relationships in audio systems, effects processors and analysis of audio mixdowns/mixing techniques will also be discussed.

Pedagogy Units

Guitar Pedagogy

STRG3010

Pedagogy Guitar 1

Credit points: 3 **Teacher/Coordinator:** Gregory Pikler **Session:** Semester 2
Classes: 1hr tut/wk **Assessment:** Regular class presentations (50%) and exam (50%).

This unit introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical methods and approaches. Topics covered include: philosophies underlying some important and innovative teaching methods; repertoire and resources for beginning students; integration of aural training, note reading and memory training. For further information contact G. Pikler (Strings).

Jazz Pedagogy

JAZZ1661

Jazz Pedagogy

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2
Classes: 2hr lecture per week **Assessment:** Written assignment 50%; Class Participation 50%

Note: Department permission required for enrolment.

This unit of study is designed to provide students with knowledge about educational approaches

and strategies for teaching jazz to individuals and small and large groups. Topics will include approaches to teaching jazz articulation and style; performance practices including set up regarding OH&S; and jazz resources for teaching.

Keyboard Pedagogy

KEYB3002

Pedagogy Pianoforte 1

Credit points: 3 **Teacher/Coordinator:** Daniel Herscovitch **Session:** Semester 1
Classes: 1hr lec/wk **Assessment:** Two essays (100%)

Note: Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.

The study of piano teaching from elementary to intermediate levels, with particular attention to technical development, including rhythm, touch and reading skills, as well as practice methods and repertoire. This unit is available for students enrolled in Keyboard Principal Study including Jazz students. For further information contact D. Herscovitch (Keyboard).

KEYB3003

Pedagogy Pianoforte 2

Credit points: 3 **Teacher/Coordinator:** Daniel Herscovitch **Session:** Semester 2 **Classes:** 1hr lec/wk **Prerequisites:** KEYB3002 Pedagogy Pianoforte 1 **Assessment:** Two essays (100%)

Note: Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.

Extension of concepts and skills introduced in Pedagogy Pianoforte 1 with particular attention to technical development at advanced levels, as well as added emphasis on aspects relating to style and interpretation. This unit is available for students enrolled in Keyboard Principal Study including Jazz students. For further information contact D. Herscovitch (Keyboard).

Percussion - Resource Class

PRCN2006

Resource Class - Percussion

Credit points: 3 **Teacher/Coordinator:** Daryl Pratt **Session:** Semester 1 **Classes:** 1.5hr lec/wk **Assessment:** Weekly assignments and class participation (50%), viva voce exam (20%), practical assignment (30%)

Note: this unit is not available for Percussion students enrolled in a BMus degree or as Percussion (Majors).

This unit provides students with an introduction to and performance experience on a wide range of percussion instruments. The aim of this unit is to: introduce students to performance techniques on orchestral, latin, ethnic and commercial percussion instruments; provide students with historical information about instruments in the percussion family; and enable students to assemble and perform basic maintenance on school percussion instruments. For further information contact the Chair (Percussion).

Strings Pedagogy

STRG3012

Pedagogy Strings 1

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 1 **Classes:** One 1hr lect/week plus four practical sessions as assigned. **Assessment:** One essay (50%); curriculum outline (30%), viva voce exam (20%)

This unit of study offers an introduction to the basic principles of teaching and learning bowed instruments. Topics covered include the of principles of movement, posture and set-up, bow hold, bow strokes, principles of left hand development and coordination. The emphasis is on pedagogical practices and methods and the development of foundational instrumental and interpretative skills. Students are expected to research some main teaching methods, literature and pedagogical repertoire relevant to topics covered. Opportunity for supervised teaching and lesson observation may be provided and will be part of the semester workload.

STRG3013

Pedagogy Strings 2

Credit points: 3 **Teacher/Coordinator:** A/Prof Goetz Richter **Session:** Semester 2 **Classes:** One 1hr lect/wk and up to 4 hours of assigned mentoring practice per semester. **Prerequisites:** STRG3012 Pedagogy Strings 1 **Assessment:** One 2000 word essay (50%), a short mentoring report (20%) and examination (30%)

Instrumental and didactic concepts introduced in Pedagogy Strings 1 will be further developed. Advanced technical and interpretative issues will be explored and theoretical teaching literature will be researched. In addition, historical analysis of string teaching and teaching methodology will be considered. Some of the technical issues covered in detail include shifting, vibrato, martele, spiccato and

staccato, practice techniques and development of advanced interpretative skills. Students will be expected to present one demonstration lesson or alternatively participate in a mentoring program of primary or secondary level string players.

Voice Pedagogy

VSAO3014

Pedagogy Voice 1

Credit points: 3 **Teacher/Coordinator:** Dr Rowena Cowley **Session:** Semester 1 **Classes:** 1 hr/wk **Assessment:** Oral work (40%), written work (60%).

This course aims to promote awareness of the main elements of the pedagogy of voice. It provides a basis for learning about the physiology and acoustics of the singing voice, approaches to posture, breathing, and phonation (onset, range and tessitura, dynamic controls, vibrato, register/voice quality and articulation). Learning strategies, stages of vocal development, bases for vocal health and the process of performance preparation are discussed. Assessment includes micro-teaching modules, readings, round table discussions, comparative reports and written tests.

Wind Pedagogy

WIND3010

Pedagogy Woodwind 1

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1 **Classes:** 1hr tut/wk **Assessment:** Written assignment (50%), class participation (20%), class presentation (30%).

To provide students with knowledge about educational approaches and strategies for teaching wind instruments to individuals and small groups. Topics will include creative teaching of beginner to advanced wind players. For further information contact the Chair (Woodwind).

WIND3011

Pedagogy Woodwind 2

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** WIND3010 Pedagogy Woodwind 1 **Assessment:** Written assignment (50%), class participation (20%), class presentation (30%).

To provide students with knowledge about educational approaches and strategies for teaching wind instruments to individuals and small groups. Topics will include creative teaching of beginner to advanced wind players. For further information contact the Chair (Woodwind).

* See Music Education Units for alternative Teaching Music courses. Some MUED courses can be taken as alternative Core Pedagogy units.

Performance Units

* See also Principal Study and Ensemble Units

Arts Music

MUSC2612

Arts Music Concert Performance 1

Credit points: 6 **Teacher/Coordinator:** Assoc Prof Winsome Evans **Session:** Semester 1 **Classes:** 3 hour tutorials/week **Prerequisites:** 18 junior credit points, AND audition (contact the Unit one week before semester begins) **Assessment:** (1) 40 minute concert performance (repertoire not to be counted in any other performance course); (2) attendance at relevant classes, concerts and rehearsals; (3) programme notes (750 words)

Note: Department permission required for enrolment.

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music).

It is advised that MUSC2612 and MUSC2613 be taken over two consecutive semesters.

MUSC2613

Arts Music Concert Performance 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 3 hour tutorials/week **Prerequisites:** MUSC2612 Arts Music Concert Performance 1 **Assessment:** (1) 45 minute concert performance (repertoire not to be counted in any other performance course); (2) attendance at relevant classes, concerts and rehearsals; (3) programme notes (750 words)

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music). It is advised that MUSC2612 and MUSC2613 be taken over two consecutive semesters.

MUSC3604

Arts Music Concert Performance 3

Credit points: 6 **Teacher/Coordinator:** Assoc Professor Winsome Evans **Session:** Semester 1 **Classes:** 3 hour tutorials/week **Prerequisites:** MUSC2613 Arts Music Concert Performance 2 **Assessment:** (1) 45 minutes concert performance (repertoire not to be counted in any other performance course); (2) attendance at relevant classes, concerts and rehearsals; (3) programme notes (1,000 words)

Performance on any instrument in any style (classical, jazz, pop, traditional, etc.) in lunch-time concerts in the Great Hall, MacLaurin Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music). It is advised that MUSC3604 and MUSC3605 be taken over two consecutive semesters.

MUSC3605

Arts Music Concert Performance 4

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 3 hour tutorials/week **Prerequisites:** MUSC3604 Arts Music Concert Performance 3 **Assessment:** (1) 50 minute concert performance (repertoire not to be counted in any other performance course) including ensemble performance; (2) attendance at relevant classes, concerts and rehearsals; (3) programme notes (1,000 words)

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall, MacLaurin Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music). It is advised that MUSC3604 and MUSC3605 be taken over two consecutive semesters.

MUSC2618

Arts Music Ensemble 1

Credit points: 6 **Teacher/Coordinator:** Assoc Professor Winsome Evans **Session:** Semester 1 **Classes:** 4 tutorial hours/semester plus rehearsals and performances. **Prerequisites:** 18 junior credit points in no more than two subject areas. Some ensemble groups require an audition as well. **Assessment:** 1) Weekly tutorials (rehearsals in chosen group plus course tutorial); 2) Concert performance and administrative assistance; 3) A 3,000 word essay.

Note: Department permission required for enrolment.

Participation in an approved performance ensemble (where available), such as: the Sydney University Symphony Orchestra, the Gamelan Orchestra 'Langen Suka', the Renaissance Players, the Sydney Chamber Choir, the Sydney University Musical Society, SBS Orchestra, Sydney Youth Orchestra, Sydney Conservatorium Choir, Sydney Philharmonia Choir. Regular weekly rehearsals leading to concerts, supervised by a tutor to improve and develop ensemble performance skills, self-discipline, leadership and administrative prowess. Instruction in section leading, intonation and tone production.

MUSC2619

Arts Music Ensemble 2

Credit points: 6 **Teacher/Coordinator:** A/Prof Winsome Evans **Session:** Semester 2 **Classes:** 4 tutorial hours/semester plus rehearsals and performances. **Prerequisites:** MUSC2618 Arts Music Ensemble 1 **Assessment:** 1) Weekly tutorials (rehearsals in chosen group plus course tutorial); 2) Concert performance and administrative assistance; 3) A 3,000 word essay.

Advanced performance in an approved performance ensemble (where available), such as: the Sydney University Symphony Orchestra, the Gamelan 'Langen Suka', the Renaissance Players, the Sydney Chamber Choir, the Sydney University Musical Society, SBS Orchestra, Sydney Youth Orchestra, Sydney Con Choir, Sydney Philharmonia Choir. Regular weekly rehearsals leading to concerts, supervised by a tutor to improve and develop ensemble performance skills, self-discipline, leadership and administrative prowess. Instruction in balance, section leading, intonation and tone production.

Composer Performer Workshop

The Composer Performer Workshop (CPW) provides both composers and performers with the opportunity to work together in the performance of new and experimental compositions. Student performers are encouraged to explore new instrumental techniques and combinations and to gain experience in performing the music of their contemporaries. Composers have the opportunity to try out ideas, compose for a variety of ensembles, direct and conduct their works and gain experience in working with performers. Moreover, composers gain experience in concert production and management. Performers are allocated to ensembles according to either pre-existing works by the composers or to ensembles for which new works will be composed. Under the supervision of staff composers and performers, student compositions are rehearsed, workshopped and, where appropriate, publicly performed at the assessment concerts at the conclusion of the semester. Performance students wishing to join CPW for their compulsory Chamber Music unit should refer also to the entry on Chamber Music in this handbook. **Assessment for Composers:** Professional approach in workshops to include presentation of clear scores and parts, assistance to performers, conducting rehearsals as necessary and supporting ideas with research when appropriate. Attendance at each workshop is compulsory. Each non-attendance other than those for which a medical certificate has been produced will result in the loss of 5 percentage points. (60%) CPW concert attendance, submission of program notes and 2 copies of each score to be played, and concert management duties such as stage managing and preparation of programs and publicity. (40%) **Assessment for Performers:** Professional approach in workshops to include presentation or assistance to composers of research pertinent to each player's instrument and an openness to experimentation with various performance techniques. Attendance at each workshop is compulsory. Non-attendance will result in the loss of 5 percentage points. (60%) Performance at the CPW concerts. (40%)

CMPN3000

Composer Performer Workshop 1

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Assessment:** For all students: professional approach in workshops (60%). For composers only: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works. For further information contact the Chair of Unit.

CMPN3001

Composer Performer Workshop 2

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** CMPN3000 Composer

Performer Workshop 1 **Assessment:** For all students: professional approach in workshops (60%). For composers only: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works. For further information contact the Chair of Unit.

CMPN4000

Composer Performer Workshop 3

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** CMPN3001 Composer Performer Workshop 2 **Assessment:** For all students: professional approach in workshops (60%). For composers only: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works. For further information contact the Chair of Unit.

CMPN4001

Composer Performer Workshop 4

Credit points: 3 **Teacher/Coordinator:** Michael Smetanin **Session:** Semester 1, Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** CMPN4000 Composer Performer Workshop 3 **Assessment:** For all students: professional approach in workshops (60%). For composers only: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works. For further information contact the Chair of Unit.

Conducting

PERF3000

Conducting 1

Credit points: 3 **Session:** Semester 1 **Classes:** 1 hr prac workshop/wk **Assessment:** Conducting/performance exam (50%), technical test (50%), 15min total duration

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

PERF3001

Conducting 2

Credit points: 3 **Session:** Semester 2 **Classes:** 1 hr prac workshop/wk **Prerequisites:** PERF3000 Conducting 1 **Assessment:** Rehearsal exam with the ensemble (50%), performance of two short works (50%), 30min total duration

Further development of conducting techniques with emphasis on communication of ideas and expressions through gesture. Score preparation. Discussion of rehearsal techniques and practical exercises with available ensembles. For further information contact Chair of Conducting Unit.

PERF4000

Conducting 3

Credit points: 3 **Session:** Semester 1 **Classes:** 1 hr prac workshop/wk **Prerequisites:** PERF3001 Conducting 2 **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration

Consolidation of stick and rehearsal techniques with emphasis on gesture and its expression in accordance with the score. Study of styles and interpretation of classical and romantic composers based on scores, recordings and the performance of works in class. For further information contact Chair of Conducting Unit.

PERF4001

Conducting 4

Credit points: 3 **Session:** Semester 2 **Classes:** 1 hr prac workshop/wk **Prerequisites:** PERF4000 Conducting 3 **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration

Expanding the repertoire through study of works by 19th and 20th century composers. Instructions in conducting opera, ballet and accompanying soloists. Developing skills of conducting and performing contemporary music. For further information contact Chair of Conducting Unit.

Creative Music Skills

PERF1005

Creative Music Skills

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1, Semester 2 **Classes:** 3 x 1hr lectures/sem, 1hr tut/wk. **Assessment:** Weekly journal and 600 word report (65%), seminar participation (20%), seminar presentation (15%)

Note: This is an elective unit of study that may be used to fulfil the core performance requirements of undergraduate courses.

The process of reflection is essential to acquiring an individual critical practice that integrates experiential and conceptual learning in music. The aim of this unit is for students to develop a broader outlook at the beginning of their training as musicians by exploring innovative approaches in performance and communication using improvisation as a tool to understand creative and musical thinking. The following topics will be explored: awareness of performance/audience space, timing in performance, ensemble communication, projecting outwards to the audience as a speaker or performer, coping with stage fright, memory development, listening, response to sound, free and structured improvisation, improvisations that explore musical parameters of dynamics, duration, register, sound envelopes and timbre, and collaborative composition.

Historical Performance Practice

MCGY2631

Historical Performance Practice

Credit points: 6 **Teacher/Coordinator:** Dr Alan Maddox **Session:** Semester 1 **Classes:** 2 x 2hr workshops **Assumed knowledge:** It is recommended that participants will have completed MCGY2611 Music from the Middle Ages to the Baroque. **Assessment:** Research projects including a group performance (40%); Written report (30%); participation & progress (20%)

Note: This unit of study cannot be taken by students who have completed ORGN1002 Early Music Seminar 1 or ORGN1003 Early Music Seminar 2 except with permission of the coordinator.

Lectures, workshop activities, and group projects develop understanding and skills in historically informed interpretation and performance of music. Selected performance practice problems in a range of musical repertoire from the medieval to baroque periods will be studied, with content emphasizing the performance issues of baroque music. This unit of study will be of interest to students who specialise in early music, who perform early music on modern instruments, or who simply want to extend their general musical knowledge and experience, irrespective of their principal study.

Early Keyboard Class

EMUS1661

Early Keyboard Class 1

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 13 one-hour group classes **Assumed knowledge:** It is assumed that students have sufficient keyboard skills to perform at least the easiest of J.S. Bach's Two-part Inventions. **Assessment:** One 10-minute exam at end of semester - performance of three short works, realisation of a figured bass sequence and tuning and a 1000 word written assignment on a topic related to the repertoire.

In this Unit of Study students will develop musical ideas and basic technical skills to play harpsichord repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of basso-continuo techniques, figured-bass realisation, improvisation and tuning.

EMUS1662

Early Keyboard Class 2

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 13 one-hour group classes **Prerequisites:** EMUS1661 Early Keyboard Class 1 **Assessment:** One 10-minute exam at end of semester - performance of three short works, composition and performance of a classical cadenza and a 1000-word written assignment on a topic related to the repertoire.

In this Unit of Study students will develop musical ideas and basic technical skills to play classical repertoire on the fortepiano in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of improvisation and cadenza writing.

EMUS2663

Early Keyboard Class 3

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 13 one-hour group classes **Prerequisites:** EMUS1662 Early Keyboard Class 2 **Assessment:** One 10-minute exam at end of semester - performance of three short works, realisation of a figured bass sequence and tuning and a 1000-word written assignment on a topic related to the repertoire.

In this Unit of Study students will further develop musical ideas and technical skills to play harpsichord repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of basso-continuo techniques, figured-bass realisation, improvisation and tuning.

EMUS2664

Early Keyboard Class 4

Credit points: 3 **Teacher/Coordinator:** Dr Neal Peres da Costa **Session:** Semester 1, Semester 2 **Classes:** 13 one-hour group classes **Prerequisites:** EMUS2663 Early Keyboard Class 3 **Assessment:** One 10-minute exam at end of semester - performance of three short works, composition and performance of a classical cadenza and a 1000-word written assignment on a topic related to the repertoire.

In this Unit of Study students will develop musical ideas and basic technical skills to play classical repertoire on the fortepiano in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of improvisation and cadenza writing.

Jazz Improvisation

JAZZ1006

Jazz Improvisation 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr tut/wk **Assessment:** A final grade will be compiled from continual

assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE FOR JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ1007

Jazz Improvisation 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ1006 Jazz Improvisation 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ2006

Jazz Improvisation 3

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ1007 Jazz Improvisation 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ2007

Jazz Improvisation 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ2006 Jazz Improvisation 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ3006

Jazz Improvisation 5

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1 **Classes:** 2hr tut/wk **Prerequisites:** JAZZ2007 Jazz Improvisation 4 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale

choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ3007

Jazz Improvisation 6

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ3006 Jazz Improvisation 5
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ4006

Jazz Improvisation 7

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 2hr tut/wk **Prerequisites:** JAZZ3007 Jazz Improvisation 6
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE TO JAZZ PERFORMANCE MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

JAZZ4007

Jazz Improvisation 8

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ4006 Jazz Improvisation 7
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

Note: Department permission required for enrolment. Note: THIS UNIT IS NOT AVAILABLE FOR JAZZ MAJORS. Entry is by audition and subject to the availability of a place.

This 2 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

Jazz Piano

JAZZ1025

Jazz Piano 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 1hr tut/wk **Assessment:** 15min technical exam (100%)

Note: This course is only available to non-Jazz majors.

This class is available to all Conservatorium students as a free choice. The course will focus on basic keyboard technique as well as jazz chord progressions and voicings in small classes with students of like abilities. Students are assessed on their rate of progress by demonstrating successful completion of pieces and exercises. At the end of year examinations, students are required to demonstrate scales, chords, voicings, bass lines and comping.

JAZZ1026

Jazz Piano 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 1hr tut/wk **Prerequisites:** JAZZ1025 Jazz Piano 1 **Assessment:** 15min technical exam (100%)

Note: This course is only available to non-Jazz majors.

Consolidation and development of concepts and skills introduced in Jazz Piano 1.

JAZZ2022

Jazz Piano 3

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 1hr tut/wk **Prerequisites:** JAZZ1026 Jazz Piano 2 or JAZZ1612 Jazz Ensemble 2 **Assessment:** 15 min technical exam (100%)

Consolidation and further development of concepts and skills introduced in Jazz Piano 2.

JAZZ2023

Jazz Piano 4

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 1hr tut/wk **Prerequisites:** JAZZ2022 Jazz Piano 3 **Assessment:** 15 min technical exam (100%)

Consolidation and further development of concepts and skills introduced in Jazz Piano 3.

Jazz Vocal Workshop

JAZZ2030

Jazz Vocal Workshop 1

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 1
Classes: 2hr tut/wk **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%)

In this unit students are trained in the skills of part-singing in the Jazz style. Students will learn musical interpretation of material including Jazz standards. Sight-reading, intonation, ear training, breath control, improvisation, posture and tone are expected to be learnt to a practical performance.

JAZZ2031

Jazz Vocal Workshop 2

Credit points: 3 **Teacher/Coordinator:** Craig Scott **Session:** Semester 2
Classes: 2hr tut/wk **Prerequisites:** JAZZ2030 Jazz Vocal Workshop 1
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%)

Consolidation and development of content introduced in Jazz Vocal Workshop 1.

Organ Resources Class

Organ Resources is an obligatory series of units for all students enrolled in Principal Study Organ, designed to supplement the practical aspects of organists' training. Topics to be studied include organ-building and maintenance, tuning and temperament, performance practice (especially registration and ornamentation), continuo-playing and accompaniment techniques, improvisation and extemporisation. For further information contact P. Swanton (Organ Studies)

ORGN1008

Organ Resources 1

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2
Classes: 1hr tut/wk **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

The unit will focus on the development of essential practical skills for organists.

ORGN1009

Organ Resources 2

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2
Classes: 1hr tut/wk **Prerequisites:** ORGN1008 Organ Resources 1 **Assessment:** Essay (2000w) or prac tests (100%)

10. Units of Study for pre-2008 Undergraduate Degrees

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

Consolidation of concepts and skills introduced in Organ Resources 1.

ORGN2008 **Organ Resources 3**

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN1009 Organ Resources 2 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

The unit will focus on the development of essential practical skills for organists.

ORGN2009 **Organ Resources 4**

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN2008 Organ Resources 3 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

Consolidation of concepts and skills introduced in Organ Resources 3.

ORGN3008 **Organ Resources 5**

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN2009 Organ Resources 4 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

The unit will focus on the development of essential practical skills for organists.

ORGN3003 **Organ Resources 6**

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN3008 Organ Resources 5 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

Consolidation of concepts and skills introduced in Organ Resources 5.

ORGN4009 **Organ Resources 7**

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN3003 Organ Resources 6 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

The unit will focus on the development of essential practical skills for organists.

ORGN4010 **Organ Resources 8**

Credit points: 3 **Teacher/Coordinator:** Philip Swanton **Session:** Semester 1, Semester 2 **Classes:** 1hr tut/wk **Prerequisites:** ORGN4009 Organ Resources 7 **Assessment:** Essay (2000w) or prac tests (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific resources classes.

Consolidation of concepts and skills introduced in Organ Resources 7.

Recital Performance

PERF3002 **Recital Performance**

Credit points: 6 **Teacher/Coordinator:** Chair of Unit **Session:** Semester 1, Semester 2 **Classes:** 1hour individual lesson and concert practice/wk **Prerequisites:** Principal Study (Major) 5 in instrument or voice **Prohibitions:** Any Principal Study 6 unit of study. **Assessment:** 45 min public recital; plus two 6 min concert practice performances (100%)

Note: Department permission required for enrolment.

Recital Performance is taken as an alternative to the relevant Principal Study (Major) 6 for the student's instrument or voice for students who do not plan to progress to Principal Study (Major) 7 and 8. It aims to provide an appropriate performance challenge for students in their last year of Principal Study. A balanced and varied recital program shall be developed in consultation with the individual and must be approved by the Chair of Unit by week 9 of the semester in which the unit of study is taken. Normally music from three distinct styles or eras would be represented. A work by a living composer should also be included, if relevant for the instrument. Please consult the relevant Chair of Unit for further information.

NOTE: Recital Performance does NOT satisfy pre-requisites for Principal Study (Major) 7.

Recital Preparation

ACCP3611 **Recital Preparation 1**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 8 hrs per semester **Assessment:** 100% assessment by Ensemble Studies Unit staff based on attendance, participation, performance and preparation

Note: Department permission required for enrolment. Note: This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.

The purpose of recital preparation units of study is to develop the range of skills that musicians must possess to prepare them to be professional performers particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Through recital repertoire chosen by the student and the principal study teacher at the beginning of the semester, students will learn practical application of elements of recital preparation and performance including appropriate recital structure, issues in collaborative performance, strategies for improvement of accuracy of rhythmic and intonation control, ethics and professional conduct of a musician. Students must abide by the recital preparation attendance and rehearsal policy of the Ensemble Studies Unit. The objectives of this Unit of Study are to develop: the ability to concentrate and perform with commitment; teamwork; the ability to work effectively with another musician. Assessment is based on all aspects of participation in the preparation sessions. Assessment criteria include: level of preparation, actual performance in the sessions, commitment, concentration, ability and teamwork. For further information contact the relevant Chair of the Ensemble Studies Unit.

ACCP3612 **Recital Preparation 2**

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 8 hrs per semester **Assessment:** 100% assessment by Ensemble Studies Unit staff based on attendance, participation, performance and preparation

Note: Department permission required for enrolment. Note: This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.

The purpose of recital preparation units of study is to develop the range of skills that musicians must possess to prepare them to be professional performers, particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Through recital repertoire chosen by the student and principle study teacher at the beginning of the semester, students will learn practical application of elements of recital preparation and performance including appropriate recital structure, issues in collaborative performance, strategies for improvement of accuracy of rhythmic and intonation control, ethics and professional conduct of a musician. Students must abide by the recital preparation attendance and rehearsal policy of the Ensemble Studies Unit. The objectives of this Unit of Study are to develop: the ability to concentrate and perform with commitment; teamwork; the ability to work effectively with another musician. Assessment is based on all aspects of participation in the preparation sessions. Assessment criteria include: level of preparation, actual performance in the sessions, commitment, concentration, ability and teamwork. For further information contact the Chair of the Ensemble Studies Unit.

ACCP3613

Recital Preparation 3

Credit points: 3 **Teacher/Coordinator:** David Miller **Session:** Semester 1, Semester 2 **Classes:** 8 hrs per semester **Assessment:** 100% assessment by Ensemble Studies Unit staff based on attendance, participation, performance and preparation

Note: Department permission required for enrolment. Note: This unit must be taken by students in the new award courses who wish to use SCM Ensemble Studies staff accompanists. Can only be taken in the semester in which a student has a recital or qualifying exam (i.e. Diploma semester 4; BMus Studies semester 6; BMus semesters 4, 6 and 8; BMus Hons semesters 4, 6, 7 or 8.) Students may take a maximum of 3 Recital Preparation units of study during their award course. Recital Preparation units of study are optional for students enrolled in pre-2008 courses.

The purpose of recital preparation units of study is to develop the range of skills that musicians must possess to prepare them to be professional performers, particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Through recital repertoire chosen by the student and principle study teacher at the beginning of the semester, students will learn practical application of elements of recital preparation and performance including appropriate recital structure, issues in collaborative performance, strategies for improvement of accuracy of rhythmic and intonation control, ethics and professional conduct of a musician. Students must abide by the recital preparation attendance and rehearsal policy of the Ensemble Studies Unit. The objectives of this Unit of Study are to develop: the ability to concentrate and perform with commitment; teamwork; the ability to work effectively with another musician. Assessment is based on all aspects of participation in the preparation sessions. Assessment criteria include: level of preparation, actual performance in the sessions, commitment, concentration, ability and teamwork. For further information contact the Chair of the Ensemble Studies Unit.

Strings Performance Class

The Strings Performance Class provides an opportunity for students to perform works-in-progress and receive constructive comments from teachers and their peers in the Strings unit. Students will develop analytical, diagnostic and problem solving skills and improve their own practice and rehearsal skills. The Strings Performance Class aims to develop a comprehensive understanding of the relationship between technical and interpretative decisions. Visiting artists are invited from time to time to give presentations or masterclasses and students are encouraged to explore a variety of repertoire including orchestral audition repertoire. While performances of works-in-progress are not

assessed, students will be expected to submit a recording of studied repertoire or etudes as specified by the lecturer including a brief analytical essay (max 1500 words) discussing relevant performance development issues such as practice techniques, technical analysis of works or problem-constellations, choice of fingerings/bowings and their interpretative implications, comparative analysis of editions of selected works, stylistic requirements and appropriate means of interpretative realisation, etc. For further information contact A/Prof G. Richter.

STRG1015

Strings Performance Class 1

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG1016

Strings Performance Class 2

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG1015 Strings Performance Class 1 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG2014

Strings Performance Class 3

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG1016 Strings Performance Class 2 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG2015**Strings Performance Class 4**

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG2014 Strings Performance Class 3 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG3018**Strings Performance Class 5**

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG2015 Strings Performance Class 4 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG3019**Strings Performance Class 6**

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG3018 Strings Performance Class 5 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG4016**Strings Performance Class 7**

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG3019 Strings Performance Class 6 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG4017**Strings Performance Class 8**

Credit points: 3 **Teacher/Coordinator:** Gregory Pickler **Session:** Semester 1, Semester 2 **Classes:** One 2hr class/wk **Prerequisites:** STRG4016 Strings Performance Class 7 **Assessment:** 1. Reflective journal demonstrating the student's increased understanding and development (max 1500 words) (50%); 2. Recording project (CD) with accompanying descriptive analysis of technical and musical aims of the recorded material (max 500 words) (50%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

The study of string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from their peers, lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

Voice**German & Italian Diction for Singers****VSAO1008****Italian Diction for Singers 1**

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2hr class/wk **Assessment:** Continuous during semester (20%), oral and written exam (50%), recital (30%).

The aim of this series of units is to concentrate on language specific to the needs of singers; with a focus on the pronunciation and diction, including the International Phonetic Alphabet (IPA). Throughout the course, knowledge and skills are cumulative, and material taught is determined by the specific needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo (Vocal Studies & Opera)

VSAO1009**German Diction for Singers 1**

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2hr class/wk **Assessment:** Continuous during semester (20%), oral and written exam (50%), recital (30%).

The aim of this series of units is to concentrate on language specific to the needs of singers; with a focus on the pronunciation and diction, including the International Phonetic Alphabet (IPA). Throughout the course, knowledge and skills are cumulative, and material taught is determined by the specific needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo (Vocal Studies & Opera)

VSAO2028**Italian Diction for Singers 2**

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2hr class/wk **Prerequisites:** VSAO1009 German Diction for Singers 1 and VSAO1008 Italian Diction for Singers 1 **Assessment:** Continuous assessment (20%), oral and written examination (40%), recital (40%).

The aim of this series of units is to concentrate on language specific to the needs of singers; with a focus on the pronunciation and diction,

including the International Phonetic Alphabet (IPA). Throughout the course, knowledge and skills are cumulative, and material taught is determined by the specific needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo (Vocal Studies & Opera).

VSAO2029 German Diction for Singers 2

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1, Semester 2 **Classes:** 2hr class/wk **Prerequisites:** VSAO1008 Italian Diction for Singers 1 and VSAO1009 German Diction for Singers 1 **Assessment:** Continuous assessment (20%), oral and written examination (40%), recital (40%).

The aim of this series of units is to concentrate on language specific to the needs of singers; with a focus on the pronunciation and diction, including the International Phonetic Alphabet (IPA). Throughout the course, knowledge and skills are cumulative, and material taught is determined by the specific needs of individual students and the requirements of classical vocal repertoire, both solo and ensemble. For further information contact Nicole Dorigo (Vocal Studies & Opera).

Movement and Stagecraft

VSAO2008 Movement and Stagecraft 3

Credit points: 3 **Teacher/Coordinator:** M. Ryan (Vocal Studies & Opera) **Session:** Semester 1, Semester 2 **Classes:** 2hrs/wk **Prerequisites:** VSAO1013 Movement and Stagecraft 2 **Corequisites:** VSAO2020 Voice 3 (Major), VSAO2011 Voice 3 (Minor) or VSAO2012 Opera Voice 3 **Assessment:** Progressive assessment based on class/workshop activities (100%)

Note: Department permission required for enrolment.

This series of units develops techniques of stage presence, gesture, characterisation and voice/body harmony. The basic principles of movement are studied: strength, flexibility and stamina are increased and a wide vocabulary of movement is developed. The body and mind are trained to memorise movement phrases and patterns. For more information, contact the Chair of Unit.

VSAO2009 Movement and Stagecraft 4

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hrs/wk **Prerequisites:** VSAO2008 Movement and Stagecraft 3 **Corequisites:** VSAO2021 Voice 4 (Major), VSAO2016 Voice 4 (Minor) or VSAO2013 Opera Voice 4 **Assessment:** Progressive assessment based on class/workshop activities (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

This series of units develops techniques of stage presence, gesture, characterisation and voice/body harmony. The basic principles of movement are studied: strength, flexibility and stamina are increased and a wide vocabulary of movement is developed. The body and mind are trained to memorise movement phrases and patterns. For more information, contact the Chair of Unit.

VSAO3006 Movement and Stagecraft 5

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hrs/wk **Prerequisites:** VSAO2009 Movement and Stagecraft 4 **Corequisites:** VSAO3018 Voice 5 (Major), VSAO3017 Voice 5 (Minor) or VSAO3010 Opera Voice 5 **Assessment:** Progressive assessment based on class/workshop activities (100%)

Note: Department permission required for enrolment.

This series of units develops techniques of stage presence, gesture, characterisation and voice/body harmony. The basic principles of movement are studied: strength, flexibility and stamina are increased and a wide vocabulary of movement is developed. The body and mind are trained to memorise movement phrases and patterns. For more information, contact the Chair of Unit.

VSAO3007 Movement and Stagecraft 6

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hrs/wk **Prerequisites:** VSAO3006 Movement and Stagecraft 5 **Corequisites:** VSAO3019 Voice 6 (Major), VSAO3020 Voice 6 (Minor) or VSAO3011 Opera Voice 6 **Assessment:** Progressive assessment based on class/workshop activities (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

This series of units develops techniques of stage presence, gesture, characterisation and voice/body harmony. The basic principles of movement are studied: strength, flexibility and stamina are increased and a wide vocabulary of movement is developed. The body and mind are trained to memorise movement phrases and patterns. For more information, contact the Chair of Unit.

Opera French

VSAO2043 Opera French 3

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO1044 Opera French 2 or VSAO3003 French for Singers 2 **Assessment:** Continuing assessment (20%), written and oral examination (30%), recital (50%).

The aim of this unit is to build on previous units and to concentrate on the French language specific to the needs of singers including the rules of pronunciation and French lyric dictation. The course develops an appreciation and exploration of the word-music relationship in order to allow students to sing in French with accuracy and expression. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO2044 Opera French 4

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 2 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO2043 Opera French 3 **Assessment:** Continuing assessment (20%), written and oral examination (30%), recital (50%).

The aim of this unit is to build on previous units and to concentrate on the French language specific to the needs of singers including the rules of pronunciation and French lyric dictation. The course develops an appreciation and exploration of the word-music relationship in order to allow students to sing in French with accuracy and expression. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

Opera German

VSAO2045 Opera German 3

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1 **Classes:** 2hr workshop/wk **Prerequisites:** VSAO1046 Opera German 2 or VSAO2005 German for Singers 2 **Assessment:** Continuing assessment (20%), written and oral examination (30%), recital (50%).

The aim of this unit is to build on previous units and to concentrate on the German language specific to the needs of singers including the rules of pronunciation and German lyric dictation. The course develops an appreciation and exploration of the word-music relationship in order to allow students to sing in German with accuracy and expression. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO2046

Opera German 4

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 2
Classes: 2hr workshop/wk **Prerequisites:** VSAO2045 Opera German 3 or VSAO3009 German for Singers 3 **Assessment:** Continuing assessment (20%) written and oral examination (30%), recital (50%).

The aim of this unit is to build on previous units and to concentrate on the German language specific to the needs of singers including the rules of pronunciation and German lyric dictation. The course develops an appreciation and exploration of the word-music relationship in order to allow students to sing in German with accuracy and expression. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

Opera Italian

VSAO2041

Opera Italian 3

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1
Classes: 2hr workshop/wk **Prerequisites:** VSAO1042 Opera Italian 2 or VSAO1011 Italian for Singers 2 **Assessment:** Continuing assessment (20%), written and oral examination (30%), recital (50%).

The aim of this unit is to build on previous units and to concentrate on the Italian language specific to the needs of singers including the rules of pronunciation and Italian lyric dictation. The course develops an appreciation and exploration of the word-music relationship in order to allow students to sing in Italian with accuracy and expression. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO2042

Opera Italian 4

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 2
Classes: 2hr workshop/wk **Prerequisites:** VSAO2041 Opera Italian 3 or VSAO2006 Italian for Singers 3 **Assessment:** Continuing assessment (20%) written and oral examination (30%), recital (50%)

The aim of this unit is to build on previous units and to concentrate on the Italian language specific to the needs of singers including the rules of pronunciation and Italian lyric dictation. The course develops an appreciation and exploration of the word-music relationship in order to allow students to sing in Italian with accuracy and expression. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO3041

Opera Italian 5

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 1
Classes: 2 hr workshop/wk **Prerequisites:** VSAO2042 Opera Italian 4 or VSAO2007 Italian for Singers 4 **Assessment:** Continuing assessment (10%), written and oral examination (30%), recital (60%).

Bringing together units previously undertaken in Opera Italian 1 - 4, this course concentrates on the language specific to the needs of singers and includes the art of recitative. Students continue their focus on Italian lyric grammar, as aids to comprehension, translation, poetic appreciation and exploration of the word-music relationship. As with previous units, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire. Individual and small group Italian language coachings remain a feature of this unit. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

VSAO3042

Opera Italian 6

Credit points: 3 **Teacher/Coordinator:** Nicole Dorigo **Session:** Semester 2
Classes: 2hr workshop/wk **Prerequisites:** VSAO3041 Opera Italian 5 or VSAO3004 Italian for Singers 5 **Assessment:** Continuing assessment (10%), written and oral examination (30%), recital (60%).

Bringing together units previously undertaken in Opera Italian 1 - 4, this course concentrates on the language specific to the needs of singers and includes the art of recitative. Students continue their focus on Italian lyric grammar, as aids to comprehension, translation, poetic appreciation and exploration of the word-music relationship. As with previous units, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire. Individual and small group Italian language coaching remains a feature of this unit. For further information, contact Nicole Dorigo (Vocal Studies and Opera).

Opera Repertoire

Students will explore the style and operatic traditions of repertoire from Monteverdi to the major works of the twentieth century. Individual and ensemble coaching sessions will assist students to learn specific roles. Lectures will focus on topics including: recitative, baroque ornamentation and stylistic embellishments appropriate for da capo arias; traditions in Donizetti and Rossini and appropriate cadenzas, and the use of portamento. Emphasis is placed on an awareness of text and correct pronunciation as well as the musical and dramatic interplay of characters.

VSAO1016

Opera Repertoire 1

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr coaching/wk; plus ensemble workshops and rehearsals **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment in the following sessions: Semester 2.

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing and language and interpretation will be developed and expanded. Appropriate characterisation will also be introduced and encouraged. For more information contact the Chair of Unit.

VSAO2014

Opera Repertoire 2

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals **Prerequisites:** VSAO1016 Opera Repertoire 1 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing and language and interpretation will be developed and expanded. Appropriate characterisation will also be introduced and encouraged. For more information contact the Chair of Unit.

VSAO2015

Opera Repertoire 3

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals **Prerequisites:** VSAO2014 Opera Repertoire 2 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing and language and interpretation will be developed and expanded. Appropriate characterisation will also be introduced and encouraged. For more information contact the Chair of Unit.

VSAO3012**Opera Repertoire 4**

Credit points: 3 **Teacher/Coordinator:** Sharon Kimmorley **Session:** Semester 1, Semester 2 **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals **Prerequisites:** VSAO2015 Opera Repertoire 3 **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units covers the study of operatic repertoire. Aspects of musical detail, phrasing and language and interpretation will be developed and expanded. Appropriate characterisation will also be introduced and encouraged. For more information contact the Chair of Unit.

Opera Voice**VSAO1014****Opera Voice 1**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson or equivalent, and one concert practice/wk. **Corequisites:** VSAO1041 Opera Italian 1,VSAO1045 Opera German 1 and VSAO1043 Opera French 1 **Assessment:** Two performance workshops. Teacher grade 100%.

The aim of this series of units is to develop the voice as an operatic instrument through work on style,phrasing,diction,enunciation,and interpretation. For further information,contact the Chair (Vocal Studies and Opera).

VSAO1015**Opera Voice 2**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson or equivalent, and two concert practice performances. **Prerequisites:** VSAO1014 Opera Voice 1 **Assessment:** Jury Exam. Two contrasting operatic arias,in the original language. Panel- Unit members 50%,Teacher grade 50%. Two Performance Workshop performances.

The aim of this series of units is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair (Vocal Studies and Opera).

VSAO2012**Opera Voice 3**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson and two concert practices/wk. **Prerequisites:** VSAO1015 Opera Voice 2 **Assessment:** Teacher grade 100%. Two Performance Workshop performances.

The aim of this series of units is to develop the voice as an operatic instrument through work on style,phrasing,diction,enunciation,and interpretation. For further information,contact the Chair (Vocal Studies and Opera).

VSAO2013**Opera Voice 4**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson and two concert practices/wk. **Prerequisites:** VSAO2012 Opera Voice 3 **Assessment:** Jury exam of three contrasting arias,in the original language. Panel - Unit members 80%,Teacher grade 20%. Two performance workshop performances.

The aim of this series of units is to develop the voice as an operatic instrument through work on style,phrasing,diction,enunciation,and interpretation. For further information,contact the Chair (Vocal Studies and Opera).

VSAO3010**Opera Voice 5**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson and two concert practices/wk. **Prerequisites:** VSAO2013 Opera Voice 4 **Assessment:** Teacher grade 100%. Two Performance Workshop performances.

Note: Department permission required for enrolment in the following sessions: Semester 2.

The aim of this series of units is to develop the voice as an operatic instrument through work on style,phrasing,diction,enunciation,and interpretation. For further information,contact the Chair (Vocal Studies and Opera).

VSAO3011**Opera Voice 6**

Credit points: 6 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 1hr individual lesson and two concert practices/wk. **Prerequisites:** VSAO3010 Opera Voice 5 **Assessment:** 20-25 minute recital with substantial operatic content. Two performance Workshop performances. Panel-Unit members 80%,Teacher grade 20%.

The aim of this series of units is to develop the voice as an operatic instrument through work on style,phrasing,diction,enunciation,and interpretation. For further information,contact the Chair (Vocal Studies and Opera).

Production (Opera)**VSAO3001****Production 3**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 36hrs/sem maximum **Prerequisites:** VSAO2010 Production 2 **Assessment:** Progressive assessment based on class/workshop activities, and in operatic productions (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Classes consist of acting and dance classes, workshops, rehearsals and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. The experience students have gained enables them to continue their development and consolidate their competencies. Students are also introduced to rehearsal methods, rehearsal structure and opera production history. For further information contact the Chair (Vocal Studies & Opera).

VSAO3008**Production 4**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 36hrs/semester maximum **Prerequisites:** VSAO3001 Production 3 **Assessment:** Progressive assessment based on class/workshop activities (100%)

Note: Department permission required for enrolment in the following sessions: Semester 1.

Classes consist of acting and dance classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair (Opera Studies).

VSAO3023**Production 5**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 36hrs/semester maximum **Prerequisites:** VSAO3008 Production 4 **Assessment:** Progressive assessment based on class/workshop activities, and in operatic productions (100%).

Note: Department permission required for enrolment in the following sessions: Semester 2.

Classes consist of acting and dance classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair (Vocal Studies & Opera).

VSAO3024**Production 6**

Credit points: 3 **Teacher/Coordinator:** Maree Ryan **Session:** Semester 1, Semester 2 **Classes:** 36 hrs/semester maximum **Prerequisites:** VSAO3023

Production 5 **Assessment:** Progressive assessment based on class/workshop activities, and in operatic productions (100%).

Note: Department permission required for enrolment in the following sessions: Semester 1.

Classes consist of acting and dance classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair (Vocal Studies & Opera).

Vocal Performance Class

This free choice unit, is open to all singers, is designed to facilitate performance experience and learning. In this class essential ingredients of good performance practice are identified, discussed and applied. By analysing the various elements in performance, Vocal Performance Class gives students the opportunity to focus on specific issues in their own performance and address any issues through performance experience. Areas to be covered include: breathing and posture; stress and performance anxiety; communicating text; presentation and programming for specific audiences. Students will be required to perform at least 3 times per semester. For further information contact the Chair (Vocal Studies).

VSAO1017

Vocal Performance Class 1

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr tutorial/wk **Assessment:** 3 performances per semester; class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO1018

Vocal Performance Class 2

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** 2hr tutorial/wk **Prerequisites:** VSAO1017 Vocal Performance Class 1 **Assessment:** 3 performances per semester; class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO2037

Vocal Performance Class 3

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO1018 Vocal Performance Class 2 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO2038

Vocal Performance Class 4

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO2037 Vocal Performance Class 3 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO3037

Vocal Performance Class 5

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO2038 Vocal Performance Class 4 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO3038

Vocal Performance Class 6

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO3037 Vocal Performance Class 5 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO4037

Vocal Performance Class 7

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2 hr tutorial/wk **Prerequisites:** VSAO3038 Vocal Performance Class 6 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

VSAO4038

Vocal Performance Class 8

Credit points: 3 **Teacher/Coordinator:** Barry Ryan **Session:** Semester 1, Semester 2 **Classes:** One 2hr tutorial/wk **Prerequisites:** VSAO4037 Vocal Performance Class 7 **Assessment:** 3 performances per semester plus class attendance and discussion.

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of workshops to develop performance skills and awareness. Posture, breathing, presentation, body language and interpretative elements are given attention. For more information, contact the Chair of Unit.

Woodwind Class

WIND2018

Woodwind Class 1

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Assessment:** Masterclass performances, class participation (100%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND2019**Woodwind Class 2**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND2018 Woodwind Class 1 **Assessment:** Masterclass performances, class participation (100%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND3020**Woodwind Class 3**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND2019 Woodwind Class 2 **Assessment:** Preparation of class material, masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND3021**Woodwind Class 4**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND3020 Woodwind Class 3 **Assessment:** Preparation of class material, masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND3036**Woodwind Class 5**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND3021 Woodwind Class 4 **Assessment:** Preparation of class material, masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND3037**Woodwind Class 6**

Credit points: 3 **Teacher/Coordinator:** Dr Alexa Still **Session:** Semester 1, Semester 2 **Classes:** 1 hr tut/wk **Prerequisites:** WIND3036 Woodwind Class 5 **Assessment:** Masterclass performances, class participation (100%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance

techniques will be covered. For further information, contact the Chair (Woodwind).

11. Resolutions for pre-2008 Undergraduate Degrees

Senate Resolutions

Bachelor of Music

1. Specialisations

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

- 1.1.1 Performance
- 1.1.2 Composition
- 1.1.3 Music Education
- 1.1.4 Musicology

2. Requirements for the pass degree

- 2.1 To qualify for the award of the pass degree candidates must:
- 2.1.1 complete successfully units of study giving credit for a total of 192 credit points; and
 - 2.1.2 satisfy the requirement of all other relevant By-laws, Rules and Resolutions of the University.

3. Requirements for the honours degree

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

Bachelor of Music Studies

1. Requirements for the pass degree

- 1.1 To qualify for the award of the pass degree candidates must:
- 1.1.1 complete successfully units of study giving credit for a total of 144 credit points; and
 - 1.1.2 satisfy the requirement of all other relevant By-laws, Rules and Resolutions of the University.

2. Specialisations

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

Bachelor of Arts and Bachelor of Music Studies

1. Requirements for the pass degree

- 1.1 To qualify for the award of the pass degree candidates must:
- 1.1.1 complete successfully units of study giving credit for a total of 240 credit points; and
 - 1.1.2 satisfy the requirement of all other relevant By-laws, Rules and Resolutions of the University.

2. Requirements for the honours degree

- 2.1 To qualify for the award of the honours degree students must:
- 2.1.1 complete successfully units of study giving credit for a minimum of 288 credit points; and
 - 2.1.2 complete the requirements published in the joint Faculty resolutions relating to the course.

Bachelor of Music Studies and Bachelor of Medicine and Bachelor of Surgery

1. Requirements for the Bachelor of Music Studies and Bachelor of Medicine and Bachelor of Surgery

- 1.1 To qualify for the award of the Bachelor of Music Studies, Bachelor of Medicine and Bachelor of Surgery degrees a student must:
- 1.1.1 complete successfully units of study giving credit for a total of 336 credit points; and
 - 1.1.2 maintain a distinction average in the Bachelor of Music Studies;
 - 1.1.3 complete the relevant five SMTP units of study;
 - 1.1.4 complete 18 junior credit points in designated Science units of study; and
 - 1.1.5 satisfy the requirements of all other relevant By-laws, Rules and Resolutions of the University.

Diploma of Music

1. Requirements for the diploma

- 1.1 To qualify for the award of the diploma candidates must:
- 1.1.1 To qualify for the award of the diploma candidates must:
 - 1.1.2 satisfy the requirements of all other relevant By-laws, Rules and Resolutions of the University.

Diploma of Opera

1. Eligibility for admission

- 1.1 An applicant shall:
- 1.1.1 satisfy audition and interview requirements as determined by the Undergraduate Studies Committee; and
 - 1.1.2 meet general entry requirements for undergraduate courses at the Conservatorium.

2. Requirements

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

Faculty Resolutions

Bachelor of Music

Course rules

1. Admission

- 1.1 An applicant may gain admission to the program by satisfying requirements in each of the following:
- 1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination.
 - 1.1.2 An audition and/or interview according to the conditions set out below:
 - 1.1.2.1 *BMus (Performance)*. Applicants are required to undertake a practical audition at Major level in the nominated instrument or voice according to requirements laid down by the Undergraduate Studies Committee.
 - 1.1.2.2 *BMus (Composition)*. Applicants are required to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview.
 - 1.1.2.3 *BMus (Music Education)*. Applicants are required to attend an interview for Music Education and to undertake a further audition and/or interview according to their chosen Principal Study in instrument/voice, composition or musicology.
 - 1.1.2.3.1 *For students wishing to take major or minor study in an instrument or voice*: Applicants are required to undertake a practical audition at the level (Major or Minor) at which they intend to study.
 - 1.1.2.3.2 *For students wishing to take study in Composition*: Applicants are required to submit at least three compositions in different performance media and to attend an interview.
 - 1.1.2.3.3 *For students wishing to take study in Musicology*: Applicants are required to present an example of recent written work and to attend an interview.
 - 1.1.2.4 *BMus (Musicology)*. Applicants are required to present an example of recent written work and to attend an interview.
 - 1.1.3 A music skills test or Jazz aptitude test.



1.2 *Mature age students*

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

2. **Units of study**

- 2.1 The units of study which may be taken for the degree are set out in the *Table of units of study*, published annually in the Conservatorium Handbook.
- 2.2 Students may take other units of study within the University of Sydney with the permission of the Head of School up to a maximum credit point value of 28 credit points.
- 2.3 Full-time students take units of study with a total credit point value of 24 credit points per semester for 8 semesters.
- 2.4 Prerequisites and corequisites for units of study are set out in the *Table of units of study*.

3. **Requirements for the pass degree**

- 3.1 The degree of Bachelor of Music shall be awarded in two grades, namely the pass degree and the honours degree.
- 3.2 Students in the Bachelor of Music degree specialise in one of four areas: Performance, Composition, Musicology, Music Education.
- 3.3 Students specialising in Performance, Composition, and Musicology take 8 semesters of a Principal Study.
- 3.4 Students specialising in Music Education take a minimum of 6 semesters of a Principal Study.
- 3.5 Principal Study may be taken at a Major (6 credit points) level or a Minor level (3 credit points).
- 3.6 Principal Study is major level study in Jazz Performance or Composition, or major or minor level study in Voice, Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Trumpet, Trombone, Tuba, Percussion and such other instruments as may be approved by the Undergraduate Studies Committee, or Musicology.
- 3.7 To qualify for the pass degree in each specialisation, candidates must complete courses to the value of 192 credit points which include:
 - 3.7.1 core requirements, and
 - 3.7.2 other subjects of the student's choice, and
 - 3.7.3 the requirements for their specialisation, including a Principal Study, as laid down by the Undergraduate Studies Committee and set out in Tables 1-4 below.

4. **Requirements for the honours degree**

4.1 *Grades of honours*

- 4.1.1 In the honours grade there are:
 - 4.1.1.1 three classes: I, II, and III; and
 - 4.1.1.2 two divisions within class II: (i) and (ii).

4.2 *Eligibility for admission to honours*

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

- 4.2.1 *BMus (Performance)*: Candidates should have achieved a Distinction in Principal Study (Major) 4 and 6 and achieved a Credit average in all other courses in the first three years of their program and have successfully completed 144 credit points of study including the prerequisites for Principal Study (Honours) 7 as set out in the Conservatorium Handbook;
- 4.2.2 *BMus (Composition)*: Candidates should have achieved a Distinction in Principal Study Composition 4 and achieved a Credit average in all other courses in the first two years of their program and successfully completed the prerequisites for Composition 5 (Honours) as set out in the Conservatorium Handbook;
- 4.2.3 *BMus (Music Education)*: Candidates should have achieved a minimum of a Distinction average in Music Education and Education units of study, a credit average in all other units in the first two years of the course and have demonstrated a proven capacity to write extended essays of quality;
- 4.2.4 *BMus (Musicology)*: Candidates should have achieved a Distinction in Musicology 3 and 4 and a Credit average in all other courses in the first two years of their program.

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

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

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

- 4.4.1 *BMus (Performance)*: Candidates should enrol in Principal Study (Honours) 7 and 8 in place of Principal Study (Major) 7 and 8 and successfully complete those units of study.
- 4.4.2 *BMus (Composition)*: Candidates enrol in Composition (Honours) 5–8 in place of Composition (Major) 5–8, and successfully complete those units of study, and take units of study in the Faculty of Arts with a minimum credit point value of 12.
- 4.4.3 *BMus (Music Education)*: Candidates must complete Music Education Honours 1: Research Methods 1, Music Education Honours 2: Research Methods 2, Music Education Honours 3: Special Study 1 and Music Education Honours 4: Special Study 2.
- 4.4.4 *BMus (Musicology)*: Candidates enrol in Musicology (Honours) 5–8 in place of Musicology (Major) 5–8 and successfully complete those units of study, and take units of study in the Faculty of Arts with a minimum credit point value of 12.

Faculty rules

5. **Details of units of study**

- 5.1 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in unit of study handouts.

6. **Variation of normal load**

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

7. **Cross-institutional study**

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

8. **Restriction on enrolment**

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

9. **Discontinuation of enrolment**

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

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

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

11. Satisfactory progress

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

12. Time limit

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

13. Credit for previous study

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

14. Table 1 BMus (Performance)

Students in the BMus(Performance) take courses according to table 1 below.

15. Table 2 BMus (Composition)

Students in the BMus(Composition) take courses according to the following Table 2 below.

16. Table 3 BMus (Musicology)

Students in the BMus(Musicology) take courses according to the following Table 3 below.

17. Table 4 BMus (Music Education)

Students in the BMus(Music Education) take courses according to the following Table 4 below.

Table 1 BMus (Performance)

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

Table 2 BMus (Composition)

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

Table 3 BMus (Musicology)

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

Table 4 BMus (Music Education)

Area	Min cps	Minimum level of achievement	Other requirements
Teaching Music (Music Education)	84	Education 1-7 39 credit points in MUED units of study Practicum 1-3	
Performance	30	Principal Study (Minor) 6 Ensemble 4	
Music Skills	27	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music	15		Must include Music History 6 & Survey of Jazz History*
Historical and Cultural Studies	12		
	168		A further 24 credit points to be taken in areas of the student's choice. Honours students must take 12 credit points from the Faculty of Arts or other approved units of study in another faculty.

* Students enrolled in BMus(Music Ed) with a Principal Study in Jazz (Major) must take units as follows: Performance 36cp; Music Skills 27cp; History & Analysis (excluding Survey of Jazz History) 15cp; Historical and Cultural studies 9cp; Teaching Music 81cp; 24 cp from areas of students choice.

Bachelor of Music Studies

Course rules

1. Admission

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

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

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

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

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

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

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

1.2 Mature age students

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

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

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

2. Units of study

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

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

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

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

3. Requirements for the pass degree

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

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

3.2.1 six semesters of Principal Study, as defined in 3.1 above

3.2.2 core requirements

3.2.3 other subjects of the student's choice.

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

Faculty rules**4. Details of units of study**

4.1 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in unit of study handouts.

5. Variation of normal load

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

6. Cross-institutional study

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

7. Restriction on enrolment

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

8. Discontinuation of enrolment

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

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

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

10. Satisfactory progress

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

11. Time limit

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

12. Credit for previous study

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

13. Table 5 BMusStudies (see Table 5 below)

Table 5 BMus Studies

Area	Min cps	Minimum level of achievement	Other requirements
Principal Study	18	Principal Study 6 or Principal Study 5 + Recital Performance	
Performance	18		Students taking Performance as Principal Study may count their Principal Study towards these units. Students taking either Musicology or Composition as Principal Study must gain 18 credit points in the Performance area.
Music Skills	27	Harmony 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music	18		Comprising 12 Foundation credit points and 6 Advanced credit points.
Teaching Music (Music Education)	6		
Historical and Cultural Studies	6		
Subtotal (Principal Study plus core units)	75*		
	*or 57 if Principal Study is Performance		A further 69 credit points to be taken in areas of the student's choice.

Diploma of Music**Course rules****1. Admission**

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

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

1.1.2 An audition in the applicant's proposed Principal Study instrument.

1.2 Mature age students

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

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

2. Units of study

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

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

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

3. Requirements for the diploma

3.1 *Principal Study*

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

3.2 *3.2 Course requirements*

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

- 3.2.1 4 semesters (24 credit points) of Principal Study, reaching a minimum level of Principal Study 4 (Major);
 3.2.2 other requirements as set out under Table 6 below;
 3.2.3 other subjects of the student's choice.

Faculty rules

4. Details of units of study

- 4.1 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in unit of study handouts.

5. Variation of normal load

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

6. Cross-institutional study

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

7. Restriction on enrolment

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

8. Discontinuation of enrolment

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

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

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

10. Satisfactory progress

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

11. Time limit

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

12. Credit for previous study

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

Table 6 Diploma of Music Core Requirements

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

Semester 3		Semester 4	
Principal Study 3	6	Principal Study 4	6
Orchestral Studies 3 or other instrument specific subject	3	Orchestral Studies 3 or other instrument specific subject	3
Chamber Music or Ensemble Activity	3	Chamber Music or Ensemble Activity	3
Free Choice	3	Free Choice	3
Harmony and Analysis 3	3	Harmony and Analysis 4	3
Aural Perception 3	3	Aural Perception 4	3
Free Choice	3	Free Choice	3
	24		24

Diploma of Opera

Course rules

1. Admission

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

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

1.2 *Mature age students*

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

2. Units of study

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

3. Requirements for the Diploma of Opera

3.1 *Course requirements*

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

- 3.1.1 6 semesters (36 credit points) of Opera Voice;
 3.1.2 6 semesters (18 credit points) each of Movement and Stagecraft, Production, Opera Ensemble and Opera Italian;

- 3.1.3 4 semesters (12 credit points) each of Opera Repertoire, Opera German, and Opera French.

See Table 7 below for enrolment pattern.

Faculty rules

4. Details of units of study

- 4.1 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in unit of study handouts.

5. Variation of normal load

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

6. Cross-institutional study

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

7. Restriction on enrolment

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

8. Discontinuation of enrolment

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

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

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

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

10. Satisfactory progress

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

- 10.1.1 on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and

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

11. Time limit

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

12. Credit for previous study

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

13. Transitional arrangements

13.1 *Third year students (as of 1 January 2003)*

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

13.2 *Other students*

- 13.2.1 Students enrolled in the Diploma of Opera prior to 1st January, 2003, who have not substantially completed the

equivalent of two full-time years of the course may complete the course according to the regulations in existence when they first enrolled or apply in writing to transfer to the requirements set out in these Faculty Resolutions. Applications to transfer to these resolutions should be sent to the Manager, Student Administration.

Table 7 Enrolment pattern for students in the Diploma of Opera

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

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

Bachelor of Arts/Bachelor of Music Studies

Course Rules

1. Admission

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

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

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

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

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

- 1.1.2.3 Students wishing to undertake major study in composition: Applicants are required to submit at least three compositions in different performance media which should

represent their present level of achievement as composers and to attend an interview at the Conservatorium.

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

1.1.3 A Music Skills test set by the Conservatorium.

1.2 *Mature age students*

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

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

2. Units of study

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

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

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

3. Requirements for the degree

3.1 To qualify for the award of the degrees a student must complete 240 credit points in total from the Faculty of Arts Table of units of study and the units of study available to Bachelor of Music Studies candidates, comprising:

3.1.1 126 credit points from the Faculty of Arts Table of units of study, including:

3.1.1.1 a minimum of 72 senior credit points from Part A of the Faculty of Arts Table of Units of Study, including a major from Part A consisting of 36 senior credit points in a single subject area, or cross-listed between subject areas, as outlined in General Faculty of Arts Resolutions - Undergraduate Degrees and Combined Degrees - Section 9, the major and the cross-listing; and

3.1.1.2 54 credit points from the Faculty of Arts Table of units of study, which may include a second major from Part A, or a major from Part B. (A major in Part B of the Table of units of study is as defined in the resolutions of the Faculty offering the major.); and

3.1.2 114 credit points from units of study available to Bachelor of Music Studies candidates, including:

3.1.2.1 Principal Study over six semesters, as defined below;

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

3.1.2.2 core requirements as set out in the table below, and

3.1.2.3 other subjects from the table of courses of Bachelor of Music Studies of the student's choice.

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

Area	Min cps	Minimum level of achievement
Principal Study	18	Principal Study 6 or Principal Study 5 + Recital Performance
Performance	18*	
Music Skills	27	Harmony 4; Aural Perception 4 Music Technology 1
Studies in the History and Analysis of Music	18**	
Teaching Music (Music Education)	6	
Subtotal (Principal Study plus core units)	87***	
*Students taking Performance as Principal Study may count their Principal Study towards these units. Students taking either Musicology or Composition as Principal Study must gain 18 credit points in the Performance area.		
**Comprising a minimum of 12 Foundation credit points.		
***If Principal Study is Performance then 69 credit points and further units to the value of approximately 27 credit points to be taken in areas of the student's choice.		

3.2 *Requirements for the honours degree*

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

3.3 *Qualification for honours*

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

3.4 *Grades of honours*

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

4. Supervision

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

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

Faculty rules

5. Details of units of study

5.1 Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in unit of study handouts.

6. Variation of normal load

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

7. Cross-institutional study

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

7.1.1 the unit of study content is material not taught in any corresponding unit of study in the University, or

7.1.2 the student is unable for good reason to attend a corresponding unit of study at the University.

8. Restriction on enrolment

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

9. Discontinuation of enrolment

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

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

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

11. Satisfactory progress

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

12. Time limit

- 12.1 A student shall be required to complete the Bachelor of Arts/Bachelor of Music Studies within a period of 10 years from commencement of enrolment, except that the requirements for Principal Study shall be completed within a period of eight semesters, as set out in rule 6 of the Rules of the Sydney Conservatorium of Music.

13.1 Credit for previous study

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

Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery

Course rules

1. Admission

- 1.1 To be considered for entry to the combined Conservatorium and Medicine course students must fulfil the requirements for entry to the Conservatorium/Medicine Program Scholarships, including the requisite UAI.
- 1.2 Admission is determined on the basis of the NSW Higher School Certificate HSC, or its interstate or overseas equivalent, at a level determined each year by the Sydney Conservatorium of Music and the Faculty of Medicine. Candidates should normally:
- 1.2.1 have gained a Universities Admission Index (UAI) at the Higher School Certificate or equivalent, including English and Music at the level of the Music 2 syllabus (or equivalent), and undertake a practical audition or submit work according to their proposed course of study.
- 1.2.2 undertake a written Music Skills Test.

2. Units of study

- 2.1 The units of study, which may be taken for the Bachelor of Music Studies, are set out under subject areas in the *Table of undergraduate units of study* in the Conservatorium Handbook. The units of study for progression to the MBBS, known as the Music-Medicine Transition Program, undertaken as part of the

Bachelor of Music Studies component of the degree, will include:

- 2.1.1 Two compulsory zero credit point units of study: SMTP1000 Communicating Effectively in Teams and SMTP2000 Introduction to Clinical Research Ethics; and
- 2.1.2 One elective zero credit point unit of study drawn from a field of interest to the student and approved by both Faculties.
- 2.1.3 Six junior credit points of Chemistry.
- 2.1.4 Six junior credit points of Physics.
- 2.1.5 Six junior credit points of Biology or Molecular Biology & Genetics.

3. Requirements for the Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery

- 3.1 To qualify for the award of the Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery a student shall:

- 3.1.1 complete units of study having a total value of at least 336 credit points;
- 3.1.2 Complete all requirements for the degree of Bachelor of Music Studies in minimum time and maintain, as a minimum, a credit average in the Bachelor of Music Studies, being the minimum level of academic performance required for admission to candidature for the degrees of MBBS.
- 3.1.3 satisfactorily complete three Music-Medicine Transition Program units, as outlined in 2.1.1 and 2.1.2 above, in the first three years of the program; and
- 3.1.4 complete 18 junior credit points in designated Science units of study as outlined in 2.1.3, 2.1.4 and 2.1.5 above
- 3.1.5 meet the requirements of the Bachelor of Music Studies degree outlined below.

- 3.2 A student may proceed through the degree of Bachelor of Music Studies to the degrees of Bachelor of Medicine and Bachelor of Surgery.

- 3.3 Students who fail to satisfy 3.1.2 and/or 3.1.3 will be transferred to candidature for the Bachelor of Music Studies degree.

- 3.4 To qualify for the award of the Bachelor of Music Studies students must be admitted to the candidature for the degree and complete 144 credit points of study over three years of full-time study. The Bachelor of Music Studies is awarded only as a pass degree. The credit points for units completed should include:

- 3.4.1 six semesters of Principal Study, as defined below
- 3.4.2 core requirements of the BMus Studies as indicated in the Conservatorium Handbook
- 3.4.3 other units of the student's choice

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

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

- 3.6.1 Brass: French horn, trombone, trumpet, tuba
- 3.6.2 Composition (Major level only)
- 3.6.3 Keyboard: harpsichord, piano
- 3.6.4 Musicology
- 3.6.5 Organ
- 3.6.6 Percussion
- 3.6.7 Strings: cello, double bass, guitar, harp, lute, viola, violin
- 3.6.8 Voice
- 3.6.9 Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, saxophone

4. Award of Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery

- 4.1 A credit average or greater maintained throughout the Bachelor of Music Studies degree, successful completion of three Music-Medicine Transition Program units of study, as per 2.1.1 and 2.1.2 of these Resolutions and 18 Junior credit points of designated Science units of study as per 2.1.3, 2.1.4 and 2.1.5 of these Resolutions, as well as the successful completion of MBBS requirements.

- 4.2 Students will be under the general supervision of the Conservatorium until the end of the semester in which they

- complete the requirements for the Music degree. After that they will be under the general supervision of the Faculty of Medicine.
- 4.3 The Deans of the Conservatorium and the Faculty of Medicine shall jointly exercise authority in any matter concerning the combined degree program not otherwise dealt with in these resolutions.

Faculty rules

5. Details of units of study

- 5.1 Students are to refer to the *Table of units of study* provided in the *Conservatorium Handbook* for normal progression through the Bachelor of Music Studies degree.
- 5.2 Students are to refer to the units of study for the University of Sydney Medical program and for the Music-Medicine Transition Program provided in the Faculty of Medicine Resolutions published in the *Faculty of Medicine Handbook*.
- 6. Enrolment in more/less than minimum load**
- 6.1 As per existing Faculty Resolution 2.5 published in the *Conservatorium Handbook*.
- 7. Cross-institutional study**
- 7.1 It is not possible for students enrolled in the BMus Studies/MBBS to undertake cross-institutional study.
- 8. Restrictions on enrolment**
- 8.1 As per existing Bachelor of Music Studies Faculty Resolutions 2.7 published in the *Conservatorium Handbook*.
- 9. Discontinuation of enrolment (faculty procedures)**
- 9.1 As per existing Bachelor of Music Studies Faculty Resolutions 2.8 published in the *Conservatorium Handbook*.
- 9.2 As per existing Faculty of Medicine Resolutions published in the *Faculty of Medicine Handbook*.

10. Suspension of candidature (faculty procedures for readmission)

- 10.1 As per existing Bachelor of Music Studies Faculty Resolutions 2.9 published in the *Conservatorium Handbook*.
- 10.2 As per existing Faculty of Medicine Resolutions published in the *Faculty of Medicine Handbook*.

11. Re-enrolment after an absence

- 11.1 As per existing Bachelor of Music Studies Faculty Resolutions 2.9 published in the *Conservatorium Handbook*.

12. Satisfactory progress

- 12.1 As per existing Bachelor of Music Studies Faculty Resolutions 2.10 published in the *Conservatorium Handbook*, as well as the specific progress requirements for this degree.
- 12.2 As per existing Faculty of Medicine Resolutions published in the *Faculty of Medicine Handbook*.

13. Time limit

- 13.1 As per existing Bachelor of Music Studies Faculty Resolutions 2.11 published in the *Conservatorium Handbook*.
- 13.2 As per existing Faculty of Medicine Resolutions published in the *Faculty of Medicine Handbook*.

14. Assessment policy

- 14.1 The assessment requirements for each unit of study are outlined in the *Conservatorium Handbook*, and detailed in the departmental information distributed to students enrolled in that unit.
- 14.2 As per existing Faculty of Medicine Resolutions published in the *Faculty of Medicine Handbook*.

15. Credit transfer

- 15.1 It is not possible for students enrolled in the Bachelor of Music Studies/MBBS to obtain credit through transfer.

12. Rules of the Sydney Conservatorium of Music

All candidates should read these rules in conjunction with the University of Sydney (Coursework) Rule 2000, as amended (published in the University Calendar), and the relevant Resolutions of Senate and the Sydney Conservatorium of Music Resolutions, where enacted, (see Chapter 7 or Chapter 11 of this handbook) for the particular course in which they are enrolled.

The Conservatorium Assessment Policy is available from the Conservatorium website:

www.music.usyd.edu.au/docs/Assess1.html

The Academic Board policy on academic honesty - Student Plagiarism: Coursework - is available at:

www.usyd.edu.au/senate/policies/Plagiarism.pdf

Definitions

Admission

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

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

Admission restrictions

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

Advanced standing

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

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

Award

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

Board

The College Board of the Sydney Conservatorium of Music.

Census dates

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

Credit

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

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

Application forms are available from the Student Administration Office.

Credit point

The value assigned to a unit of study as specified in the schedule for the course and indicative of the relative weight of the unit of study in the course. The requirements for each course are expressed as a minimum total number of credit points. Students earn an approved number of credit points for each unit of study which is successfully completed.

Concurrent enrolments

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

Conservatorium

The Sydney Conservatorium of Music.

Corequisite

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

Course transfer

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

Deferment of enrolment

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

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



Enrolment

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

Exemption

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

Application forms are available from the Student Administration Office.

Full-time student

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

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

An international student who undertakes a full-time enrolment (24 credit points per semester).

Major and minor level of study

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

Principal Study

In undergraduate awards, Principal Study is study in Composition, Musicology, or in Performance. Performance Principal Study is study in Accompaniment, French Horn, Trumpet, Trombone, Tuba, Baroque Flute, Early Music Performance, Harpsichord, Lute, Recorder, Viola da Gamba, Jazz Performance (Bass, Brass, Drums, Guitar, Piano, Vibraphone, Woodwind), Percussion, Piano, Organ, Double Bass, Guitar, Harp, Viola, Violin, Violoncello, Bassoon, Clarinet, Flute, Oboe, Saxophone, or Voice (Classical, Jazz, Opera) and such other instruments as may be approved by the Undergraduate Studies Committee.

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

Part-time student

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

Prerequisite

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

Unit of study

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

Rules

1. Admission

1.1 Admission to undergraduate courses

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

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

1.1.1.1.1 Applicants from New South Wales: An applicant may be admitted if the applicant's Universities Admission Index (UAI) meets the minimum aggregate determined from time to time by the Board.

1.1.1.1.2 Applicants from interstate: An applicant may be admitted if the equivalent of the minimum Universities Admission Index (UAI) determined by the Board under 1.1.1.1.1 is achieved by the applicant.

1.1.1.2 *Admission on the basis of equivalent qualifications*

1.1.1.2.1 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 1.1.1.1.

1.1.1.3 *Admission on the basis of having undertaken other tertiary studies*

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

1.1.1.4 *Admission as a mature age entrant*

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

1.1.1.5 *Special admission*

1.1.1.5.1 In certain circumstances, an applicant who does not meet the requirements set out under 1.1.1.1-1.1.1.4 but who demonstrates the aptitude required for undertaking the course may be admitted with provisional status by the Board.

1.1.1.6 *Admission of overseas applicants*

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

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

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

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

1.2 Admission to postgraduate courses

1.2.1 An applicant may be admitted to a graduate course:

1.2.1.1 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

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

1.2.1.3 in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of

- 1.2.1.2 or 1.2.1.3, has exceptional qualifications and experience and has the aptitude required for undertaking the courses of study.
- 1.2.2 An applicant from a country other than Australia or New Zealand may be admitted if the requirements of the Commonwealth Government and additional requirements set out in rule 1.6 are met.
- 1.2.3 An applicant must also achieve satisfactory results in:
- 1.2.3.1 an audition/interview, **or**
- 1.2.3.2 submitted compositions, **or**
- 1.2.3.3 submitted musicology papers, **or**
- 1.2.3.4 submitted music education papers, as required, **and**
- 1.2.3.5 must meet such other requirements as are specified in the Conservatorium Resolutions of the award program.
- 1.2.4 An applicant for admission to a performance course may be conditionally accepted on a recorded audition, but final acceptance will only occur following live audition and interview.
- 1.2.5 Proficiency in spoken and written English at a level adequate to undertake a course is an essential requirement for admission.
- 1.2.6 An applicant admitted under rule 1.2.1.3 may be required to complete additional requirements either prior to admission or during the course.
- 1.3 Transfers from one Conservatorium course to another**
- 1.3.1 A student may apply to transfer from one Conservatorium course to another. Students wishing to transfer from one Conservatorium course to another (possible only at the beginning of a semester) must submit an application form at least two weeks prior to the commencement of semester to the Manager, Student Administration.
- 1.3.2 A student who wishes to transfer must meet the qualifications for admission prescribed in rule 1 and must have completed all procedures and requirements that are published from time to time.
- 1.3.3 Notwithstanding 1.4.3, students transferring between the Bachelor of Music course and Bachelor of Music Studies course may also transfer **all** units of study which have been successfully completed and which partially fulfil the requirements for the course into which they are transferring.
- 1.4 Admission with credit and advanced standing**
- 1.4.1 An applicant may be admitted to a course with advanced standing or credit and/or may be granted exemption from one or more prescribed units of study.
- 1.4.2 Credit or advanced standing shall normally be on the basis of prior tertiary study in a recognised institution deemed to be equivalent. In exceptional cases, credit or advanced standing may be given in a student's Principal Study on the basis of equivalent experience or exceptional ability.
- 1.4.3 *Credit or advanced standing on the basis of prior tertiary study in incomplete awards*
- Unless the rules of the course state otherwise, and subject to the provisions in 1.3.3, the maximum amount of advanced standing or credit given for undergraduate and postgraduate coursework awards on the basis of prior tertiary study in a recognised institution, where that study did not lead to a completed award, shall be as follows:
- 1.4.3.1 Four-year courses: a maximum of 96 credit points
- 1.4.3.2 Three-year courses: a maximum of 72 credit points
- 1.4.3.3 Two-year courses: a maximum of 48 credit points.
- 1.4.4 *Credit or advanced standing on the basis of completed tertiary awards*
- Unless the rules of the course state otherwise, the maximum amount of advanced standing or credit given for undergraduate and postgraduate coursework awards on the basis of prior tertiary study in a recognised institution, where that study contributed to a completed award, shall be as follows:
- 1.4.4.1 Four-year courses: a maximum of 64 credit points including a maximum of 28 credit points for study in disciplines other than music
- 1.4.4.2 Three-year courses: a maximum of 48 credit points including a maximum of 28 credit points for study in disciplines other than music
- 1.4.4.3 Two-year courses: a maximum of 32 credit points
- 1.4.5 Applications for advanced standing in Principal Study shall be made at the time of application for admission; applications for credit or advanced standing in other areas made at other times may be considered.

- 1.4.6 Applications for advanced standing shall include certified copies of the applicant's academic record and copies of outlines for the units of study for which advanced is being sought.
- 1.4.7 Where an applicant is seeking advanced standing for Principal Study, he or she shall present a placement audition at the appropriate level.
- 1.4.8 Credit and advanced standing shall not normally be approved for units of study completed more than ten years prior to the year for which admission is sought.
- 1.4.9 The Head of School, on advice from the relevant Chair of Unit, shall determine:
- 1.4.9.1 whether an application for credit or advanced standing is approved;
- 1.4.9.2 the units of study for which credit or advanced standing is approved; and
- 1.4.9.3 any special conditions that shall apply.
- 1.5 Exemption**
- 1.5.1 In addition to rule 1.4, students may apply for exemption from individual units of study which are mandatory within their award course on the basis of previous study in an approved academic institution or on the basis of demonstrated ability. Applications for Exemption may be approved by the Head of School on the recommendation of the relevant Chair of Unit. In cases where exemption is granted, students are exempted from the requirement but do not receive credit points towards the award in which they are enrolled.
- 1.6 Admission of international applicants**
- 1.6.1 As stipulated by government regulation all new international students who undertake courses in Australia do so on a full fee-paying basis. The Conservatorium will consider international applications for all courses.

2. Applications for admission

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

3. Enrolment

3.1 Enrolment and re-enrolment

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

3.2 Enrolment

- 3.2.1 A student will not be considered enrolled in a unit of study and will not receive a result in that unit of study unless the following requirements are met:

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

4. Progression

4.1 Preamble

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

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

4.2 Normal progression

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

4.3 Variation of normal progression

- 4.3.1 Permission to vary the normal pattern of progression as defined in rule 4.2 may be granted at the discretion of the Head of School.
- 4.3.2 Except with approval of the Head of School, a student shall not be permitted to undertake a load that exceeds the norm as defined in rule 4.2 by more than one-quarter in any semester.
- 4.3.3 A student who is permitted to undertake a minimum of three quarters of the full number of units prescribed for a course in any semester or year shall be regarded as a full-time student for that semester or year.
- 4.3.4 A student who wishes to undertake a course on a part-time basis shall make application to the Head of School. A student who is granted approval to undertake a course on a part-time basis shall undertake those units determined by the Head of School.
- 4.3.5 International students must be enrolled full-time. Under government regulation this requires enrolment in 24 credit points.

4.4 Attendance

- 4.4.1 Students are required to attend all lectures, tutorials and performance-related activities prescribed for the units registered.
- 4.4.2 A student who has been absent without approved leave from more than ten per cent of the classes in any one semester in a particular unit of study, or has a continuing record of poor punctuality in attendance at lectures, tutorials or performance-related activities prescribed for a unit may:
- 4.4.2.1 have the result in the unit of study lowered; or

- 4.4.2.2 be required to show cause why the student should be allowed to continue in the unit of study; or
- 4.4.2.3 be deemed to have abandoned the unit of study and may be awarded a "discontinued with failure" result for that unit of study.

4.4.3 4.4.3 Notwithstanding the requirements for attendance stated in 4.4.2 and in the Statutes and Resolutions of the University of Sydney, full (100 per cent) and punctual attendance is a requirement in all activities where students have a role as active participants in the class or activity. Active participation, for the purpose of this rule, includes situations where the student's contribution is to perform, rehearse or direct rehearsals in a small or large ensemble, or to give seminar and tutorial papers or presentations or undertake assessment tasks. Active participation also includes all one-to-one studio teaching and supervision. Except in cases of illness or misadventure, failure to attend activities or classes where a student is an active participant will be seen as failure to meet the requirements of the unit of study.

4.5 Leave of absence

4.5.1 Notification of absence

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

4.5.2 Sick leave

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

4.5.3 Special leave

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

4.5.3.1 An Application for Special Leave of four weeks' duration or less may be approved by the Head of School.

4.5.3.2 An Application for Special Leave of more than four weeks' duration shall be submitted to the Board for consideration.

4.5.3.3 A student who is granted Special Leave of four weeks' duration or less shall be required to meet all requirements for assignments, activities and examinations for the units of study in which the student is enrolled.

4.5.3.4 A student who is unable to fulfil the requirements of clause 4.5.3.3 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 course.

4.5.4.1 An Application for Professional Activity Leave shall be submitted by the student to the Student Administration Office at least four weeks prior to the activity in which the student wishes to participate.

4.5.4.2 Retrospective approval for Professional Activity Leave shall be granted only in exceptional circumstances.

4.5.4.3 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

4.5.5.1 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.

4.5.5.2 An Application for Extended Leave of Absence shall be submitted to the Manager, Student Administration for recommendation to the Head of School.

4.5.5.3 Extended Leave of Absence shall not normally be granted to a student who has not completed the first year of a course.

4.5.5.4 Extended Leave of Absence shall only be granted to a student enrolled in the second year or later of a course if that student has a satisfactory academic record and demonstrates the potential to complete the program at a satisfactory level.

- 4.5.5.5 Extended Leave of Absence shall not normally be granted for a period exceeding 12 months.
- 4.5.5.6 A student resuming a course after Extended Leave of Absence shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Head of School and shall be required to pass a re-audition at a level determined by the Head of School.
- 4.6 Withdrawal from a course or unit of study**
- 4.6.1 A student may withdraw without penalty from a course or unit of study up to the last dates for withdrawal or discontinuation published annually by the University of Sydney and set out at the front of this Handbook. Students withdrawing from a course or unit of study after the HECS census dates (31 March (Semester 1) or 31 August (Semester 2)) will incur a HECS liability as set out in government policy.
- 4.6.2 A student who withdraws from a course after these dates shall be awarded the grade "Discontinued – Fail" for all units of study of the course in which the student is enrolled.
- 4.6.3 A student who is absent without leave, and who has failed to respond within 14 days to a request in writing from the Manager, Student Administration, to the student's registered address to explain the absence and to confirm the student's intention to continue in the course, shall be deemed to have abandoned the course and shall cease to be an enrolled student, in terms of rule 3.1.5, from the expiration of the 14th day.
- 4.6.4 A student who is deemed to have abandoned a course shall be awarded the grade of "Discontinued – Fail" for all units of the course in which the student is enrolled and may be required to show cause why the student should be re-admitted.
- 4.6.5 A student who wishes to withdraw from a course or unit of study after the dates shown in 4.6.1 for health reasons, may submit an Application for Withdrawal without Penalty, accompanied by a medical certificate, for consideration by the Head of School.
- 4.6.6 A student who wishes to withdraw from a course or unit of study after the dates shown in 4.6.1 for good reasons such as family difficulties, financial difficulties or misadventure, may submit an Application for Withdrawal without Penalty, accompanied by appropriate evidence from a counsellor, registered medical practitioner or a statutory declaration as to those reasons, for consideration by the Head of School.
- 4.6.7 An Application for Withdrawal or an Application for Withdrawal without Penalty is to be submitted to the Manager, Student Administration and, if granted, shall have effect from the date of receipt, and such student shall cease to be enrolled in the nominated unit or course, in terms of rule 3.1.5, from that date.
- 4.6.8 A student who wishes to withdraw completely from a course is required to notify the Head of School, 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:
- 5.1.1 comply with the requirements of all applicable Conservatorium and course rules;
- 5.1.2 successfully complete a prescribed course as detailed in the course schedule within a specified period from the date of initial enrolment, as stated in rule 6 and in the Conservatorium Resolutions; and
- 5.1.3 maintain a satisfactory standard of attendance and participation in all prescribed activities associated with the course.
- 5.2 Courses and assessment**
- 5.2.1 Student progress shall be reported at the end of a semester or year, in accordance with the requirements of each unit of study.
- 5.2.2 Student achievement in a unit of study shall be assessed progressively and/or by final examinations, as approved by the Board, with regard to:
- 5.2.2.1 attendance at and participation in the activities of the unit; **and**
- 5.2.2.2 completion of assignments, practical work, tests and examinations; **and**
- 5.2.2.3 the achievement of a satisfactory overall standard in participation, assignments, practical work, tests and examinations.
- 5.2.3 Credit may be given for course related activities approved by the Board that may be undertaken outside normal semester periods.
- 5.2.4 Items presented for assessment in a unit of study should be work done while enrolled in that unit of study. Students may not present the same work, or substantially similar work for assessment in more than one unit of study, nor should they present work for assessment which is the same, or substantially similar to work previously submitted for assessment at the Conservatorium or at another institution.
- 5.3 Examination results, assessment grades and status notations**
- 5.3.1 Student performance shall be graded and student status shall be noted in accordance with the following codes. (See *table below.*)
- 5.3.2 *Supplementary examinations*
- There are three reasons for the award of a supplementary examination:
- 5.3.2.1 illness or misadventure on the day of the examination; or
- 5.3.2.2 illness or misadventure in the period leading up to the examination; or
- 5.3.2.3 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.
- NOTE: Supplementary examinations will be conducted at the Sydney Conservatorium of Music by arrangement with the lecturer who awarded the grade. Advice regarding supplementary examinations on the Result Notice issued by the University of Sydney does not apply to Conservatorium students.
- 5.4 Examination performance adversely affected**
- 5.4.1 A student who considers that his or her performance at an examination will be adversely affected by a serious illness during the semester or year or by some other occurrence beyond control and who wishes such to be taken into account, shall submit an application in writing, supported by a medical certificate, or a recommendation provided by a University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration prior to the date of the examination.
- 5.4.2 A student who, through illness or other occurrence beyond the student's control, has been unable to attend an examination shall submit notification in writing, supported by a medical certificate, or a recommendation provided by a University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration within 48 hours of the examination.
- 5.4.3 A student who attempts an examination but considers that his/her performance has been affected adversely by sickness or some other occurrence on the day of the examination or during the examination, and who wishes such to be taken into account, shall submit notification in writing, supported by a medical certificate, or a recommendation provided by the Conservatorium or University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration within 48 hours of the examination.
- 5.4.4 The 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**
- 5.5.1 A student who, in contravention of examination rules, obtains or tries to obtain assistance in an examination from another student, or who gives or tries to give assistance in an examination to another student, or who commits any breach

of good order during an examination, may be disqualified from the examination or immediately expelled from the examination room and may be graded Failure in the examination.

5.6 Notification of examination results, assessment grades and status codes

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

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

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

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

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

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

5.8 Students at risk

- 5.8.1 A student shall be identified as 'at risk' if any of the following criteria are met in a semester:

- 5.8.1.1 Failure to complete a mandated unit
- 5.8.1.2 Failure to successfully complete more than 50% of enrolled units of study
- 5.8.1.3 Failure to successfully complete a unit of study for the second time

- 5.9 If identified as at risk the student will be required to take steps in accordance with the University's At Risk policy as implemented by the Sydney Conservatorium of Music as follows:

- 5.9.1 On identification of being at risk for the first time the student will be required to:

- 5.9.1.1 Complete a Staying On Track Survey and
- 5.9.1.2 Attend an information session

- 5.9.2 On identification of being at risk for the second time the student will be required to:

- 5.9.2.1 Complete a Staying On Track Survey (Stage 2) and
- 5.9.2.2 Meet with an academic adviser

- 5.9.3 On identification of being at risk for the third time the student will be required to:

- 5.9.3.1 Show good cause why the student should be permitted to re-enrol in the degree.

- 5.9.3.2 Failure to show good cause shall result in exclusion from the degree.

- 5.9.4 If a student permitted to re-enrol after being required to show good cause is identified as being at risk again, the student will be automatically excluded from the degree.

5.10 Appeals

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

- 5.10.1 A student awaiting the outcome of an appeal shall have provisional enrolment in the course until notified of the outcome.

6. Maximum time for completion of a course

- 6.1 A student shall be required to complete a course within a maximum period from commencement of enrolment, as specified in the Course Resolutions.

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

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

7. Eligibility for an award

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

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

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

8. Award with Honours or Merit

- 8.1 The Bachelor of Music and the Bachelor of Music Studies degrees may be awarded with Honours or, pending Academic Board approval, with Merit. Requirements for the Honours degrees are included in the Conservatorium Resolutions for the Bachelor of Music and the Bachelor of Music Studies.

The Sydney Summer and Winter Schools

2009	Dates
Summer School	December 2008 to February 2009
Winter School	29 June to 25 July 2009

The Summer School

The Summer School is a full fee-paying, intensive program offering high quality undergraduate and postgraduate subjects from nine faculties. These subjects are the same as those offered in Semesters One and Two, but are taught as an intensive program over summer.

Some classes commence in December; others commence in the first week of January; others in the third week and continue into February (including the exam week). Some subjects run for six weeks; others are shorter. Students can take a maximum of two subjects.

The Winter School

The Winter School is a smaller, more intensive program that runs for four weeks, including the exam week, during July.

Advantages

Attending classes at Sydney University during Summer and Winter School offers many advantages. You can:

- accelerate your academic career and finish your degree sooner
- devote your full attention to a single area of study
- take subjects that are outside your normal degree
- reduce your workload throughout the rest of the year
- repeat subjects in which you may have been unsuccessful
- combine study with a field trip in Australia or a tour overseas.

High school graduates can sample a university subject, and get an early start on their degree.

How to apply

Applications are only accepted online at www.summer.usyd.edu.au. Most subjects have limited places and fill very quickly. All places are filled strictly on a first-in, first-served basis so it is recommended that you apply early.

Applications open on:

- 29 September 2008 (Summer School)
- 25 May 2009 (Winter School)

Applications close:
28 November 2008 (Session 1, Summer December)
12 December 2008 (Session 2, Summer Main)
9 January 2009 (Session 3, Summer Late)
12 June 2009 (Winter School)

Late application fees may apply after these dates.

Census dates

Students can withdraw from their subject without academic penalty and receive a full refund until the census date (based on when the class commences). However, a late withdrawal fee may apply.

There is one census date for the Winter School, and three for the Summer School, as classes start between December and February.

ID	Session name	Classes begin	Census date
42*	Summer December	8 December 2008	2 January 2009
43	Summer Main	5 January 2009	9 January 2009
44**	Summer Late	19 January 2009	5 February 2009
11	Winter School	29 June 2009	3 July 2009

* 42 Summer December: Allows for a unit to run for 3-9 weeks, provided that the 20 per cent criterion is met.

** 44 Summer Late: Last exam must be held by 1 March.

Withdrawal and refund policy

- For Summer School classes starting in **December 2008**, students who withdraw from a subject between 29 November 2008 and the relevant census date will receive a refund of tuition fees but will be liable for a \$500 late withdrawal fee.
- For Summer School classes starting in **January 2009**, students who withdraw from a subject between 13 December 2008 and the relevant census date will receive a refund of tuition fees but will be liable for a \$500 late withdrawal fee.
- For Winter School classes starting on **29 June 2009**, students who withdraw from a subject between 27 June 2009 and the relevant census date will receive a refund of their tuition fees but will be liable for a \$500 late fee withdrawal.

Students may withdraw from their Summer or Winter School subject(s) up until 4pm on the last day of the teaching period for that particular subject. However, there may be an academic penalty (please refer to our website). The teaching period for purposes of this policy is defined in hours of published classes from the first day through to the last day of classes, excluding any final examination or assessment.

Students who withdraw from a subject after 4pm on the relevant census date will receive no refund of their tuition fee.

Transferring between subjects

Students on a waiting list can transfer between subjects at any time prior to the commencement of class. For all other students, transfers should be completed a week before classes commence. **No** transfers will be allowed after commencement of the class.

Summer and Winter School scholarships

Merit scholarships

Three undergraduate merit scholarships and one postgraduate merit scholarship are available. These are automatically awarded to the top four students in their respective faculty (Arts, Science, or Economics and Business) for their Summer School subject.

Educational/Financial Disadvantage scholarships

Full Summer School scholarships are available to local undergraduate students who have a good academic record. To be eligible for consideration you will need to provide evidence of long-term and serious educational disadvantage based on two or more criteria, one of which must be financial hardship. Please check our website for further details. Scholarship applications close on 31 October 2008 (Summer School), and 10 June 2009 (Winter School).

For more information

Website: www.summer.usyd.edu.au

Email: info@summer.usyd.edu.au

Phone: +61 2 9351 5542 Fax: +61 2 9351 5888



General University information

For further information or advice, please call our toll-free helpline on **1300 362 006**.

This section includes information on the following:

Academic progression
 Accommodation Service
 Admissions Office
 Applying for a course
 Attendance
 Bus service
 Campuses
 Careers Centre
 Centre for Continuing Education (CCE)
 Centre for English Teaching (CET)
 Child Care Information Office
 The Co-op Bookshop
 Counselling Service
 Disability Services
 Employment opportunities for students
 Enrolment
 Environmental Policy
 Equity Support Services
 Examinations
 Fees
 Financial Assistance Office
 Freedom of Information
 Graduations Office
 Grievances and appeals
 HECS and Fees Office
 Information and Communications Technology
 International Office
 International Student Support Unit (ISSU)
 Koori Centre and Yooroang Garang
 Learning Centre
 Library
 Mathematics Learning Centre
 Museums and galleries
 MyUni Student Portal
 Orientation and O-Week
 Part-time, full-time attendance
 Policy online
 Printing Service (UPS)
 Privacy
 Research Office
 Scholarships for undergraduates
 Security Service
 Service Management, Information and Communications Technology (ICT)
 Staff and Student Equal Opportunity Unit (SSEOU)
 Student Administration and Support
 Student Centre
 Student identity cards
 Sydney Summer School
 Sydney Student Development
 Sydney Welcome Orientation and Transition Program (SWOT)
 The University of Sydney Foundation Program (USFP)
 Timetabling Unit
 University Health Service

Academic progression

The University requires students to maintain a minimum rate of progression throughout their candidature. Any student who does not satisfy progression requirements for their degree will be placed on a monitored academic progression program. This program requires students to consult an academic adviser in their faculty, to attend a support services information session, and fill in a survey. Students will be advised of the requirements of the program by their faculty.

Students who do not sustain the minimum academic progression requirements may be asked to show cause as to why they should not be excluded from their degree. For further information, please see www.usyd.edu.au/secretariat/students.

Student Affairs, Registrar's Division
 Quadrangle, A14
 The University of Sydney
 NSW 2006 Australia

Phone: +61 2 9351 3183
 Fax: +61 2 9351 3572
 Email: appeals@secretariat.usyd.edu.au

Accommodation Service

This service maintains an extensive database of off-campus accommodation, including shared, full-board and rental properties. Current students can access the online database through the accommodation website or MyUni student portal (myuni.usyd.edu.au).

Level 5, Jane Foss Russell Building, G02
 The University of Sydney
 NSW 2006 Australia

Phone: +61 2 9351 3312
 Fax: +61 2 9351 8262
 Email: accomm@stuserv.usyd.edu.au
 Website: www.usyd.edu.au/stuserv/accommodation

Admissions Office

The Admissions Office, located in the Student Centre, is responsible for overseeing the distribution of offers to undergraduate applicants through the Universities Admission Centre (UAC). They can advise prospective local undergraduate students on admission requirements. Postgraduate students should contact the appropriate faculty.

- If you are an Australian citizen, or permanent resident with qualifications from a non-Australian institution, you can get more information by phoning +61 2 9351 4118.
- For enquiries regarding special admissions (including mature-age entry), phone +61 2 9351 3615.
- Applicants without Australian citizenship or permanent residency should contact the International Office.

Admissions Office, Student Centre
 Level 3, Jane Foss Russell Building, G02
 The University of Sydney
 NSW 2006 Australia

Phone: +61 2 9351 4117 or +61 2 9351 4118
 Fax: +61 2 9351 4869
 Email: admissions@records.usyd.edu.au
 Website: www.usyd.edu.au/studentcentre/admissions



Applying for a course

Domestic applicants for undergraduate courses and programs of study

For the purpose of admission and enrolment, 'domestic applicant' refers to citizens and permanent residents of Australia and citizens of New Zealand. If you are in this group and wish to apply for admission to an undergraduate course, you would generally apply through the Universities Admissions Centre (UAC).

The deadline for applications is the last working day in September in the year before enrolment. For more information see www.uac.edu.au.

Some faculties have additional application procedures, such as the Conservatorium of Music, Sydney College of the Arts and Pharmacy.

Domestic applicants for postgraduate courses and programs of study

For the purpose of admission and enrolment, 'domestic applicant' refers to citizens and permanent residents of Australia and citizens of New Zealand. Application is direct to the faculty which offers the course that you are interested in. Application forms for postgraduate coursework, postgraduate research and the master's qualifying or preliminary program and for non-award postgraduate study can be found at www.usyd.edu.au/studentcentre.

Note: some faculties use their own specially tailored application forms for admission into their courses. Check with the relevant faculty.

International applicants for all course types (undergraduate and postgraduate)

'International applicants' refers to all applicants other than Australian citizens, Australian permanent residents and citizens of New Zealand. In the majority of cases international applicants apply for admission through the University's International Office (IO). All the information international applicants need, including application forms, is available from the IO website (www.usyd.edu.au/internationaloffice).

Attendance

In cases of illness or misadventure, students should complete an *Application for Special Consideration* form, accompanied by relevant documentation, such as medical certificates, and submit it to the relevant faculty office.

The forms are available at faculty offices, the Student Centre, and online at www.usyd.edu.au/studentcentre/forms.shtml.

Exemption from re-attendance

Although you may have attended certain lectures or practical classes before, exemption from re-attendance is granted only in exceptional circumstances. In any case, you are required to enrol in all units of study in which you propose to take examinations, whether or not you have been granted leave of absence (or exemption) from re-attendance at lectures and/or practical work. To obtain exemption from re-attendance, apply at your faculty office.

Bus service

A free bus service operates to, from and around Camperdown and Darlington campuses each weekday that Fisher Library is open (except for public holidays). The service commences at 4.15pm and concludes at Fisher Library closing time.

Two buses operate along the route, starting at Fisher Library and finishing at Redfern station. The buses leave at approximately 10 minute intervals during semester and in semester breaks.

The bus timetable/route guide can be collected from Security Administration or Campus Infrastructure Services reception.

Floor 2, Services Building G12
Corner of Codrington and Abercrombie Streets
Darlington Campus

The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4753
Fax: +61 2 9351 5699
Website: www.security.usyd.edu.au

Campuses

The University has ten different teaching campuses, located throughout the Sydney area. For information on each campus, including maps, contact details and parking information, see www.usyd.edu.au/about/campus/pub/campus.shtml.

Campus	Faculties
Camperdown and Darlington campuses	Faculty of Arts Faculty of Architecture, Design and Planning Faculty of Agriculture, Food and Natural Resources Faculty of Economics and Business Faculty of Education and Social Work Faculty of Engineering and Information Technologies Faculty of Medicine Faculty of Pharmacy Faculty of Science Faculty of Veterinary Science The Sydney Summer School
Cumberland Campus	Faculty of Health Sciences
St James Campus	Faculty of Law
Mallett Street Campus	Faculty of Nursing and Midwifery The Centre for English Teaching The NHMRC Clinical Trials Centre
Sydney Conservatorium of Music	The Sydney Conservatorium of Music
Sydney College of the Arts	Sydney College of the Arts (SCA)
Camden Campus	Faculty of Veterinary Science Faculty of Agriculture, Food and Natural Resources
Surry Hills Campus	Faculty of Dentistry
Burren Street Campus	Institute of Transport and Logistics Studies

Careers Centre

The University's Careers Centre can provide you with assistance if you are not sure of your career path, and help you to find both casual and career-related employment.

The Careers Centre provides a range of free and accessible services for students, including:

- help in finding casual and part-time work
- finding career-related work experience and graduate employment
- an internet vacancy database
- individual careers advice and counselling, by appointment
- comprehensive library and online resources
- workshops in resume writing, interview skills, and job searching
- careers fairs, employer presentations and talks.

Careers Centre
Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 3481
Fax: +61 2 9351 5134
Email: careers.information@usyd.edu.au
Website: www.careers.usyd.edu.au

Centre for Continuing Education (CCE)

The CCE provides the community with the opportunity to engage with the University of Sydney, offering people access to the academic expertise of one of Australia's finest educational institutions.

As a community leader, the CCE provides lifelong learning opportunities for people at all stages of life who want to undertake a course in self-enrichment, engage in active retirement learning,

upgrade their professional skills and qualifications, or bridge a gap between previous study and university. CCE offers short courses in all areas of the Humanities and Social Sciences, Languages, Science and Technology, Business and Management, and Continuing Professional Development.

160 Missenden Road
Newtown NSW 2042

Postal address:
Locked Bag 2020
Glebe NSW 2037

Phone: +61 2 9036 4789
Fax: +61 2 9036 4799
Email: cce.info@usyd.edu.au
Website: www.cce.usyd.edu.au

Centre for English Teaching (CET)

The CET offers English language and academic study skills programs to international students who need to develop their English language skills in order to meet academic entry requirements.

Wentworth Building, G01
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9036 7900
Fax: +61 2 9036 7910
Email: info@cet.usyd.edu.au
Website: www.usyd.edu.au/cet

Child Care Information Office

The Child Care Information Office has information for parents who are students and staff of the University, about child care centres, vacation and occasional care. For more details, see the child care website, via the MyUni student portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv).

Child Care Information Office
Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 5667
Fax: +61 2 9351 7055
Email: childc@stuserv.usyd.edu.au
Website: www.usyd.edu.au/childcare

The Co-op Bookshop

The Co-op Bookshop is a one-stop store for:

- textbooks
- general books
- reference books
- University of Sydney clothing and memorabilia
- DVDs
- flash drives
- software at academic prices

Take advantage of a lifetime of membership benefits. For a one-time joining fee of \$20, you are entitled to great member pricing, promotional offers and much more.

The Co-op Bookshop
Sports and Aquatic Centre Building, G09
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 3705
Fax: +61 2 9660 5256
Email: sydu@coop-bookshop.com.au
Website: www.coop-bookshop.com.au

Counselling Service

The Counselling Service aims to help students fulfil their academic, individual and social goals, by providing short-term, problem-focused counselling to promote psychological wellbeing and help students develop effective and realistic coping strategies. International students can access counselling assistance through the International Student Support Unit (ISSU).

Each semester the Counselling Service runs a program of workshops which are designed to help students master essential study and life management skills. These are open to all local and international students. Phone to make an appointment. Daily walk-in appointments are also available between 11am and 3pm.

For details of workshops, activities and online resources, see the Counselling Service website via the MyUni portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv).

Camperdown and Darlington campuses

Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 2228
Fax: +61 2 9351 7055
Email: counsell@stuserv.usyd.edu.au
Website: www.usyd.edu.au/counsel

Cumberland Campus

Ground Floor, A Block, C42
The University of Sydney
East Street, Lidcombe
NSW 2141 Australia

Phone: +61 2 9351 9638
Fax: +61 2 9351 9635
Email: CS.Cumberland@stuserv.usyd.edu.au

Disability Services

Disability Services is the principal point of contact for advice on assistance available for students with disabilities. Students need to register to receive support and assistance. Disability Services works closely with academic and administrative staff to ensure that students receive reasonable accommodation in their areas of study.

Assistance includes note taking, interpreters, and negotiation with academic staff regarding assessment and course-requirement modifications where appropriate. For details on registering, including required documentation and online resources, see the Disability Services' website via the MyUni student portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv).

Camperdown and Darlington campuses

Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 7040
Fax: +61 2 9351 3320
TTY: +61 2 9351 3412
Email: disserv@stuserv.usyd.edu.au
Website: www.usyd.edu.au/disability

Cumberland Campus

Ground Floor, A Block, C42
The University of Sydney
East Street, Lidcombe
NSW 2141 Australia

Phone: +61 2 9351 9638
Fax: +61 2 9351 9635
Email: DS.Cumberland@stuserv.usyd.edu.au

Employment opportunities for students

See 'Sydney Student Development'.

Enrolment

Domestic and international students entering their first year via UAC

Details of enrolment procedures will be sent to students with their UAC offer of enrolment. Enrolment takes place during the last week of January or in February for the later offer rounds.

Domestic and international students entering their first year via a direct offer from the University

Details of the enrolment procedures will be sent to students with their University offer of enrolment. Enrolment takes place during the first two weeks of February.

All continuing domestic and international students

A pre-enrolment package is sent to all enrolled students in late September and contains instructions on the procedure for web-based pre-enrolment.

Environmental Policy

The University of Sydney's Environmental Policy promotes sustainable resource and product use and encourages the practice of environmental stewardship by staff and students. The policy is supported by the University-wide Sustainable Campus Program. Enquiries can be directed to:

Manager, Campus Sustainability
Phone: +61 2 9036 5441
Email: sustainable@usyd.edu.au

Visit the website www.usyd.edu.au/sustainable to find out what the University is doing, and learn how you can get involved, make suggestions or receive the Sustainable Campus Newsletter.

Equity Support Services

Equity Support Services, located within Student Administration and Support, brings together a number of student support services that produce practical assistance and information to help students meet their academic and personal goals while at University.

Services include the Accommodation Service, Casual Employment Service, Child Care Information Office, Disability Services and the Financial Assistance Office.

More information is available through the MyUni student portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv).

Examinations

Most examinations are facilitated primarily through the Examinations Office. However, some faculties arrange and conduct their own examinations.

Information and timetables on examinations can be located by searching the University's website. For more details, contact the Examinations Office.

Student Centre
Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4005 or +61 2 9351 4006
Fax: +61 2 9351 7330
Email: exams.office@exams.usyd.edu.au

Fees

The Fees Office provides information on where and how to pay fees, and how to find out if payments have been received. The office can also provide information on obtaining a refund for fee payments. More details are available on the website (listed below).

Fees Office
Margaret Telfer Building, K07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 5222
Fax: +61 2 9114 0556
Email: feespay@usyd.edu.au
Website: www.finance.usyd.edu.au/revenue_income/fees.shtml
Office hours: 9am to 4.30pm, Monday to Friday

Financial Assistance Office

The University of Sydney has a number of loan and bursary funds to assist students experiencing financial difficulties. Loan assistance is available for undergraduate and postgraduate students enrolled in degree and diploma courses at the University.

The assistance is not intended to provide the principle means of support but to help enrolled students in financial need with expenses such as housing bonds and rent, phone and electricity bills, medical expenses, and buying textbooks and course equipment.

Loans are interest-free and are usually repayable within one year. Bursaries may be awarded depending on financial need and academic merit and are usually only available to local full-time undergraduate students. Advertised bursaries, including first-year bursaries, are advertised through the MyUni student portal in January each year.

For details of types of assistance and online resources provided by the service see the Financial Assistance website via the MyUni student portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv).

Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 2416
Fax: +61 2 9351 7055
Email: fao@stuserv.usyd.edu.au
Website: www.usyd.edu.au/fin_assist

Freedom of Information

The University of Sydney falls within the jurisdiction of the *NSW Freedom of Information Act 1989*. The Act:

- requires information concerning documents held by the University to be made available to the public
- enables a member of the public to obtain access to documents held by the University; and
- enables a member of the public to ensure that records held by the University concerning his or her personal affairs are not incomplete, incorrect, out of date or misleading.

A 'member of the public' includes staff and students of the University.

It is a requirement of the Act that applications be processed and a determination made within a specified time period, generally 21 days. Determinations are made by the University's Registrar.

While an application may be made to access University documents, some may not be released in accordance with particular exemptions provided by the Act. There are review and appeal mechanisms which apply when access has been refused.

The University is required to report to the public on its freedom of information activities on a regular basis and to produce two documents: a *Statement of Affairs* (annually) and a *Summary of Affairs* (every six months).

The *Statement of Affairs* contains information about the University, its structure, function and the kinds of documents held. The *Summary of Affairs* identifies the University's policy documents and provides information on how to make an application for access to University documents. More information and copies of the reports can be found at www.usyd.edu.au/arms/info_freedom.

Graduations Office

The Graduations Office is responsible for organising graduation ceremonies and informing students of their graduation arrangements.

Student Centre
Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 3199 or +61 2 9351 4009
Protocol enquiries: +61 2 9351 4612
Fax: +61 2 9351 5072

Grievances and appeals

You may consider that a decision affecting your candidature for a degree or other activities at the University has not taken into account all relevant matters. In some cases the by-laws or resolutions of the Senate provide for a right of appeal against particular decisions. For example, there is provision for appeal against academic decisions, disciplinary decisions and exclusion after failure.

A document outlining the current procedures for appeals against academic decisions is available at the Student Centre, the Student Representative Council, and on the Policy Online website (www.usyd.edu.au/policy (click on 'Study at the University', then 'Appeals' – see the Academic Board and Senate resolutions).

For assistance or advice regarding an appeal contact:

Undergraduates

Students' Representative Council
Level 1, Wentworth Building, G01
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9660 5222

Postgraduates

Sydney University Postgraduate Representative Association (SUPRA)
Corner of Raglan and Abercrombie Streets
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 3115

HECS and Fees Office

Student Centre
Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 5659
Fax: +61 2 9036 6111
Email: hecs.fees@records.usyd.edu.au

Information and Communications Technology (ICT)

See 'Service Management, Information and Communications Technology'.

International Office

The International Office helps international students with application, admission and enrolment procedures. The International Office has units responsible for international marketing, government and student relations, international scholarships (including AusAID scholarships and administrative support for international financial aid programs), and compliance with government regulations relating to international students.

The Study Abroad and Student Exchange units assist both domestic and international students who wish to enrol for study abroad or exchange programs.

International Office

Services Building, G12
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4079
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Study Abroad

Phone: +61 2 9351 3699
Fax: +61 2 9351 2795
Email: studyabroad@io.usyd.edu.au
Website: www.usyd.edu.au/studyabroad

Student Exchange

Phone: +61 2 9351 3699
Fax: +61 2 9351 2795
Email: exchange@io.usyd.edu.au
Website: www.usyd.edu.au/studentexchange

International Student Support Unit (ISSU)

The ISSU helps international students through the provision of orientation, counselling and welfare services to both students and their families. ISSU aims to help international students cope successfully with the challenges of living and studying in an unfamiliar culture, to achieve success in their studies and to make the experience of being an international student rewarding and enjoyable.

For details of orientation activities, counselling and welfare services provided to both students and their families and online resources, see the MyUni student portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv). International students also have access to all University student support services.

Camperdown and Darlington campuses

Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4749
Fax: +61 2 9351 6818
Email: info@issu.usyd.edu.au
Website: www.usyd.edu.au/issu

Cumberland Campus

Ground Floor, A Block, Cumberland Campus, C42
The University of Sydney
East Street, Lidcombe
NSW 2141 Australia

Phone: +61 2 9351 9638
Fax: +61 2 9351 9635
Email: ISSU.Cumberland@stuserv.usyd.edu.au
Website: www.usyd.edu.au/issu

Koori Centre and Yooroang Garang

The Koori Centre and Yooroang Garang support Aboriginal and Torres Strait Islander people in all aspects of tertiary education at the University of Sydney. The Cadigal Special Entry Program assists Indigenous Australians to enter undergraduate study across all areas of the University.

As well as delivering block-mode courses for Indigenous Australian students, the Koori Centre teaches Indigenous Australian Studies in various faculties across mainstream courses. The Koori Centre also provides tutorial assistance, and student facilities including a computer lab, indigenous research library and study rooms for Indigenous Australian students at the University.

In particular, the Koori Centre aims to increase the successful participation of Indigenous Australians in undergraduate and postgraduate degrees, develop the teaching of Aboriginal studies, conduct research in the field of Aboriginal education, and establish working ties with schools and communities.

The Koori Centre works in close collaboration with Yooroang Garang, School of Indigenous Health Studies in the Faculty of Health Sciences at the Cumberland Campus. Yooroang Garang provides assistance, advice and academic support for Indigenous students in the faculty, as well as preparatory undergraduate and postgraduate courses.

Koori Centre

Ground Floor, Old Teachers College, A22
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 2046 (general enquiries)
Toll-free within Australia: 1800 622 742
Community Liaison Officer: +61 2 9351 7003
Fax: +61 2 9351 6923
Email: koori@koori.usyd.edu.au
Website: www.koori.usyd.edu.au

Yooroang Garang

T Block, Level 4, Cumberland Campus, C42
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 9393
Toll free: 1800 000 418
Fax: +61 2 9351 9400
Email: yginfo@fhs.usyd.edu.au
Website: www.yg.fhs.usyd.edu.au

Learning Centre

The Learning Centre helps students develop the generic learning and communication skills that are necessary for university study and beyond. The centre is committed to helping students achieve their academic potential during their undergraduate and postgraduate studies.

Learning Centre staff can be found at the Camperdown, Darlington and Cumberland campuses. The centre's program includes a wide range of workshops on study skills, academic reading and writing, oral communication skills and postgraduate writing and research skills. Other services include an individual learning program, a faculty-based program and access to online and print-based learning resources.

For details of programs, activities and online resources available from the Learning Centre, see its website via the MyUni student portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv).

Camperdown and Darlington campuses

Level 7, Education Building, A35
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 3853
Fax: +61 2 9351 4865
Email: lc@stuserv.usyd.edu.au
Website: www.usyd.edu.au/lc

Cumberland Campus

Ground Floor, A Block, C42
The University of Sydney
East Street, Lidcombe
NSW 2141 Australia

Phone: +61 2 9351 9638
Fax: +61 2 9351 9635
Email: LC.Cumberland@stuserv.usyd.edu.au
Website: www.usyd.edu.au/learning_centre/cumberl.shtml

Library

The University of Sydney Library provides services via a network of 14 libraries on 10 campuses, and online at www.library.usyd.edu.au.

The location, opening hours and specific subject focus of each library is listed on the website. Over 5.5 million items are available via the library catalogue, including more than 67,000 online journals and 325,000 online books.

Enrolled students are entitled to borrow from any of the University libraries. Reading list books and articles are available via the reserve service either online or in print. Past examination papers are also available online.

Library facilities include individual and group study spaces, computers, printers, multimedia equipment, photocopiers and adaptive technologies. Refer to the 'Libraries' link on the University website to find out about services and facilities in specific libraries.

Library staff are available in every library to support students with their study and research. Faculty liaison librarians assist students to find great information on any topic and provide training in using a wide range of resources. For contact details of faculty liaison librarians, see www.library.usyd.edu.au/contacts/subjectcontacts.html. It is also possible to learn research and information skills online; see www.library.usyd.edu.au/skills.

Comments and suggestions about library services are welcome.

The University of Sydney Library, F03
Camperdown Campus
NSW 2006 Australia

Phone: +61 2 9351 2993
Website: www.library.usyd.edu.au

Mathematics Learning Centre

The Mathematics Learning Centre helps undergraduate students to develop the mathematical knowledge, skills and confidence that are needed for studying first-level mathematics or statistics units at university. The centre runs bridging courses in mathematics at the beginning of the academic year (fees apply). The centre also provides ongoing support to eligible students during the year through individual assistance and small group tutorials.

For details of activities and online resources provided by the centre see the website via the MyUni student portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv).

Level 4, Carslaw Building, F07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4061
Fax: +61 2 9351 5797
Email: mlc@stuserv.usyd.edu.au
Website: www.usyd.edu.au/mlc

Museums and galleries

The University of Sydney has one of the largest and finest university collections of antiquities, art, ethnography and natural history in Australia. While these collections are used for teaching, they also provide an opportunity for the University to contribute to the cultural life of the country.

University Art Gallery

Founded in the 1860s, the University of Sydney Art Collection now holds more than 3000 paintings, sculptures and works on paper by Australian, Asian and European artists, as well as more than 700 works from the University Union Art Collection. The University Art Gallery showcases changing exhibitions of works from the collection as well as high-quality exhibitions of both contemporary and historical works.

War Memorial Arch
Quadrangle, A14
Camperdown Campus

Phone: +61 2 9351 6883
Fax: +61 2 9351 7785
Website: www.usyd.edu.au/museums

Macleay Museum

The Macleay Museum originated with the eighteenth century collection of insects owned by Alexander Macleay. The oldest of its kind in Australia, the museum today holds significant collections of ethnographic artefacts, scientific instruments, biological specimens and historic photographs. Changing exhibitions engage with the diversity of the collection.

Macleay Building, A12
Gosper Lane (off Science Road)
Camperdown Campus

Phone: +61 2 9036 5253
Fax: +61 2 9351 5646
Email: macleaymuseum@usyd.edu.au
Website: www.usyd.edu.au/museums

Nicholson Museum

The Nicholson Museum contains the largest and most prestigious collection of antiquities in Australia. It is also the country's oldest university museum, and features works of ancient art and objects of daily life from Greece, Italy, Egypt, Cyprus the Near and Middle East, as well as Northern Europe. A regular changing schedule of exhibitions highlights various parts of the collection.

Quadrangle, A14
Camperdown Campus

Phone: +61 2 9351 2812
Fax: +61 2 9351 7305
Email: nicholsonmuseum@usyd.edu.au
Website: www.usyd.edu.au/museums

The Tin Sheds Gallery

The Tin Sheds Gallery is part of the Art Workshop complex within the University of Sydney's Faculty of Architecture, Design and Planning. The gallery hosts exhibitions across a wide variety of contemporary visual arts practices from individuals and groups, as well as community projects and curated exhibitions.

Tin Sheds Gallery and Art Workshops
Faculty of Architecture
Wilkinson Building
148 City Road

Phone: +61 2 9351 3115
Fax: +61 2 9351 4184
Email: tinsheds@arch.usyd.edu.au
Website: www.arch.usyd.edu.au/art_workshop

MyUni Student Portal

The MyUni student portal (myuni.usyd.edu.au) is the starting point and 'one-stop' environment for students to access all their web-based University information and services.

MyUni automatically tailors what a student sees based on their login and offers students the option of further personalising content. Most importantly, MyUni allows students to complete tasks online that would previously have required attendance in person. The following are examples of MyUni services and information:

- support services relating to health, counselling, employment, child care, accommodation, and general wellbeing
- student administration systems for obtaining examination results, enrolment and variations, timetabling, email services and links to courses and units of study information
- links to the University's e-learning systems
- library services
- important messages and student alerts
- information and communications technology and support services
- information for local, Indigenous and international students
- campus maps, with descriptions of cultural, sporting and campus facilities.

Orientation and O-Week

Orientation

Transition to University involves both opportunities and challenges. A successful transition is important in developing a sense of belonging and better academic adjustment and success. The University seeks to facilitate students' successful transition through a wide range of programs and activities.

Orientation activities for both undergraduate and postgraduate students are scheduled at the beginning of each semester. Transition support continues throughout the academic year within faculties while student support services are available to assist students for the duration of their study.

For more information, see www.usyd.edu.au/orientation.

Undergraduate students

Sydney Welcome Orientation and Transition (SWOT) Program

In the week prior to Semester One, the SWOT program offers all commencing undergraduate students an opportunity to learn more about the University of Sydney.

During this week you can get to know the University, develop key skills for success, discover other key resources for getting the most out of university life and develop a sense of belonging. All students are welcome to attend activities which are based at the Camperdown and Darlington campuses. Faculties based on other campuses also provide orientation activities and programs.

SWOT 2009 will run from **25 to 27 February 2009**.

For more information, see www.swot.usyd.edu.au.

Postgraduate students

The University of Sydney Postgraduate Induction Program is a specialised program for postgraduate students organised by the Dean of Graduate Studies. See www.dogs.usyd.edu.au.

O-Week

O-Week is the orientation event at the beginning of Semester One. Organised by the University of Sydney Union (USU) and other student organisations, it runs in parallel with the SWOT program. O-Week provides an opportunity to learn about and participate in the many clubs and societies available at the University and the services and activities of the student organisations.

It's packed with fun activities and events, plus information to help you get acquainted with the University and grab hold of all of the opportunities this campus has to offer.

Rock, jazz, orchestral and choral concerts, plays, demonstrations, symposia on current affairs, reviews, competitions, sports, bus tours, games, special-interest meetings, guest speakers, debates, films, food and freebies are all organised for commencing students' participation and enjoyment. You need to know what's on and what's available in order to make the most out of your time here.

O-Week 2009 will run from **25 to 27 February 2009**. Programs are available at www.usuonline.com.

Part-time, full-time attendance

Undergraduate students

Undergraduate students are usually considered full-time if they have a student load of at least 0.375 each semester. Anything under this amount is considered a part-time study load.

Note that some faculties have minimum study load requirements for satisfactory progress.

Postgraduate students (coursework)

Part-time or full-time status for postgraduate coursework students is determined by credit-point load. Enrolment in units of study which total at least 18 credit points in a semester is classed as full-time. Anything under this amount is a part-time study load.

Please note that classes for some coursework programs are held in the evenings (usually 6pm to 9pm).

Postgraduate students (research)

Full-time candidates for research degrees do not keep to the normal semester schedule. Instead they work continuously throughout the year with a period of four weeks recreation leave.

There is no strict definition of what constitutes full-time candidature but if you have employment or other commitments that would prevent you from devoting at least the equivalent of a 35-hour working week to your candidature (including attendance at the University for lectures, seminars, practical work and consultation with your supervisor) you should enrol as a part-time candidate. If in doubt, consult your faculty or supervisor.

International students

Student visa regulations require international students to undertake full-time study. International students on visas other than student visas may be permitted to study part-time.

Policy Online

In addition to the resolutions covering specific courses there are a number of University policies that apply to students. These include:

- Code of Conduct for students
- Academic Honesty in Coursework
- Student Plagiarism: Coursework Assessment and Examination of Coursework
- Identifying and Supporting Students at Risk

All of these policies can be accessed at the University's Policy website online (www.usyd.edu.au/policy).

Printing Service

The University Printing Service (UPS) provides printing and binding services including: high-volume printing and copying, short run/low-volume printing, and four-colour process printing. It also offers finished artwork and design, including website design, document scanning, file conversion and CD burning.

UPS products range from stationery, books, brochures, handbooks, graduation certificates and examination papers through to invitations, flyers and banners.

UPS also offers a variety of finishing options plus collating, addressing and filling of envelopes, mail merge options and print-broking services.

University Printing Service
Room 314, Top Floor
Services Building, G12
Codrington Street

Phone: +61 2 9351 2004
Fax: +61 2 9351 7757
Email: ups@ups.usyd.edu.au
Website: www.usyd.edu.au/ups

Privacy

The University is subject to the *NSW Privacy and Personal Information Protection Act 1998* and the *NSW Health Records and Information Privacy Act 2002*. Central to both Acts are the sets of information protection principles (IPPs) and health privacy principles which regulate the collection, management, use and disclosure of personal and health information.

In compliance with the *Privacy and Personal Information Protection Act* the University developed a *Privacy Management Plan* which includes the *University Privacy Policy*. The *Privacy Management Plan* sets out the IPPs and how they apply to functions and activities carried out by the University. Both the plan and the *University Privacy Policy* were endorsed by the Vice-Chancellor on 28 June 2000.

Further information and a copy of the plan may be found at www.usyd.edu.au/arms/privacy.

Any questions regarding the *Freedom of Information Act*, the *Privacy and Personal Information Protection Act*, the *Health Records and Information Privacy Act* or the *Privacy Management Plan* should be directed to one of the following:

Tim Robinson: +61 2 9351 4263
Anne Picot: +61 2 9351 7262
Email: foi@mail.usyd.edu.au

Research Office

The Research Office administers the major government-funded research awards. Details of these awards and many others may be obtained from www.usyd.edu.au/ro/training.

The closing date for Australian Postgraduate Awards (APA) and University of Sydney Postgraduate Awards (UPA) is October every year.

National Health and Medical Research Council (NHMRC) Postgraduate Research Scholarships usually close in mid-July. It is wise to confirm in advance the exact closing date.

Research Office
Quadrangle, A14
Phone: +61 2 9351 3250
Email: research.training@usyd.edu.au
Website: www.usyd.edu.au/ro/training

Scholarships for undergraduates

The Scholarships and Prizes Office administers scholarships and prizes for undergraduate and postgraduate coursework degrees at the University of Sydney. To learn more, see the website.

Scholarships and Prizes Office
Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 2717
Fax: +61 2 9036 7879
Email: scholarships.reception@usyd.edu.au
Website: www.usyd.edu.au/scholarships

Security Services

Security staff patrol the University's Camperdown and Darlington campuses 24 hours a day, seven days a week and are easily identified by their blue uniforms and distinguishing badges.

Security Escort Service

The University's Security Escort Service may be booked by telephoning +61 2 9351 3487. This service provides transportation around the Camperdown and Darlington campuses as well as to the nearest transport point at its edge (it generally operates after the Security Bus has ceased). The service is for security situations and is not designed for convenience use. Requests for this service will be prioritised against other security demands.

Emergency contact

Phone: +61 2 9351 3333

Enquiries

Phone: +61 2 9351 3487 or (toll-free within Australia) 1800 063 487

Fax: +61 2 9351 4555

Email: security.admin@mail.usyd.edu.au

Website: www.security.usyd.edu.au

Traffic

Phone: +61 2 9351 3336

Lost property

Phone: +61 2 9351 5325

Service Management, Information and Communications Technology (ICT)

Client Services are responsible for the delivery of many of the computing services provided to students. Students can contact Client Services by phoning the ICT Helpdesk on (02) 9351 6000, through the IT Assist website (www.switch.usyd.edu.au) or by visiting the staff at one of the University Access Labs.

Access labs on the Camperdown and Darlington campuses:

- Fisher Library (Level 2)
- Carslaw Building (Room 201)
- Education Building (Room 232)
- Christopher Brennan Building (Room 232)
- Engineering Link Building (Room 222)
- Pharmacy and Bank Building (Room 510)

Other labs are available at the Law Campus, Westmead Hospital and Cumberland Campus.

The labs provide students free access to computers, including office productivity and desktop publishing software. Some services are available on a fee-for-service basis, such as Internet access, printing facilities, and the opportunity for students to host their own non-commercial website.

Each student is supplied with an account, called a 'Unikey' account, which allows access to a number of services including:

- free email (www-mail.usyd.edu.au)
- WebCT/elearning online resources via <https://learn-on-line.ce.usyd.edu.au/webct/entryPageIns.dowebct>
- access to the Internet from home or residential colleges (www.switch.usyd.edu.au/services.html)
- facilities via the MyUni student portal: myuni.usyd.edu.au including exam results, enrolment variations and timetabling
- free courses in basic computing (such as MS Office, basic html and Excel), run by Access Lab staff in the week following orientation week. To register contact the Access Lab Supervisor on +61 2 9351 6870.

Service Management, Helpdesk
University Computer Centre, H08
Camperdown Campus

Phone: +61 2 9351 6000

Fax: +61 2 9351 6004

Email: support@usyd.edu.au

Website: www.switch.usyd.edu.au

Staff and Student Equal Opportunity Unit (SSEOU)

The Staff and Student Equal Opportunity Unit works with the University community to promote equal opportunity in education and employment, to create opportunities for staff and students who have traditionally been disadvantaged by mainstream practices and policies, and to create an environment that is free from discrimination and harassment.

The Staff and Student Equal Opportunity Unit is responsible for:

- providing policy advice to staff on harassment and discrimination
- providing equal opportunity policy development, promotion and training for staff and students
- coordinating and monitoring equity programs and initiatives
- providing information and advice to staff and students on equal opportunity matters
- resolving individual staff and student concerns about harassment and discrimination
- overseeing the University's Harassment and Discrimination Resolution procedure
- monitoring and reporting to external bodies on the University's progress in the equal opportunity area.

Every student and employee at the University of Sydney has the right to expect from their fellow students and colleagues behaviour that reflects these key values, irrespective of background, beliefs or culture.

In addition, every student and employee has a right to expect from the University-equitable practices that preserve and promote equal opportunity to access, participate, and excel in their chosen field.

Second Floor, Margaret Telfer Building, K07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 2212

Fax: +61 2 9351 3195

Email: admin@eeo.usyd.edu.au

Website: www.usyd.edu.au/eeo

Student Administration and Support

The University provides personal, welfare, administrative and academic support services to facilitate your success. Many factors can have an impact on your wellbeing while studying, and Student Services can help you to manage these more effectively.

For details of services and online resources provided, see the MyUni student portal (myuni.usyd.edu.au) or the Services for Students website (www.usyd.edu.au/stuserv).

Student Centre

Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

General enquiries: +61 2 9351 3023

Academic records: +61 2 9351 4109

Handbooks: +61 2 9351 5057

Fax: +61 2 9351 5081 or +61 2 9351 5350 (academic records)

Website: www.usyd.edu.au/studentcentre

Student identity cards

The student identity card functions as a library borrowing card, a transport concession card (when suitably endorsed) and a general identity card. The card must be carried at all times on the grounds of the University and must be shown on demand, and must be taken to all examinations. Details for obtaining a student card can be found at: www.usyd.edu.au/cstudent/student_cards.shtml

Sydney Student Development

Sydney Student Development offers paid course-related employment to students with the aim of increasing their employment prospects upon graduation. During the semester students can work part-time to accommodate their study commitments and potentially full-time during the semester break.

For more information, see www.usyd.edu.au/student_employment.

Sydney Summer School

Nine faculties at the University offer subjects from undergraduate and postgraduate degree programs during summer. As the University uses its entire quota of Commonwealth-supported places in Semesters One and Two, these units are full fee-paying for both local and international students and enrolment is entirely voluntary.

Summer School enables students to accelerate their degree progress, make up for a failed subject or fit in a subject which otherwise would not suit their timetables. New students may also gain an early start by completing subjects before they commence their degrees.

Three Summer Sessions are offered, commencing in mid December, the first week of January and the third week of January and run for up to six weeks (followed by an examination week). Details of the available subjects are on the Summer School website and is usually circulated to students with their results notices.

A smaller Winter School is also run by the Summer School office. It will commence on 29 June 2009 and run for three weeks (followed by an examination week). The Winter School offers both postgraduate and undergraduate subjects.

To find out information about subjects offered and to enrol, see the Summer School website: www.summer.usyd.edu.au.

Sydney Welcome Orientation and Transition Program (SWOT)

The Sydney Welcome Orientation and Transition program (SWOT) offers a head start to commencing undergraduate students at the University, helping you to become familiar with the University and its student support services. The Library and central student support services work together with faculties to provide the SWOT program.

SWOT 2009 runs from **25 to 27 February 2009**.

For more information, see www.swot.usyd.edu.au.

The University of Sydney Foundation Program (USFP)

The University of Sydney provides a foundation program to international students as a preparation for undergraduate degrees at several Australian universities.

The program is conducted by Taylors College on behalf of Study Group Australia and the University of Sydney. It allows both first and second semester entry to undergraduate courses at the University of Sydney and other universities within Australia.

Contact details

Phone: +61 2 8263 1888

Fax: +61 2 9267 0531

Email: info@taylorscollege.edu.au

Website: www.usyd.edu.au/foundationprogram

College address

The University of Sydney Foundation Program

Taylors College

965 Bourke St

Waterloo NSW 2017

Phone: +61 2 8303 9700

Fax: +61 2 8303 9777

Timetabling Unit

The Timetabling Unit in the Student Centre is responsible for producing students' class and tutorial timetables. Semester One timetables are available ten days prior to the beginning of semester.

Website: www.usyd.edu.au/studentcentre/timetabling.shtml

University Health Service

The University Health Service provides a full experienced general practitioner service and emergency medical care to all members of the University community. You can consult a doctor either by appointment or on a walk-in basis (for more urgent matters only). The Health Service bills Medicare or your overseas student health care provider (Worldcare or Medibank Private) directly for the full cost of most consultations.

Email: i.marshall@unihealth.usyd.edu.au

Website: www.unihealth.usyd.edu.au

Phone: +61 2 9351 3484

Fax: +61 2 9351 4110

University Health Service (Wentworth)

Level 3, Wentworth Building, G01

The University of Sydney

NSW 2006 Australia

Opening hours: 8.30am to 5.30pm, Monday to Friday

Phone: +61 2 9351 3484

University Health Service (Holme)

Holme Building, A09

Entry Level, Science Road

The University of Sydney

NSW 2006 Australia

Opening hours: 8.30am to 5.30pm, Monday to Friday

Phone: +61 2 9351 4095

Student organisations

Students' Representative Council (SRC)

The Students' Representative Council (SRC) represents, campaigns and advocates for undergraduate students throughout the University.

SRC caseworkers advise students on a range of issues, including academic appeals, Centrelink and Austudy, tenancy, harassment and discrimination. The solicitor (from Redfern Legal Centre) provides legal assistance and court representation. These services are free and confidential. The SRC also offers financial support in the form of emergency loans up to \$50.

In addition, the SRC runs a second-hand bookshop that specialises in the purchase and sale of coursework textbooks. Among the publications produced by the SRC are the weekly student newspaper *Honi Soit*, the *Counter-Course Handbook* and the *O-Week Handbook*.

The SRC, which recently celebrated its 80th anniversary, is one of the oldest student organisations in Australia, and is run by and for students. This is a great way to be involved in student life. Officers elected to the student council campaign on issues that directly affect students, such as course cuts and assessments, fee increases, discrimination and welfare rights. They also advocate on social justice matters both within the University and throughout the wider community.

SRC main office

Level 1, Wentworth Building, City Road
 Phone: +61 2 9660 5222
 Fax: +61 2 9660 4260
 Email: help@src.usyd.edu.au
 Email (*Honi Soit* editors): editors@src.usyd.edu.au
 Website: www.src.usyd.edu.au

Contact the main office for details of other campuses.

The SRC Secondhand Bookshop

Level 3, Wentworth Building, City Road
 Phone: +61 2 9660 4756
 Fax: +61 2 9660 4260
 Email: books@src.usyd.edu.au
 Website: www.src.usyd.edu.au

Sydney University Postgraduate Representative Association (SUPRA)

SUPRA is an independent association which provides advice, advocacy and support services to postgraduate students. SUPRA is both the voice and safety net of these students, and represents their interests by:

- ensuring the representation of postgraduate views within the University and wider community
- providing free, confidential assistance and advocacy for postgraduates through the employment of Student Advice and Advocacy Officers (SAAOs)
- providing free legal advice for postgraduate students, in association with the Redfern Legal Centre
- representing postgraduates on University policy-making bodies such as the Academic Board, its committees and working parties
- meeting with members of the Senate on the Senate/Student Organisations Liaison Committee
- regularly consulting with the Vice-Chancellor, Registrar and other senior University officers
- drawing postgraduates together at all levels of University life.

SUPRA Council, committees and networks

The SUPRA Council is elected annually by and from the postgraduate student community. Council meetings are held monthly and postgraduate students are encouraged to attend. SUPRA committees and networks help to coordinate activities and run campaigns, and are a great way to get involved. All postgraduates can stand for the council or attend any SUPRA events provided they are a SUPRA subscriber.

Advice and advocacy

SUPRA employs professional student advice and advocacy officers (SAAOs) to help postgraduate students with any academic or personal problems that may be affecting their study, such as:

- fee paying and administrative issues
- academic appeals and exclusions
- supervision problems
- tenancy issues
- Centrelink and financial assistance concerns
- harassment and discrimination.

This is a free and confidential service for all postgraduates at the University of Sydney. To access the SAAO service, you must be a SUPRA subscriber. It's free to subscribe and you can do it online, in the office, or when you see an SAAO. To find out more about the SAAO service, email: help@supra.usyd.edu.au.

Publications

SUPRA places the highest priority upon communication, being responsive to postgraduates and encouraging maximum participation in SUPRA through the following publications:

- *eXpress*, a magazine-style publication
- *eGrad*, a regular email bulletin
- *Survive!* Postgraduate Survival Manual
- *The Counter Course Handbook*
- *Thesis Guide*
- a range of factsheets and brochures.

Electronic versions are available at www.supra.usyd.edu.au.

All of SUPRA's services, activities and publications are free to SUPRA subscribers. By subscribing, you also show your support for all the work that SUPRA does on your behalf. It's free to subscribe and you can sign up online or drop into the SUPRA offices and fill out the form.

SUPRA Office

Raglan St Building, G10
 Corner Raglan and Abercrombie Streets
 Phone: +61 2 9351 3715 or (toll free within Australia) 1800 249 950
 Fax: +61 2 9351 6400
 Email: admin@supra.usyd.edu.au
 Website: www.supra.usyd.edu.au

University of Sydney Union (USU)

USU is the organisation that coordinates activities, programs, events, services and facilities in and around Manning House, Wentworth Building and Holme Building, to provide an exciting and varied student experience. USU looks after on-campus catering and functions, spaces to relax and eat in, clubs and societies, entertainment, and other social and cultural programs.

For more information on USU, see www.usuonline.com.



Access Card Benefits Program

The Access program is a savings and benefits scheme offered by USU. Once you've bought an Access Card, you can take advantage of great discounts, such as 15 per cent off purchases from USU catering and retail outlets, and 20 percent off coffee and water across campus.

As part of your membership, you can also make fantastic savings off-campus from Access Partners offering discounts and deals on gifts, clothing, family entertainment and food.

For more information, see www.accessbenefits.com.au.

Clubs and societies

The USU funds, accommodates, trains and supports around 250 clubs and societies – groups that students can join and operate to pursue their own interests. Clubs and societies organise their own activities and events and are funded by USU. Being part of a club or society is the best way to get involved in campus life, meet people who share your interests, network and gain valuable organisational skills, training and experience.

There are clubs and societies focused on politics, culture, the arts, the environment, religion, volunteering, skills, hobbies, departments and faculties. If there isn't a club or society catering to your interests, USU helps you to create and operate your own.

USU provides all of its clubs and societies with grants, insurance, venues, training and support for a range of events and projects including barbecues, dinners, annual balls, dance parties, cocktail parties, video nights, camps, conferences, excursions, trivia nights, fundraisers, merchandise and t-shirt production, postage and printing.

Registered clubs and societies can make free use of USU meeting rooms (as available) and free photocopying. Registered clubs can also use letterbox hire and USU equipment hire.

C&S Office

University of Sydney Union
Level 1, Manning House, Manning Road
Phone: +61 2 9563 6161
Email: clubsandsocs@usu.usyd.edu.au

The USU Student Leadership Program

The USU believes that a university should educate you, prepare you for life, and be fun.

The University of Sydney is able to boast the broadest, most inclusive extra-curricular program of all universities in Australia, and the USU prides itself on the world-class student experience program it delivers for the University.

The USU takes very seriously the need to create a vibrant community outside the classroom. Its programs are designed not only to entertain, but to teach and prepare participants for their lives after graduation. USU programs include mentoring, personal development, and leadership training.

The vitality of the USU is founded on the involvement of students as leaders within its community. These positions range from a student board of directors, club and society executives, festival directors, debate directors, volunteers, and community portfolio convenors.

Sydney Uni Sport & Fitness

Sydney Uni Sport & Fitness invites you to choose from a range of value membership options, giving access to many sport and recreation clubs, fitness programs, top-level sporting facilities, regular competition and events, and great member benefits.

Join a vast array of sporting and recreational clubs for men and women with well-developed juniors programs, take part in excellent courses and world-class sporting events, and improve your performance under

the guidance of some of Australia's most accomplished coaches and sportspeople.

Purpose-built venues, such as the University Sports and Aquatic Centre, Arena Sports Centre with the Ledge Climbing Centre, and the HK Ward Gymnasium, offer tennis and squash courts, rock-climbing, fitness equipment, a martial arts room and an Olympic-size heated swimming pool.

Check out the historic and panoramic sporting ovals, rowing sheds and a multi-purpose facility at Tempe, and don't forget the on-campus Grandstand Sports Bar.

Sydney Uni Sport & Fitness
University Sports & Aquatic Centre
Phone: +61 2 9351 4960
Fax: +61 2 9351 4962
Email: admin@sport.usyd.edu.au
Website: www.susf.com.au

Facilities

Sydney Uni Sport & Fitness has three main fitness centres.

University Sports & Aquatic Centre

Corner Codrington and Darlington Streets
Darlington Campus
Phone: +61 2 9351 4978
Email: nmrc@sport.usyd.edu.au

Facilities at the centre include:

- 50-metre heated swimming pool
- six synthetic tennis courts
- four squash courts
- multi-function sports hall
- modern fitness equipment
- group fitness studio
- RPM Studio
- health assessments and fitness testing
- personal training
- a cafe.

Arena Sports Centre

Western Avenue
Camperdown Campus
Phone: +61 2 9351 8111
Email: arenaman@sport.usyd.edu.au

Facilities at the Arena Sports Centre include:

- extensive weights room
- Yoga classes
- personal training
- modern cardio equipment
- multi-purpose sports hall (Badminton)
- two squash courts
- sports clinic
- The Ledge Climbing Centre
- Ralph's Café.

HK Ward Gymnasium

Between Ovals 1 and 2
Camperdown Campus
Phone: +61 2 9351 4988
Email: hk@sport.usyd.edu.au

Facilities at the gymnasium include:

- martial arts facility
- international-standard sports hall
- boxing ring and gym
- group fitness studio
- boxercise and kickboxing classes
- ergometer training
- sports equipment hire.

International students

The following information is for international students studying onshore on an Australian student visa.

Completion within the expected duration

Education Providers are required to ensure that international students complete their studies within the duration specified on the electronic Confirmation of Enrolment (eCoE). Extensions to a student's course duration are allowed only in limited circumstances. For example, for compassionate or compelling reasons, where an intervention strategy has been implemented or where there has been an approved leave of absence or suspension.

It is important for students to ensure they are on track to complete their studies within the expected duration, or that they have permission from their faculty to extend their duration.

Satisfactory academic progress

Maintaining satisfactory course progress is a mandatory student visa condition. Education providers are required to monitor course progress, intervene where students are at risk of failing to achieve satisfactory course progress, notify students who fail to achieve satisfactory course progress, and report students who fail to achieve satisfactory course progress to the Department of Immigration and Citizenship (DIAC).

It is important that every student is aware of the progress rules for their course and participates in the intervention strategies implemented by their faculty. Exclusion from a course due to unsatisfactory progress can have serious implications for student visa holders including visa cancellation and restrictions on returning to Australia.

The University provides many avenues of support for students who are struggling academically. International students who are experiencing any difficulties with their academic progress should consult their faculty, the international student advisers in the International Office or the counsellors in the International Student Support Unit (ISSU).

Distance/web-based study

International students may undertake no more than 25 per cent of their total course by distance and/or online learning. Students must not enrol in exclusively distance or online study in any compulsory study period.

Work permits

International students with a work permit are permitted to work for up to 20 hours during semester and full-time during the University's official vacation periods. Contact the international student advisers in the International Office for more information.

Change of address

International students must notify the University of their residential address within seven days of arrival and notify any change of address within seven days. This should be done online via the University's MyUni student portal (<http://myuni.usyd.edu.au>).

Sponsored students

Sponsored students will need permission from their sponsors before transferring courses, suspending their studies or varying their study load. Students sponsored by the Australian Government (AusAID, Endeavour), or Asia Development Bank (ADB) should contact the International Office in the early stages of considering a change to their program.

Suspension/discontinuation

The University is required to report to DIAC any international students who discontinue or suspend their studies. Students who suspend their studies for medical or compassionate reasons should contact the International Student Advisers in the International Office urgently.

Overseas student health cover

The Australian government requires that all international students and their families pay for health insurance in Australia through the Overseas Student Health Cover (OSHC) scheme. The University-preferred provider is OSHC Worldcare. The International Office will, on receipt of the student's first payment of tuition fees and the OSHC premium, pay the compulsory amount to OSHC Worldcare on his/her behalf.

OSHC provides free access to the University health service and public hospitals. Higher-level coverage (eg, access to private hospitals coverage for spouse and family) is the student's responsibility.

The University of Sydney Foundation Program (USFP)

The University of Sydney offers its foundation program to international students as a preparation for undergraduate degrees at several Australian universities.

The Foundation Program is conducted by Taylors College on behalf of Study Group Australia and the University of Sydney. The Foundation Program allows both first and second-semester entry to undergraduate courses at the University of Sydney and other Australian universities.

University of Sydney Foundation Program

Taylors College
965 Bourke Street
Waterloo NSW 2017

Phone: +61 2 8303 9700
Fax: +61 2 8303 9777
Email: info@taylorscollege.edu.au
Website: www.usyd.edu.au/foundationprogram



International Office

The International Office provides advice and assistance with application, admission and enrolment procedures for international students. The International Office also includes units responsible for international marketing, government and student relations, international scholarships, including AusAID scholarships and administrative support for international financial aid programs, and compliance with government regulations related to international students.

The International Office also coordinates student exchange and study abroad programs, and other inter-institutional links. The Study Abroad and Exchange unit assists both domestic and international students who wish to enrol for study abroad or exchange programs.

International Admissions and Customer Services

Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4079
Future student enquiries: 1800 899 376 (domestic free call)
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Study Abroad

Phone: +61 2 9351 3699
Fax: +61 2 9351 2795
Email: studyabroad@io.usyd.edu.au
Website: www.usyd.edu.au/studyabroad

Student Exchange

Phone: +61 2 9351 3699
Fax: +61 2 9351 2795
Email: studyabroad@io.usyd.edu.au
Website: www.usyd.edu.au/studentexchange

International Student Support Unit

The International Student Support Unit (ISSU) provides support to international students through the provision of information, orientation programs, welfare advice and counselling.

The ISSU provides advice to international students on:

- preparations before leaving their home country
- what to expect upon arrival in Sydney
- emotional changes that can take place when moving to a different country
- academic concerns, including understanding the University system and liaising with staff members
- preparing family visit letters
- preparing to return to their home country.

The ISSU has two offices:

Camperdown Campus

Jane Foss Russell Building, G02
University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4749
Fax: +61 2 9351 6818
Email: info@issu.usyd.edu.au
Website: www.usyd.edu.au/stuserv/issu

Cumberland Campus

Ground Floor, A Block, C42
75 East St, Lidcombe
NSW 2141 Australia

Phone: +61 2 9351 9638
Email: ISSU.Cumberland@stuserv.usyd.edu.au
Website: www.usyd.edu.au/stuserv/issu

Essential information for students

Calendar

The annual *University of Sydney Calendar* and its online updates are the University of Sydney's central source of official information.

The *Calendar* provides general and historical information about the University of Sydney, the statutes and regulations under which it operates and the Resolutions of the Senate relating to constitutions of and courses in each faculty. The statutes and regulations, as well as some Resolutions of the Senate, also appear in Policy Online (www.usyd.edu.au/policy).

Along with the University of Sydney handbooks, the *Calendar* forms the official legal source of information relating to study at the University of Sydney.

The latest *Calendar* is available in hard copy from the Student Centre. It is also available online, at www.usyd.edu.au/calendar. The PDF and Word document files can be downloaded and printed if required.

Coursework Rule

It is very important that students are aware of the *University of Sydney (Coursework) Rule 2000*, which governs all coursework award courses in the University.

The Coursework Rule relates to:

- award course requirements
- credit points and assessment
- enrolment
- credit
- cross-institutional study and its upper limits
- progression
- discontinuation of enrolment and suspension of candidature
- unsatisfactory progress and exclusion
- exceptional circumstances
- award of degrees
- diplomas and certificates
- transitional provisions.

It should be read in conjunction with two other documents:

- *University of Sydney (Amendment Act) Rule 1999*; and
- Resolutions of the Senate and the faculty resolutions relating to each award course. These are found in the relevant faculty handbook.

The Coursework Rule can be found in the following places:

- *University of Sydney Calendar* (print or online version): www.usyd.edu.au/calendar
- Policy Online: www.usyd.edu.au/policy
- Handbooks online: www.usyd.edu.au/handbooks/university_information/01_uni_coursework_rule

PhD Rule

The *University of Sydney (Doctor of Philosophy (PhD)) Rule 2004* deals with matters relating to the degree of Doctor of Philosophy, including admission, probation, supervision and submission of theses.

It should be read in conjunction with two other documents:

- *University of Sydney (Amendment Act) Rule 1999*; and
- Senate and faculty resolutions relating to each award course (found in the relevant faculty handbook).

The PhD Rule can be found in the following locations:

- *University of Sydney Calendar* (print or online version): www.usyd.edu.au/calendar
- Policy Online: www.usyd.edu.au/policy
- Handbooks online: www.usyd.edu.au/handbooks/postgrad_hb/ap04_phd_rule.shtml

Plagiarism

The University of Sydney is opposed to and will not tolerate plagiarism. It is the responsibility of all students to:

- ensure that they do not commit or collude with another person to commit plagiarism
- report possible instances of plagiarism
- comply with the University's policy and procedure on plagiarism.

The policy and procedure on plagiarism can be found at the Policy Online website www.usyd.edu.au/policy.

The Policy Online website also lists related policies and procedures, including:

- *Academic Honesty in Coursework (plagiarism) policy*; and
- *Code of Conduct for Responsible Research Practice and Guidelines for Dealing with Allegations of Research Misconduct*.

The University will treat all identified cases of student plagiarism seriously, in accordance with this policy and procedure, and with Chapter 8 of the *University of Sydney By-Law 1999 (as amended)*, which deals with student discipline.

Students at Risk Policy

The Students at Risk Policy enables early detection of students who are making poor or unsatisfactory progress and are therefore at risk of exclusion from their degree.

The policy outlines procedures and processes to support students in their ongoing studies, including:

- timely intervention and the provision of advice and assistance
- regularly and effectively advising students of progress requirements
- identifying students at risk
- alerting students that they are at risk
- providing assistance to address the risk
- tracking the progress of students after they are identified as being at risk.

For more information on this policy, please see the Secretariat website at www.usyd.edu.au/secretariat/students/riskstudents.

Grievance procedure

The University's policy and procedures document on student grievances, appeals and applications for review is available on the Policy Online website: www.usyd.edu.au/policy.

The *Grievance Procedure* document is a statement of the University's processes for handling student grievances, appeals and applications for review regarding academic and non-academic matters.

Study at the University presents opportunities for interacting with other members of the University community. The University recognises and values the diversity of student experiences and expectations, and is committed to treating students, both academically and administratively, in a fair and transparent manner.



Abbreviations

Listed below are commonly used acronyms that appear in University documents and publications. (See also the Glossary.)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A	
AARNet	Australian Academic Research Network
AAUT	Australian Awards for University Teaching
AAM	Annual Average Mark
ABC	Activity-based costing
ABSTUDY	Aboriginal Study Assistance Scheme
ACER	Australian Council for Educational Research
AGSM	Australian Graduate School of Management
ANZAAS	Australian and New Zealand Association for the Advancement of Science
APA	Australian Postgraduate Awards
APAC	Australian Partnership for Advanced Computing
APAI	Australian Postgraduate Awards (Industry)
APA-IT	Australian Postgraduate Awards in Information Technology
APDI	Australian Postdoctoral Fellowships Industry
APEC	Asia-Pacific Economic Cooperation
APF	Australian Postdoctoral Fellowship
AQF	Australian Qualifications Framework
ARC	Australian Research Council
ARTS	Automated Results Transfer System
ASDOT	Assessment Fee Subsidy for Disadvantaged Overseas Students
ATN	Australian Technology Network
ATP	Australian Technology Park
AUQA	Australian Universities Quality Agency
AusAID	Australian Agency for International Development
AUTC	Australian Universities Teaching Committee
AVCC	Australian Vice-Chancellors' Committee

B	
BAA	Backing Australia's Ability
BAC	Budget Advisory Committee
BITLab	Business Intelligence Lab
BLO	Business Liaison Office
BOTPLS	Bridging for Overseas Trained Professionals Loans Scheme

C	
CAF	Cost adjustment factor
CPS	Campus Property Services
CAUT	Committee for Advancement of University Teaching
CDP	Capital Development Program
CEP	Country Education Profile
CEQ	Course Experience Questionnaire
CES	Casual Employment Service
CFO	Chief Financial Officer
CHASS	College of Humanities and Social Sciences
CHESN	Commonwealth Higher Education System Student Number
CHS	College of Health Sciences
CIO	Chief Information Officer
COE	Confirmation of Enrolment
CPSU	Community and Public Sector Union
CRC	Cooperative Research Centre

C	
CREO	Centre for Regional Education, Orange
CRICOS	Commonwealth Register of Institutions and Courses for Overseas Students
CRRRI	Centre for Rural and Regional Innovation
CSIRO	Commonwealth Scientific and Industrial Research Organisation
CST	College of Sciences and Technology
CULT	Combined Universities Language Test
CUTSD	Committee for University Teaching and Staff Development

D	
DAC	Data Audit Committee
DEST	Commonwealth Department of Education, Science and Training
DET	NSW Department of Education and Training
DIMA	Department of Immigration and Multicultural Affairs
D-IRD	Discovery-Indigenous Researchers Development Program
DVC	Deputy Vice-Chancellor

E	
EB	Enterprise bargaining
EFTSU	Equivalent full-time student unit
EFTSL	Equivalent full-time student load
EIP	Evaluations and Investigations Program
ELICOS	English Language Intensive Course of Study
EMU	Electron Microscope Unit
ESOS Act	Education Services for Overseas Student Act

F	
FFT	Fractional full-time (equivalent staff)
FlexSIS	Flexible Student Information System
FHS	Faculty of Health Sciences
FOS	Field of study
FTE	Full-time equivalent (staff)
FRM	Faculty of Rural Management

G	
GATS	General Agreement on Trade in Services
GCCA	Graduate Careers Council of Australia
GDS	Graduate destination survey
GPOF	General Purpose Operating Funds
GSA	Graduate Skills Assessment
GSG	Graduate School of Government
GWSLN	Greater Western Sydney Learning Network

H	
HDR	Higher Degree Research
HECS	Higher Education Contribution Scheme
HEEP	Higher Education Equity Program
HEFA	Higher Education Funding Act 1988
HEIMS	Higher Education Information Management System
HEIP	Higher Education Innovation Program (DEST)
HELP	Higher Education Loan Program



Abbreviations

H	
HEO	Higher education officer
HEP	Higher education provider
HERDC	Higher Education Research Data Collection
HESA	Higher Education Support Act

I	
IAF	Institutional Assessment Framework
IAS	Institute of Advanced Studies
ICT	Information and Communication Technology
IELTS	International English Language Testing Scheme
IGS	Institutional Grants Scheme (DEST)
IO	International Office
IP	Intellectual property
IPRS	International Postgraduate Research Scholarships
IREX	International Researcher Exchange Scheme
ISFP	Indigenous Support Funding Program
ISIG	Innovation Summit Implementation Group
ISSU	International Student Services Unit
ITC	Information Technology Committee
ITL	Institute for Teaching and Learning
ITS	Information Technology Services

J	
JASON	Joint Academic Scholarships Online Network

L	
LBOTE	Language background other than English

M	
MISG	Management Information Steering Group
MNRF	Major National Research Facilities Scheme
MOU	Memorandum of Understanding
MRB	Medical Rural Bonded Scholarship Scheme

N	
NBCOTP	National Bridging Courses for Overseas Trained Program
NCG	National Competitive Grant
NESB	Non-English-speaking background
NHMRC	National Health and Medical Research Council
NOIE	National Office for the Information Economy
NOOSR	National Office for Overseas Skill Recognition
NRSL	Non-recent school leaver
NSW VCC	New South Wales Vice-Chancellors' Conference
NTEU	National Tertiary Education Industry Union

O	
OECD	Organisation for Economic Cooperation and Development
OLA	Open Learning Australia
OLDPS	Open Learning Deferred Payment Scheme
OPRS	Overseas Postgraduate Research Scholarships

P	
PELS	Postgraduate Education Loans Scheme
PSO	Planning Support Office
PVC	Pro-Vice-Chancellor

Q	
QA	Quality assurance
QACG	Quality Advisory and Coordination Group

R	
R&D	Research and development
R&R	Restructuring and Rationalisation Program
RC	Responsibility Centre
REG	Research and Earmarked Grants
REP	Research Education Program
RFM	Relative Funding Model
RIBG	Research Infrastructure Block Grant (DEST)
RIEF	Research Infrastructure Equipment and Facilities Scheme
RISF	Restructuring Initiatives Support Fund
RMO	Risk Management Office
ROA	Record of Achievement
RQ	Research Quantum
RQU	Recognition Quality Unit (Higher Education Division – DEST)
RRTMR	Research and Research Training Management Reports
RSL	Recent school leaver
RTS	Research Training Scheme (DEST)

S	
SCA	Sydney College of the Arts
SCEQ	Sydney Course Experience Questionnaire
SCM	Sydney Conservatorium of Music
SCR	Science Capability Review
SDF	Strategic Development Fund
SEG	Senior Executive Group
SES	Socioeconomic status
SI	Scholarship Index
SLE	Student Learning Entitlement
SNA	Safety net adjustment
SPIRT	Strategic Partnerships with Industry – Research and Training
SPR	Student Progress Rate
SRC	Students' Representative Council
SSR	Student–staff ratio
STABEX	Study Abroad Exchange (database)
SUPRA	Sydney University Postgraduate Students' Representative Association
SUSport	Sydney Uni Sport & Fitness

T	
TAFE	Technical and Further Education
TOEFL	Test of English as a foreign language
TPI	Teaching Performance Indicator

U	
UAC	Universities Admissions Centre
UMAP	University Mobility in Asia and the Pacific
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UPA	University Postgraduate Awards

V	
VCAC	Vice-Chancellor's Advisory Committee
VET	Vocational Education and Training

W	
WAM	Weighted Average Mark
WRP	Workplace Reform Program
WTO	World Trade Organization

Y	
YFE	Year of first enrolment

Glossary

For a table of commonly used acronyms and abbreviations that appear in University documents and publications, see 'Abbreviations'.

This glossary describes terminology in use at the University of Sydney.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A

Academic Board

The senior academic body within the University. In conjunction with faculties, the Academic Board has responsibility for approving new or amended courses and endorsing faculty development of units of study. The board is also responsible for the formulation and review of policies, guidelines and procedures in relation to academic matters. For further information, see the *University of Sydney (Academic Governance) Rule 2003 (as amended)*.

Academic Consortium 21 (AC21)

An international network, of which the University is a member, comprising educational, research and industrial organisations throughout the world with the objective of encouraging the further advancement of global cooperation to the benefit of higher education and to contribute to world and regional society.

Academic cycle

The program of teaching sessions offered over a year. Currently the cycle runs from the enrolment period for Semester One to the completion of the processing of results at the end of Semester Two. See also 'Academic year', 'Stage'.

Academic dishonesty

Academic dishonesty occurs when a student presents another person's ideas, findings or written work as his or her own by copying or reproducing them without due acknowledgement of the source and with intent to deceive the examiner. Academic dishonesty also covers recycling, fabrication of data, engaging another person to complete an assessment or cheating in exams. See also 'Plagiarism'.

Academic record

The complete academic history of a student at the University. It includes, among other things: personal details; all units of study and courses taken; assessment results (marks and grades); awards and prizes obtained; infringements of progression rules; approvals for variation in course requirements and course leave; thesis and supervision details.

Access to a student's academic record is restricted to authorised University staff and is not released to a third party without the written authorisation of the student.

See also 'Academic transcript'.

Academic transcript

A printed statement setting out a student's academic record at the University. There are two forms of academic transcript: external and internal.

See also 'Academic record', 'External transcript', 'Internal transcript'.

Academic year

The current calendar year in which a student is enrolled.

See also 'Academic cycle', 'Stage'.

Ad eundem gradum

Long-standing full-time members of the University's academic and general staff who are not graduates of the University may be considered by Senate, upon their retirement, for admission *Ad eundem gradum* ('to the same degree') to an appropriate degree of the University.

Admission

Governed by the University's admission policy, this is the process for identifying applicants eligible to receive an initial offer of enrolment in a course at the University. Admission to most courses is based on performance in the HSC, with applicants ranked on the basis of their UAI. Other criteria such as a portfolio, interview, audition, or results in standard tests may also be taken into account for certain courses.

Admission basis

The main criterion used by a faculty in assessing an application for admission to a course. The criteria used include, among other things, previous secondary, TAFE or tertiary studies; work experience; special admission; and the Universities Admission Index (UAI).

Admission (Deferment)

An applicant who receives an offer of admission to a course may apply to defer enrolment in that course for one semester or one academic cycle.

Admission mode

A classification based on how a student was admitted to a course, for example 'UAC' or 'direct'.

Admission period

The period during which applications for admission to courses are considered.

Admission year

The year the student expects to begin the course.

See also 'Commencement date'.

Advanced diplomas

See 'Award course'.

Advanced standing

See 'Credit'.

Adviser

A member of academic staff appointed in an advisory role for some postgraduate coursework students.

See also 'Associate supervisor', 'Instrumental supervisor/teacher', 'Research supervisor', 'Supervision'.

Aegrotat

In exceptional circumstances involving serious illness or death of a student prior to completion of their course, the award of aegrotat and posthumous degrees and diplomas may be conferred.

Alumni

See 'Graduate'.

Alumni sidneiensis

A searchable database of graduates of the University from 1857 to 30 years prior to the current year.



Annual average mark (AAM)

The average mark over all units of study attempted in a given academic year (equivalent to the calendar year).

The formula for this calculation is:

$$AAM = \frac{\sum (\text{marks} \times \text{credit point value})}{\sum (\text{credit point value})}$$

(sums over all units of study completed in the selected period)

Where the mark is the actual mark obtained by the student for the unit of study, or in the case of a failing grade with no mark – 0. Pass/fail assessed subjects and credit transfer subjects (from another institution) are excluded from these calculations. However, the marks from all attempts at a unit of study are included.

Annual progress report

A form used to monitor a research student's progress each year. The form provides for comments by the student, the supervisor, the head of the department and the dean (or their nominee). The completed form is attached to the student's official file.

Annual Report

The University's yearly financial and audit report, submitted to the NSW Parliament. It also includes a broad range of the University's activities and the strength of their performance in relation to the University's stated roles, values and goals.

Appeals

Students may lodge an appeal against academic or disciplinary decisions.

Appeals against an academic decision

A student may appeal to the Student Appeals Body against a decision by the University that affects the academic assessment or progress of a student within his or her award course, including a decision:

(a) to exclude a student in accordance with the *University of Sydney (Coursework) Rule 2000 (as amended)*

(b) not to readmit or re-enrol a student following exclusion in accordance with the *University of Sydney (Coursework) Rule 2000 (as amended)*

(c) to terminate a student's candidature for a postgraduate award.

See also 'Student Appeals Body'

Appeal against a disciplinary decision

A student may appeal to the Student Disciplinary Appeals Committee against a determination being:

(a) a finding by the Vice-Chancellor or the student Proctorial Board that the student is guilty of misconduct

(b) the imposition of a penalty upon the student by the Vice-Chancellor or the Student Proctorial Board

(c) an order made by the Vice-Chancellor or the Student Proctorial Board.

See also 'Student Disciplinary Appeals Committee'.

Assessment

The process of measuring the performance of students in units of study and courses. Performance may be assessed by examinations, essays, laboratory projects, assignments, theses, treatises or dissertations.

See also 'Result processing', 'Result processing schedule'.

Formative assessment

Used principally to provide students with feedback on their progress in learning. It reinforces successful learning, and is an opportunity for students to expose the limits in their knowledge and understanding.

Summative assessment

Used to certify competence, or to arrange students in a rank order of merit. It certifies the attainment of a standard, and is used as the basis for progression to the next part of a program, or to graduation.

Associate supervisor

A person who is appointed in addition to the supervisor of a research student, who can provide the day-to-day contact with the candidate or provide particular expertise or additional experience in supervision. See also 'Adviser', 'Instrumental supervisor/teacher', 'Research supervisor', 'Supervision'.

Association of Pacific Rim Universities (APRU)

A consortium of leading research universities in the Pacific Rim, of which the University is a member, which aims to foster education, research and enterprise thereby contributing to the economic, scientific and cultural advancement in the Pacific Rim.

Assumed knowledge

For some units of study, a student is assumed to have passed a relevant subject in the HSC and this is called assumed knowledge. While students are generally advised against taking a unit of study for which they do not have the assumed knowledge, they are not prevented from enrolling in the unit of study.

See also 'Prerequisite'.

Attendance pattern

Attendance pattern is classified as full-time, part-time or external. It depends on the student's mode of attendance and the student load.

Attendance mode

A Department of Education, Science and Training (DEST) classification defining the manner in which a student is undertaking a course, such as internal, external, mixed or offshore.

Australian Qualifications Framework (AQF)

The framework for recognition and endorsement of qualifications established by the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA).

AUSTUDY

Provides financial help to students who are 25 years old or over who meet the required criteria, and are undertaking an approved full-time course at an approved institution.

See also 'Youth allowance'.

Automated Results Transfer System (ARTS)

This system was developed by the Australasian Conference of Tertiary Admissions Centres (ACTAC) to allow the electronic academic record of a student to be accessed, via an admission centre, by tertiary institutions.

Award course

See 'Course'

B**Bachelor's degree**

The highest undergraduate award offered at the University. A bachelor's degree course normally requires three or four years of full-time study or the part-time equivalent.

See also 'Award course'.

Barrier

An instruction placed on a student's record that prevents the student from re-enrolling or graduating.

See also 'Deadlines (fees)', 'Suppression of results'.

Board of studies

An academic body which supervises a course or courses, and is similar to a faculty except that it is headed by a chair rather than a dean and does not supervise PhD candidates.

Bursaries

Financial award made to a student, based primarily on need.

See also 'Scholarships'.

C

Calendar

See 'University Calendar'.

Cadigal program

A program, named in recognition of the Aboriginal people of the land on which the University is located, designed to increase the successful participation of Aboriginal and Torres Strait Islander people in degree courses in all faculties at the University of Sydney.

Campus

The grounds on which the University is situated. There are ten campuses of the University of Sydney:

- Burren Street (Institute of Transport Studies)
- Camperdown
- Darlington
- Camden (Agriculture and Veterinary Science)
- Conservatorium (Sydney Conservatorium of Music)
- Cumberland (Health Sciences)
- Mallett Street (Nursing)
- Rozelle (Sydney College of the Arts)
- St James (Law)
- Surry Hills (Dentistry)

Cancellation

Where enrolment is cancelled for non-payment of fees.

Candidature

Candidature commences when a student is admitted to a course of study leading to the award of a degree, diploma or certificate. There are maximum periods and in some cases minimum periods of candidature depending on the award course and whether the candidate is a full-time or part-time student.

See 'Course enrolment status'.

Census date

The date at which a student's enrolment, load and HECS liability are finalised before this information is reported to DEST.

See also 'HECS-HELP'.

Ceremony

See 'Graduation ceremony'.

Chancellor

The non-executive head of the University. An honorary position, the Chancellor presides over meetings of the University's governing body, the Senate, and important ceremonial occasions such as graduations.

Clinical experience

Students undertake clinical placements in a professional environment as part of their course requirements. Many require University-approved supervision. In order to undertake clinical placements a student may be required to fulfil additional requirements.

Combined course

A course which leads to two awards. For example the Arts/Law course leads to the separate awards of Bachelor of Arts and Bachelor of Laws.

Combined degree

A single program with a single set of course resolutions leading to the award of two degrees (unless otherwise specified in the resolutions). See also 'Combined course'.

Commencement date

The date a student commences candidature.

Commonwealth Supported Place (CSP)

(Previously known as a HECS Place.) A student in a Commonwealth Supported Place makes a contribution towards the cost of their education (known as the student contribution) while the Australian Government contributes the majority of the cost.

Confirmation of Enrolment form (COE)

This form is issued to each student after enrolment, showing the course and the units of study in which the student is enrolled, together with the credit point value of the units of study and the HECS weights. Until all fees are paid, it is issued provisionally. A new confirmation of enrolment form is produced every time a student's enrolment is varied.

Conjoint ventures

Two or more institutions cooperate to provide a unit or course of study to postgraduate coursework students. Arrangements exist between individual departments at the University of Sydney and individual departments at the University of New South Wales (UNSW) and the University of Technology Sydney (UTS).

In these arrangements, students enrolled for a degree at one institution complete one or more units of study at the other institution to count towards the award program at their 'home' institution.

Continuing professional education

A process which provides a number of programs of continuing education courses for professionals as they move through their career. These programs are presently administered by the Centre for Continuing Education (CCE) and a number of departments and foundations across the University. This process supports the whole of life learning concept and involves the maintenance of a long-term relationship between the student and the University.

Convocation

The body comprising the Fellows and former Fellows of the Senate of the University of Sydney; members of the former governing bodies of the institutions with which the University has amalgamated or their predecessors; the graduates of the University of Sydney, which include graduates of the institutions with which the University has amalgamated or their predecessors; professors and other full-time members of the academic staff of the University; and principals of the incorporated colleges. This is as per clause 14 of the *University of Sydney Act 1989*.

Core unit of study

A unit of study that is compulsory for a particular course or subject area.

See also 'Unit of study'.

Corequisite

A unit of study which must be taken in the same semester or year as a given unit of study (unless it has already been completed). These are determined by the faculty or board of studies concerned, published in the faculty handbook and shown in FlexSIS.

See also 'Prerequisite', 'Waiver'.

Cotutelle Scheme

Agreement between the University and any overseas university for joint supervision and examination of a PhD student as part of an ongoing cooperative research collaboration. If successful, the student receives a doctorate from both universities with each testamur acknowledging the circumstances under which the award was made.

Course

An undertaking of study at the University of Sydney.

Award course

A formal course of study that will see attainment of a recognised award. Award courses are approved by Academic Board and endorsed by Senate. The University broadly classifies courses as undergraduate, postgraduate coursework or postgraduate research.

See also 'Bachelor's degree', 'Course rules', 'Diploma', 'Doctorate', 'Major', 'Master's degree', 'Minor', 'PhD', 'Stream'.

Non-award course

Studies undertaken by students who are not seeking an award from the University.

See also 'Cross-institutional enrolment'.

Coursework

An award course not designated as a research award course. While the program of study in a coursework award course may include a component of original work, other forms of instruction and learning will normally be dominant.

Research

A course in which at least 66 per cent of the overall course requirements involve students undertaking supervised research, leading to the production of a thesis or other piece of written or creative work, over a prescribed period of time.

Course alias

A unique five character alpha-numeric code which identifies a University course.

Course code

See 'Course alias'.

Course enrolment status

A student's enrolment status in a course is either 'enrolled' or 'not enrolled'. 'Not enrolled' reasons include: cancelled; suspended; under examination; or terminated.

See also 'Cancellation', 'Candidature', 'Course leave', 'Enrolment', 'Enrolment variation', 'Terminated', 'Under examination'.

Course leave

Students are permitted to apply for a period away from their course without losing their place. Course leave is formally approved by the supervising faculty for a minimum of one semester. Students on leave are regarded as having an active candidature, but they are not entitled to a student card. At undergraduate level, leave is not counted towards the total length of the course. Students who are absent from study without approved leave may be discontinued and may be required to formally reapply for admission.

See also 'Progression'.

Course rules

Rules which govern the allowable enrolment of a student in a course. Course rules may be expressed in terms of types of units of study taken, length of study, and credit points accumulated. For example, a candidate may not enrol in units of study having a total value of more than 32 credit points per semester. Course rules also govern the requirements for the award of the course, for example a candidate must have completed a minimum of 144 credit points.

See also 'Award course', 'Corequisite', 'Prerequisite'.

Course suspension

See 'Course leave'.

Course transfer

A transfer occurs when a student changes from one course in the University to another course in the University without the requirement for an application and selection process (for example from a PhD to a master's program in the same faculty).

Credit

The recognition of previous studies successfully completed at this University, or another university or tertiary institution recognised by the University of Sydney, as contributing to the requirements of the course to which the applicant requesting such recognition has been admitted. It may be granted as specified credit or non-specified credit.

Specified credit

The recognition of previously completed studies as directly equivalent to units of study.

Non-specified credit

A 'block credit' for a specified number of credit points at a particular level. These credit points may be in a particular subject area but are not linked to a specific unit of study.

See also 'Annual average mark (AAM)', 'Waiver', 'Weighted average mark (WAM)'.

Credit points

The value of the contribution each unit of study provides towards meeting course completion requirements. Each unit of study normally has a six credit point value assigned to it. The total number of credit points required for completion of award courses will be specified in the Senate Resolutions relevant to the award course.

Cross-institutional enrolment

An enrolment in units of study at one university to count towards an award course at another university. Cross-institutional enrolments incur a student-contribution liability (see Commonwealth-supported student) or tuition fee charge at the institution at which the unit of study is being undertaken.

See also 'Non-award course'.

D**Data Audit Committee (DAC)**

The Data Audit Committee's role is to oversee the integrity and accuracy of the course and unit of study data as strategic University data. It also advises the Academic Board on suggested policy changes related to course and unit of study data. A subcommittee of the VCAC Enrolment Working Party, it is chaired by the Registrar, with membership including the deans, the Student Centre, FlexSIS and Planning and Statistics.

Deadlines (Enrolment variations)

See 'Enrolment variation'.

Deadlines (Fees)

The University has deadlines for the payment of fees (for example, HECS, compulsory subscriptions, course fees). Students who do not pay fees by these deadlines may have their enrolment cancelled or they may have a barrier placed on the release of their record.

See also 'Barrier', 'Cancellation'.

Dean

The head of a faculty, or the principal or director of a college (such as the Sydney Conservatorium of Music or the Sydney College of the Arts).

Dean's Certificate

A statement from the Dean certifying that all requirements, including fieldwork and practical work, have been met and that the student is eligible to graduate. Not all faculties use Dean's Certificates. In faculties that do, qualified students have 'Dean's Certificate' noted on their academic record.

Deferment (Deferral)

See also 'Admission (deferment)', 'Course leave'.

Degree

See also 'Award course', 'Bachelor's degree'.

Delivery mode

Indicates how students receive the instruction for a unit of study. The delivery mode must be recorded for each unit as distinct from the attendance mode of the student, for example an internal student may take one or more units by distance mode and an external student may attend campus for one or more units.

Distance education

Where subject matter is delivered in a more flexible manner, such as correspondence notes, a student may only attend campus if required. See also 'Extended semester', 'Distance education', 'International – off shore'.

Intensive on-campus

Core content is delivered with support learning in an intensive (one or more days) format on campus. Participation is usually compulsory. Previously this may have been called residential, block mode, or weekend workshop.

On-campus (normal)

Attendance of scheduled lectures, tutorials etc at a campus of the University.

Department

See 'School'.

Department of Education, Science and Training (DEST)

The Federal Government department responsible for higher education.

Diploma

The award granted following successful completion of diploma course requirements. A diploma course usually requires less study than a degree course.

See also 'Award course'.

Direct admissions

For some courses, applications may be made directly to the University. Applications are received by faculties or the International Office, and considered by the relevant department or faculty body. Decisions are recorded and letters are forwarded to applicants advising them of the outcome.

See also 'Admission', 'UAC'.

Disability information

Students may inform the University of any temporary or permanent disability which affects their life as a student. Disability information is recorded but it is only available to particular authorised users because of its sensitive nature and students will be informed of its use.

Disciplinary action

Undertaken as the result of academic or other misconduct, for example plagiarism, cheating, security infringement, criminal activity.

Discipline

A defined area of study, for example, chemistry, physics, economics.

Discipline group

A DEST code used to classify units of study in terms of the subject matter being taught or being researched.

Discontinuation (course)

See 'Enrolment variation'.

Discontinuation (unit of study)

See 'Enrolment variation'.

Dissertation

A written exposition of a topic which may include original argument substantiated by reference to acknowledged authorities. It is a required unit of study for some postgraduate award courses in the faculties of Architecture and Law.

Distance education

Where a student does not attend campus on a daily basis for a given course or unit of study.

See also 'Delivery mode', 'Extended semester'.

Doctorate

A high-level postgraduate award. A doctorate course normally involves research and coursework; the candidate submits a thesis that is an original contribution to the field of study. Entry to a doctorate course often requires completion of a master's degree course. Note that the doctorate course is not available in all departments at the University. See also 'Award course', 'PhD'.

Domestic student

A student who is not an international student.

See also 'Local student'.

Double degree

A double degree is a program where students are permitted by participating faculties (and/or by specific resolutions within a single award) to transfer between courses in order to complete two awards.

Downgrade

Where a student enrolled in a PhD reverts to a master's by research, either on the recommendation of the University on the basis that the research they are undertaking is not at an appropriate level for a PhD; or at the student's own request, for personal or academic reasons.

E**Equivalent full-time student unit (EFTSU)**

The equivalent full-time student unit (EFTSU) is a measure of student load based on the workload for a student undertaking a full year of study in a particular course. A student is then recorded as having generated one EFTSU.

See also 'Load', 'Stage'.

Equivalent full-time student load (EFTSL)

The equivalent full-time student load (EFTSL) for a year. It is a measure, in respect of a course of study, of the study load for a year of a student undertaking that course of study on a full-time basis.

Embedded courses

Award courses in the graduate certificate, graduate diploma and master's degree by coursework sequence which allow unit of study credit points to count in more than one of the awards, for example the Graduate Certificate in Information Technology, Graduate Diploma in Information Technology and Master of Information Technology.

Enrolment

A student enrolls in a course by registering with the supervising faculty in the units of study to be taken in the coming year, semester or session.

Commencing

An enrolment is classified as commencing if a student has enrolled in a particular degree or diploma for the first time.

Continuing

Students already in a course at the University re-enrol each year or semester. Most continuing students are required to pre-enrol.

See also 'Pre-enrolment'.

Enrolment list

A list of all currently enrolled students in a particular unit of study.

See also 'Unit of study'.

Enrolment status

See 'Course enrolment status'.

Enrolment Variation

Students may vary their enrolment at the start of each semester. Each faculty determines its deadlines for variations, but student-contribution liability depends on the Commonwealth census date.

See also 'Commonwealth Supported Place'.

Examination

A set of questions or exercises evaluating on a given subject given by a department or faculty.

See also 'Examination period', 'Assessment'.

Examination period

The time set each semester for the conduct of formal examinations.

Examiner (Coursework)

The person assessing a student or group of students, for example through written/oral examination, coursework assignments, presentations.

Exchange student

Either a University of Sydney student participating in a formally agreed program involving study at an overseas university, or an overseas student studying here on the same basis. The International Office provides administrative support for some exchanges.

Exclusion

A faculty may ask a student whose academic progress is considered to be unsatisfactory to 'show good cause' why the student should be allowed to re-enrol. If the faculty deems the student's explanation unsatisfactory, or if the student does not provide an explanation, the student may be excluded either from a unit of study or from a course or faculty. An excluded student may apply to the faculty for permission to re-enrol. Normally, at least two years must have elapsed before such an application would be considered. University policy relating to exclusions is set out in the Calendar.

See also 'Progression', 'Senate appeals'.

Exemption

A decision made at a sub-unit of study level to allow a student to complete a unit of study without also completing all the prescribed components of coursework and/or assessment.

See also 'Credit', 'Waiver'.

Expulsion

The ultimate penalty of disciplinary action is to expel the student from the University. The effect of expulsion is:

- the student is not allowed to be admitted or to re-enrol in any course at the University
- the student does not receive their results
- the student is not allowed to graduate
- the student does not receive a transcript or testamur.

Extended semester

A distance-learning student may be allowed more time to complete a module or program if circumstances beyond the student's control, such as drought, flood or illness, affect the student's ability to complete the module or program in the specified time.

See also 'Distance education'.

External

See 'Attendance mode', 'Distance education'.

External transcript

A certified statement of a student's academic record printed on official University security paper. It includes the student's name, any credit granted, all courses the student was enrolled in and the final course result and all units of study attempted within each course together with the result. It also acknowledges prizes the student has received. Marks can be included or omitted, as required.

See also 'Academic transcript', 'Internal transcript'.

F**Faculty**

A formal part of the University's academic governance structure, consisting mainly of academic staff members and headed by a dean, which is responsible for all matters concerning the award courses that it supervises. Usually, a faculty office administers the faculty and student or staff inquiries related to its courses. The *University Calendar* sets out the constitution of each of the University's faculties.

See also 'Board of Studies', 'Supervising faculty'.

Faculty handbook

The annual University publication for each faculty which provides detailed information about the faculty, its courses and resolutions.

FEE-HELP

An eligible student in a postgraduate course or in a bridging study course (for overseas-trained professionals) can apply for assistance (in the form of a loan) in paying all or some of their tuition fees.

Fee-paying students

Students who pay tuition fees to the University and are not liable for student contributions to a Commonwealth Supported Place. The Commonwealth does not contribute towards the cost of the education of fee-paying students. Annual fees vary between the faculties. Students pay a per semester fee.

Fellows of Senate

Members of the governing body of the University who are either elected, appointed or ex-officio.

Flexible learning

See 'Delivery mode', 'Distance education'.

Flexible start date

Full fee-paying distance students are not restricted to the same enrolment time frames as campus-based or Commonwealth-supported students.

Flexible Student Information System (FlexSIS)

The computer-based Flexible Student Information System at the University of Sydney.

FlexSIS holds details of courses and units of study being offered by the University and the complete academic records of all students enrolled at the University.

Formative assessment

See also 'Assessment'.

Full-time student

See 'Attendance pattern', 'EFTSU'.

G**Grade**

The outcome for a unit of study linked with a mark range. For example, a mark in the range 85–100 attracts the grade 'high distinction' (HD). See also 'Mark'.

Graduand

A student who has completed all the requirements for an award course but has not yet graduated.

See also 'Graduation', 'Potential graduand'.

Graduate

A person who holds an award from a recognised tertiary institution.

See also 'Graduand', 'Graduation'.

Graduate certificate

See 'Award course'.

Graduate diploma

See 'Award course'.

Graduate-entry degree

A bachelor's, or undergraduate degree, that requires another undergraduate degree as a prerequisite of entry. Examples of graduate-entry degrees at the University of Sydney include the Medical Program, Graduate Law and the Bachelor of Dentistry.

Graduation

The formal conferring of awards either at a ceremony or in absentia.

See also 'In absentia', 'Potential graduand'.

Graduation ceremony

A ceremony where the Chancellor confers awards upon graduands.

Group of Eight (G08)

The Group of Eight represents Australia's major research-intensive universities and membership comprises the vice-chancellors (presidents) of the Australian National University, Monash University, the University of Adelaide, the University of Melbourne, the University of New South Wales, the University of Queensland, the University of Sydney, and the University of Western Australia.

The Group of Eight works to ensure a consistent and sustainable policy environment which maximises the wide-ranging economic, social and cultural benefits to the Australian community of higher education and which ensures Australian universities are recognised as among the best in the world.

Group work

Means a formally established project to be conducted by a number of students in common, resulting in a single piece of assessment or a number of associated pieces of assessment.

See also 'Legitimate cooperation'.

H**Handbook**

See 'Faculty handbook'.

Head of department/Head of school (HOD/HOS)

The head of the academic unit which has responsibility for the relevant unit of study, or equivalent program leader.

Higher Education Contribution Scheme (HECS)

The Higher Education Contribution Scheme (HECS) was the previous Commonwealth Government student loan scheme. It ceased to operate on 1 January 2005 and was replaced by HECS-HELP (see below).

HECS-HELP

An eligible student in a Commonwealth Supported Place can apply for assistance in paying their student contribution. This may take the form of a HECS-HELP loan to pay all or some of the student contribution, or a HECS-HELP discount if all (or at least \$500) of the student contribution is paid by the census date.

Honorary degrees

A degree *honoris causa* (translated from the Latin as 'for the purpose of honouring') is conferred on a person whom the University wishes to honour.

Honours

Some degrees may be completed 'with honours'. This may involve the completion of a separate honours year, additional work in the later years of the course or meritorious achievement over all years of the course. Honours are awarded in a class (Class I, Class II – which may have two divisions or, Class III).

NSW Higher School Certificate (HSC)

The NSW Higher School Certificate (HSC), which is normally completed at the end of year 12 of secondary school. The UAI (Universities Admission Index) is a rank out of 100 that is computed from a student's performance in the HSC.

I***In absentia***

Latin for 'in the absence of'. Awards are conferred *in absentia* when graduands do not, or cannot, attend the graduation ceremony scheduled for them. Those who have graduated *in absentia* may later request that they be presented to the Chancellor at a graduation ceremony.

See also 'Graduation'.

Instrumental supervisor/teacher

All students at the Sydney Conservatorium of Music have an instrumental teacher appointed.

See also 'Adviser', 'Associate supervisor', 'Research supervisor', 'Supervision'.

Internal mode

See 'Attendance mode'.

Internal transcript

A record of a student's academic record for the University's own internal use. It includes the student's name, student identifier (SID), address, all courses in which the student was enrolled and the final course result, and all units of study attempted within each course, together with the unit of study result.

See also 'Academic transcript', 'External transcript'.

International student

Any student who is not an Australian or New Zealand citizen or a permanent resident of Australia is an international student. An international student is required to hold a visa that allows study in Australia and may be liable for international tuition fees.

Fee-paying

A private international student who is liable to pay tuition fees for their studies with the University.

Fee-paying – outgoing exchange

An international fee-paying student undertaking short term study at a recognised overseas institution with which the University has a student exchange agreement. Exchange study counts towards the student's University of Sydney award and students remain enrolled in their University of Sydney course during the period of exchange.

International – cross-institutional

An international fee paying student undertaking non-award study at the University on a cross-institutional basis. They are liable to pay fees for the study they undertake at the University, but there is no compliance reporting requirement, which rests with their 'home' institution.

International – sponsored

A private international student who is fully sponsored for his/her tuition; his/her sponsorship may also include overseas health cover and compulsory subscriptions.

Offshore studies

International offshore students undertake their program of study at one of the University's offshore campuses and do not enter Australia. Therefore they do not require a visa. They are distinct from international students who are on outbound exchange programs as they never enter Australia during their program of study.

Short course

An international fee-paying student undertaking a short course with the University of Sydney such as international development programs, executive training or study visits. The study undertaken by these students is non-award and generally a student visa is not required.

Sponsored award

An international student sponsored by the Australian government, undertaking a program of study at the University. Currently Australian Development Scholarships holders, funded by AusAID, are the only students in this category. These students are fully sponsored for their tuition and other costs such as travel and health cover, and are paid a stipend.

Study Abroad

An international student who is undertaking short-term study at the University under the Study Abroad scheme. Study Abroad students must have completed at least one year of study towards a degree at a recognised institution in their home country and are continuing towards the degree of their home institution.

See also 'Local student', 'Student type'.

L**Learning entitlement**

Each student has a seven-year full-time period during which they can remain Commonwealth-supported. This seven year period is called their 'learning entitlement'.

Leave

See 'Course leave'.

Legitimate cooperation

Any constructive educational and intellectual practice that aims to facilitate optimal learning outcomes through student interaction.

See also 'Group work'.

Life membership

Life membership is no longer offered by the University of Sydney Union (USU). However, existing life Members continue to enjoy the right to vote in USU elections and at USU general meetings. Like all members, life members are encouraged to stand for election to the USU Board. Similarly, life members, once they have paid the appropriate annual fees, are able to enjoy the benefits of the Access Benefits program.

Load

The sum of the weights of all the units of study in which a student is enrolled. The weight is determined by the proportion of a full year's work represented by the unit of study in the degree or diploma for which the student is a candidate. Student load is measured in terms of Equivalent full-time student units (EFTSU).

See also 'Equivalent full-time student units (EFTSU)'.

Local student

Either an Australian or New Zealand citizen or Australian permanent resident. New Zealand citizens are required to pay their Higher Education Contribution Scheme (HECS) fees upfront.

See also 'Domestic student', 'International student'.

M**Major**

A field of study, chosen by a student, to represent their principal interest. This would consist of specified units of study from later stages of the award course. Students select and transfer between majors by virtue of their selection of units of study. One or more majors may be awarded upon the graduand's assessment of study.

See also 'Award course', 'Minor', 'Stream'.

Major timetable clash

The term used when a student attempts to enrol in units of study which have so much overlap in the teaching times that it has been decided that students must not enrol in the units simultaneously.

Mark

An integer (rounded if necessary) from 0 to 100 indicating a student's performance in a unit of study.

See also 'Grade'.

Master's degree

A postgraduate award. Master's degree courses may be offered by coursework, research only or a combination of coursework and research. Entry to the course often requires completion of an honours year at an undergraduate level.

See also 'Award course'.

Method of candidature

A course is either a research course or a coursework course and so the methods of candidature are 'research' and 'coursework'.

See also 'Course (Coursework)', 'Course (Research)'.

Mid-year intake

Admission to degree programs for Semester Two.

Minor

Studies undertaken to support a major. Requiring a smaller number of credit points than a major, students select and transfer between minors (and majors) by virtue of their selection of units of study. One or more minors may be awarded upon the graduand's assessment of study.

See also 'Award course', 'Major', 'Stream'.

Mixed mode

See 'Attendance mode'.

MPhil

The Master of Philosophy (MPhil) is a master's by research degree offered by some (but not all) of the University's faculties.

See also 'Award course', 'Master's degree'.

Mutually exclusive units of study

See 'Prohibited combinations of units of study'.

MyUni

The University of Sydney's student portal system. It provides access to email, library services, student self-administration, support services, e-learning software such as Blackboard and WebCT, as well as information about the University and its courses.

N**Non-award course**

See 'Course'.

Non-standard session

A teaching session other than the standard February and August sessions – such as Sydney Summer School or Winter School, in which units of study are delivered and assessed in an intensive mode during January or July respectively.

See also 'Semester', 'Session'.

O**Orientation Week**

Orientation or 'O Week', takes place in the week before lectures begin in Semester One. During O Week, students can join various clubs, societies and organisations, register for courses with departments and take part in activities provided by the University of Sydney Union.

P**Part-time student**

See also 'Attendance mode', 'Attendance pattern', 'Equivalent full-time student units (EFTSU)'.

Permanent home address

The address used for all official University correspondence with a student, both inside and outside of semester time (for example during semester breaks), unless the student provides a different address for use during the semester.

See also 'Semester address'.

PhD

The Doctor of Philosophy (PhD) and other doctorate awards are the highest awards available at the University. A PhD course is normally purely research-based; the candidate submits a thesis that is an original contribution to the field of study.

See also 'Award course', 'Doctorate'.

Plagiarism

Presenting another person's ideas, findings or work as one's own by copying or reproducing them without acknowledging the source.

See also 'Academic dishonesty'.

Policy Online

The website which provides access to the University's current policies, procedures and guidelines.

Postgraduate

A term used to describe a course leading to an award such as graduate diploma, a master's degree or PhD which usually requires prior completion of a relevant undergraduate degree (or diploma) course. A 'postgraduate' is a student enrolled in such a course.

See also 'Course (Coursework)', 'Course (Research)'.

Postgraduate Education Loans Scheme (PELS)

An interest-free loans facility for eligible students who are enrolled in fee-paying, postgraduate non-research courses. It is similar to the deferred payment arrangements available under the Higher Education Contribution Scheme (HECS). This scheme was replaced by the FEE-HELP scheme on 1 January 2005.

See also 'FEE-HELP'.

Potential graduand

A student who has been identified as being eligible to graduate on the satisfactory completion of their current studies.

See also 'Graduand', 'Graduation'.

Pre-enrolment

Pre-enrolment – also known as provisional re-enrolment – takes place in October, when students indicate their choice of unit of study enrolment for the following year. After results are approved, pre-enrolment students are regarded as enrolled in those units of study for which they are qualified. Their status is 'enrolled' and remains so provided they pay any money owing and comply with other requirements by the due date. Students who do not successfully pre-enrol in their units of study for the next regular session are required to attend the University on set dates during the January/February enrolment period.

See also 'Enrolment'.

Prerequisite

A unit of study that is required to be successfully completed before another unit of study can be attempted. Prerequisites can be mandatory (compulsory) or advisory.

See also 'Assumed knowledge', 'Corequisite', 'Waiver', 'Qualifier'.

Prizes

Awarded in recognition of outstanding performance, academic achievement or service to the community or University.

Probationary candidature

A student who is enrolled in a postgraduate course on probation for a period of time up to one year. The head of department/school is required to consider the candidate's progress during the period of probation and make a recommendation for normal candidature or otherwise to the faculty.

Professional practice

Some students undertake placement in a professional practice as part of their course requirements. This may require University-approved supervision. Professional placements are located in a wide range of professional practices environments, and may not require additional criteria to be fulfilled.

Progression

Satisfactory progression is satisfying all course and faculty rules (normally assessed on an annual basis) to enable the completion of the chosen award within the (maximum) completion time allowed.

See also 'Exclusion'.

Prohibited combinations of units of study

When two or more units of study contain a sufficient overlap of content, enrolment in any one such unit prohibits enrolment in any other identified unit.

See also 'Unit of study'.

Provisional re-enrolment

See 'Pre-enrolment'.

Q**Qualification**

An academic attainment recognised by the University.

Qualifier

A mandatory (compulsory) prerequisite unit of study which must have a grade of pass or better.

See also 'Assumed knowledge', 'Corequisite', 'Prerequisite', 'Waiver'.

R**Recycling**

The submission for assessment of one's own work, or of work which substantially the same, which has previously been counted towards the satisfactory completion of another unit of study, and credited

towards a university degree, and where the examiner has not been informed that the student has already received credit for that work.

Registration

In addition to enrolling with the faculty in units of study, students must register with the department responsible for teaching each unit. This is normally done during Orientation Week. Note that unlike enrolment, registration is not a formal record of units attempted by the student.

Research course

See 'Course (Research)'.

Research supervisor

A supervisor is appointed to each student undertaking a research postgraduate degree. The supervisor will be a full-time member of the academic staff or a person external to the University recognised for their association with the clinical teaching or the research work of the University. A research supervisor is commonly referred to as a supervisor.

See also 'Advisor', 'Associate supervisor', 'Supervision', 'Instrumental supervisor/teacher'.

Result processing

Refers to the processing of assessment results for units of study. For each unit of study, departments/schools tabulate results for all assessment activities and assign preliminary results.

See also 'Assessment', 'Formative assessment', 'Examination period', 'Summative assessment'.

Result processing schedule

The result processing schedule will be determined for each academic cycle. All schools and faculties are expected to comply with this schedule.

See also 'Assessment', 'Examination period', 'Result processing'.

Result

The official statement of a student's performance in each unit of study attempted as recorded on the academic transcript, usually expressed as a mark and grade.

See also 'Grade', 'Mark'.

Research Training Scheme (RTS)

The RTS provides Commonwealth-funded higher degree by research (HDR) students with an 'entitlement' to a HECS exemption for the duration of an accredited HDR course, up to a maximum period of four years full-time equivalent study for a doctorate by research and two years full-time equivalent study for a master's by research.

S**Scholarships**

Financial or other form of support made available to enable students to further their studies.

See also 'Bursaries'.

School

A school or academic unit shall encourage and facilitate teaching, scholarship and research, and coordinate the teaching and examining duties of members of staff in the subjects or courses of study with which it is concerned.

Semester

A half-yearly teaching session, the dates for which are determined by the Academic Board. Normally all undergraduate sessions will conform to the semesters approved by the Academic Board. Any offering of an undergraduate unit not conforming to the semester dates (non-standard session) must be given special permission by the Academic Board.

See also 'Session', 'Non-standard session'.

Semester address

The address to which all official University correspondence is sent during semester time, if it is different to the permanent address.

Senate

The governing body of the University. See the University Calendar for more details of its charter and powers.

Session

Any period of time during which a unit of study is taught. A session differs from a semester in that it need not be a six-month teaching period, but it cannot be longer than six months. Each session maps to either Semester One or Two for DEST reporting purposes.

Session offerings are approved by the relevant dean, taking into account all the necessary resources, including teaching space and staffing. The Academic Board must approve variation to the normal session pattern.

See also 'Semester', 'Non-standard teaching period'.

Session address

See 'Semester address'.

Short course

A fee-paying student undertaking a short course with the University of Sydney comprising professional development, executive training etc. The study undertaken by these students is a non-award course.

Show cause

See 'Progression', 'Exclusion'.

Special consideration

Candidates who suffer serious illness or misadventure which may affect performance in any assessment, may request that they be given special consideration in relation to the determination of their results.

Special Studies Program (SSP)

A period of release from normal duties to allow academic staff to undertake a planned program of academic activity and development.

Sponsorship

Financial support of a student by a company or government body.

Stage

A normal full-time course of study taken in a year.

See also 'Course rules', 'EFTSU', 'Progression'.

Strategic Directions

See also 'University Strategic Directions'.

Stream

A defined award course, which requires the completion of set units of study as specified by the course rules for the particular stream, in addition to the core program specified by the course rules. A stream will appear with the award course name on testamurs, eg Bachelor of Engineering in Civil Engineering (Construction Management).

See also 'Award course', 'Major', 'Minor'.

Student

Student means a person enrolled as a candidate for an award course or unit of study.

Student Appeals Body

Any student may appeal to the Student Appeals Body against an academic decision on the ground that due academic process has not been observed by the relevant faculty in relation to the academic decision.

See also 'Appeals', *University of Sydney (Student Appeals against Academic Decisions) Rule 2006*.

Student Disciplinary Appeals Committee

Any student may appeal to the Student Disciplinary Appeals Committee against a misconduct determination by the Vice-Chancellor or a Student Proctorial Board.

See also 'Appeals'.

Student identifier (SID)

A nine-digit number which uniquely identifies a student at the University.

Student ID Card

All students who enrol are issued with an identification card. The card includes the student's name, SID, the course code, a library borrower's bar code and a passport-style photo. The card identifies the student as eligible to attend classes and must be displayed at formal examinations. It must be presented to secure student concessions and to borrow books from all sections of the University Library.

Student progress rate (SPR)

A calculation which measures the rate at which load undertaken is passed annually in each award program.

Student type

Student type identifies whether a student is local or international and the type of study the student is undertaking.

See also 'International student', 'Domestic student', 'Exchange student'.

Study Abroad program

A scheme administered by the International Office which allows international students who are not part of an exchange program to take units of study at the University of Sydney, but not towards an award program. In most cases the units of study taken here are credited towards an award at their home institution.

See also 'Exchange student'.

Subject area

A unit of study may be associated with one or more subject areas.

The subject area can be used to define prerequisite and course rules, for example the unit of study 'History of Momoyama and Edo Art' may count towards the requirements for the subject areas 'Art History and Theory' and 'Asian Studies'.

Summative assessment

See 'Assessment'.

Summer School

See 'Sydney Summer School'.

Supervising faculty

The faculty that has the responsibility for managing the academic administration of a particular course, such as the interpretation and administration of course rules, approving students' enrolments and variations to enrolments. Normally the supervising faculty is the faculty offering the course.

However, in the case of combined courses, one of the two faculties involved will usually be designated the supervising faculty. Further, in the case where one course is jointly offered by two or more faculties (such as the Liberal Studies course), a joint committee may make academic decisions about candidature and the student may be assigned a supervising faculty for administration.

Supervision

A one-to-one relationship between a student and a nominated member of the academic staff or a person specifically appointed to the role.

See also 'Adviser', 'Associate supervisor', 'Research supervisor', 'Instrumental supervisor/teacher'

Suppression of results

Results for a particular student can be suppressed by the University when the student has an outstanding debt to the University; or the student is facing disciplinary action. A student may also request a suppression for personal reasons.

Suspension

See also 'Course leave'.

Sydney Summer School

A program of accelerated, intensive study running for approximately six weeks during January and February each year. Both undergraduate and postgraduate units are offered. Summer School provides an opportunity for students at Sydney and other universities to catch up

on needed units of study, to accelerate completion of a course or to undertake a unit that is outside their award course.

All units attract full fees and enrolled students are also liable for compulsory subscriptions. Some fee-waiver scholarships are available.

Sydney Winter School

An intensive session offered by the University in July during the mid-year break.

T

Teaching department

See 'School'.

Teaching end date

Official finish date of formal timetabled classes.

Teaching start date

Official commencement date of formal timetabled classes.

Terminated

Term used when a student's candidature has been officially closed because they are not able to complete the course requirements. See also 'Candidature'.

Testamur

A certificate of award provided to a graduand, usually at a graduation ceremony. The award conferred will be displayed along with other appropriate detail.

Thesis

A major work that is the product of an extended period of supervised independent research. See also 'Course (Research)'.

Timetable

The schedule of lectures, tutorials, laboratories and other academic activities that a student must attend.

Transcript

See 'Academic transcript'.

Transfer

See 'Course transfer'.

Tuition fees

Tuition fees may be charged to students in designated tuition fee-paying courses. Students who pay fees are not liable for HECS.

U

Universities Admissions Centre (UAC)

The UAC receives and processes applications for admission to undergraduate courses at recognised universities in NSW and the ACT. Most commencing, local undergraduate students at the University apply through the UAC.

Universities Admission Index (UAI)

A measure of overall academic achievement in the HSC that assists universities in ranking applicants for university selection. The UAI is based on the aggregate of scaled marks in ten units of the HSC, and is a number between 0.00 and 100.00 with increments of 0.05.

Under examination

Indicates that a research student has submitted their written work (thesis) for assessment, and is awaiting the finalisation of the examiners' outcome and recommendation.

Undergraduate

A term used to describe both a course leading to a diploma or bachelor's degree and a student enrolled in such a course.

Unit of study

Unit of study or unit means a stand-alone component of an award course. Each unit of study is the responsibility of a department. See also 'Prohibited combinations of unit of study'.

Unit of study enrolment status

This indicates whether the student is still actively attending the unit of study (currently enrolled) or is no longer enrolled. See also 'Discontinuation' or 'Cancellation'.

Unit of study level

Units of study are divided into Junior, Intermediate, Senior, Honours, Year 5, and Year 6. Most majors consist of 32 Senior credit points in a subject area (either 3000 level units of study or a mix of 2000 and 3000 level units of study).

University

Unless otherwise indicated, 'University' in this document refers to the University of Sydney.

University Calendar

The annual University publication, also available online, which provides general and historical information about the University of Sydney, the statutes and regulations under which it operates and the Senate resolutions relating to constitutions in each faculty.

University Medal

A faculty may recommend the award of a University Medal to a student qualified for the award of an undergraduate honours degree (or some master's degrees), whose academic performance is judged to be outstanding.

University Strategic Directions

This refers to the University of Sydney *Strategic Plan 2007–2010*.

Upgrade

Where a student enrolled in a master's by research course is undertaking research at such a standard that either the University recommends that the student upgrade their degree to a PhD, or the student seeks to upgrade to a PhD and this is supported by the University.

V

Variation of enrolment

See 'Enrolment variation'.

Vice-Chancellor and Principal

The chief executive officer of the University, responsible for its leadership and management. The Vice-Chancellor and Principal is head of both academic and administrative divisions.

W

Waiver

In a prescribed course, a faculty may waive the prerequisite or corequisite requirement for a unit of study or the course rules for a particular student. Unlike credit, waivers do not involve a reduction in the number of credit points required for a course. See also 'Credit', 'Exemption'.

Winter School

See 'Sydney Winter School'.

Weighted average mark (WAM)

This mark uses the unit of study credit point value in conjunction with an agreed 'weight'. The formula for this calculation is:

$$WAM = \frac{\sum (W_c \times M_c)}{\sum (W_c)}$$

Where W_c is the weighted credit point value, ie the product of the credit point value and the level of weighting of 1, 2, 3, or 4 for a first,

second, third or fourth year unit of study respectively; and where M_c is the greater of 45 or the mark out of 100 for the unit of study.

The mark is the actual mark obtained by the student for the unit of study, or in the case of a failing grade with no mark – 0.

Pass/fail assessed subjects and credit transfer subjects (from another institution) are excluded from these calculations. However, the marks from all attempts at a unit of study are included. (Effective from 1 January 2004.)

In addition, faculties may adopt other average mark formulae for specific progression or entry requirements. If such a formula is not specified in the faculty resolutions, the formula outlined above is used. See also 'WAM weight'.

WAM weight

A weight assigned to each unit of study to assist in the calculation of WAMs.

Y**Year of first enrolment (YFE)**

The year in which a student first enrolls at the University. See also 'Commencement date'.

Youth Allowance

Youth allowance is payable to a full-time student or trainee aged 16–24 years of age who is enrolled at an approved institution such as a school, college, TAFE or university, and undertaking at least 15 hours a week face-to-face contact.

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The
University
of Sydney

'09

Quick links:

www.facilities.sydney.edu.au/maps

Campuses

Bicycle map

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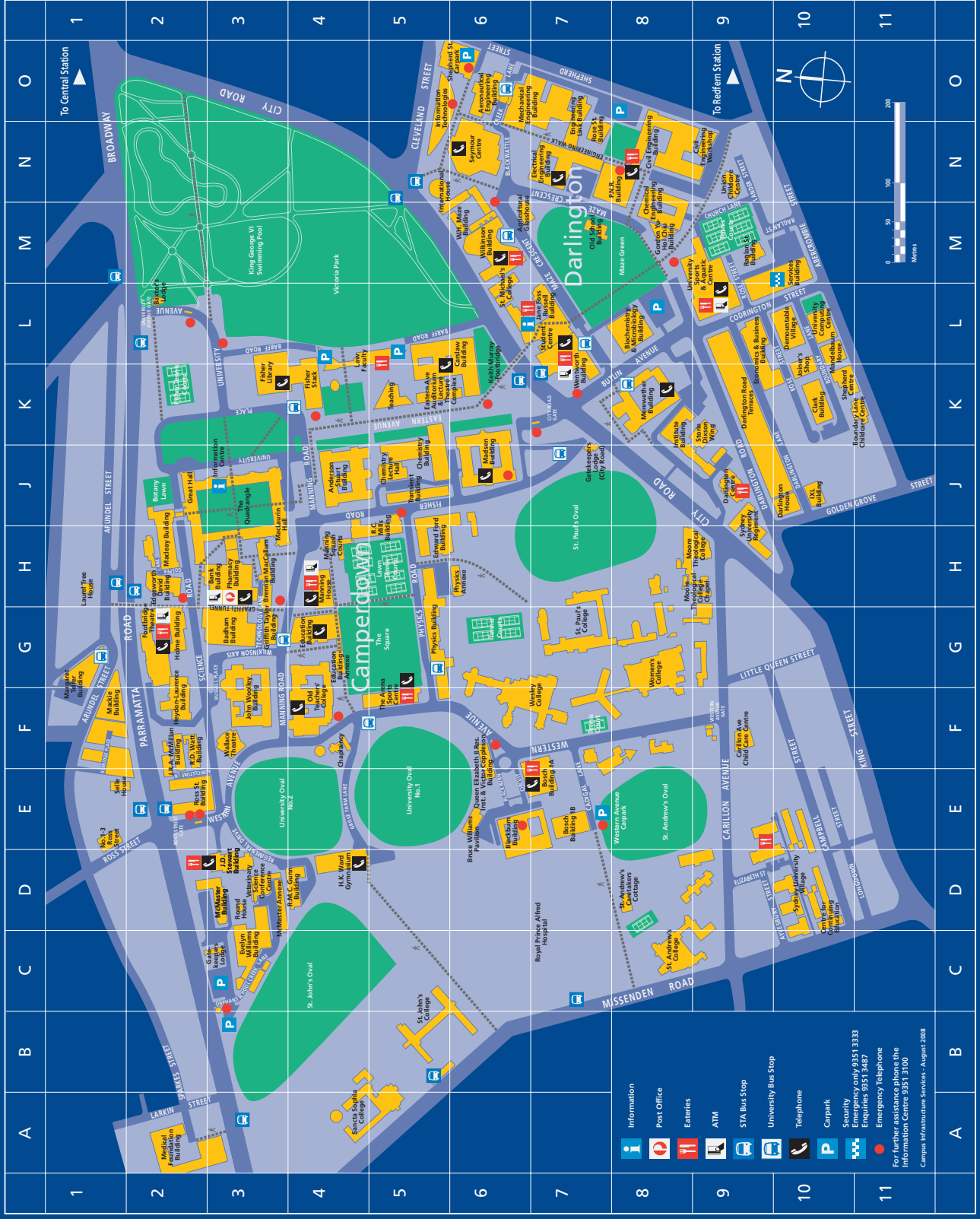
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Parking layout

2009 handbook maps

Map Code: 0102_MAIN

Camperdown and Darlington Campuses



Emergency only 9351 1333
Enquiries 9351 3407
For further assistance please the
Information Centre 9351 3100
Campus Infrastructure Services - August 2008

Directory

University buildings

O6	Aeronautical Engineering Building	F1	Mackie Building
J4	Anderson Stuart Building	H3	MacLaurin Hall
G3	Badham Building	H2	Macleay Building
H3	Bank Building	G1	Margaret Telfer Building
L2	Baxter's Lodge	J6	Madsen Building
L8	Biochemistry and Microbiology Building	H4	Manning House
E6	Blackburn Building	H4	Manning Squash Courts
E7	Bosch Building 1A	D3	McMaster Annexe
E7	Bosch Building 1B	D3	McMaster Annexe
H3	Brennan MacCallum Building	O6	Mechanical Engineering Building
E6	Bruce Williams Pavilion	A2	Medical Foundation Building
L6	Carislaw Building	K8	Merewether Building
F4	Chaplaincy	E1	No. 1-3 Ross Street
M8	Chemical Engineering Building	M7	Old School Building
J5	Chemistry Building	F4	Old Teachers' College
N8	Civil Engineering Building	H3	Pharmacy Building
K10	Civil Engineering Workshop	H6	Physics Annexe
J9	Clark Building	G5	Physics Building
J9	Darlington Centre	N8	P.N.R. Building
K9	Darlington House	E6	Queen Elizabeth II Research Institute
L10	Darlington Road Terraces	H5	R.C. Mills Building
L10	Demountable Village	F2	R.D. Watt Building
K5	Eastern Avenue Auditorium & Lecture Theatre Complex	D4	R.M.C. Gunn Building
L9	Economics and Business Building	M9	Raglan Street Building
H2	Edgeworth David Geology Building	N7	Rose Street Building
G4	Education Building	E2	Ross Street Building
G4	Education Building Annexe	G2	Science Road Cottage
H5	Edward Ford Building	E1	Selle House
N7	Electrical Engineering Building	M10	Services Building
N7	Engineering Link Building	N6	Seymour Centre
C3	Evelyn Williams Building	K10	Shepherd Centre
K3	Fisher Library	O6	Shepherd Street Carpark
K4	Fisher Library Stack	K9	Storie Dixon Wing
G2	Footbridge Theatre	F5	The Arena Sports Centre
C3	Gatekeeper's Lodge	J3	The Quadrangle
J7	Gatekeeper's Lodge (City Road)	J5	Transient Building
M8	Gordon Yu-Hoi Chui Building	L10	University Computing Centre
J2	Great Hall	M9	University Sports & Aquatic Centre
G3	Griffith Taylor Building	D3	Veterinary Science Conference Centre
D4	H.K. Ward Gymnasium	E6	Victor Coppleston Building
F2	Heydon - Laurence Building	F3	Wallace Theatre
G2	Home Building	K7	Wentworth Building
N5	Information Technologies Institute Building	E7	Western Avenue Carpark
K8	Institute Building	M6	W.H. Mize Building
N5	International House	M6	Wilkinson Building
J10	IXL Building		
D3	J.D. Stewart Building		
F2	J.R.A. - McWilliam Building		
L7	Jane Foss Russell Building		
F3	John Woolley Building		

Childcare centres

K11	Boundary Lane
F9	Carillon Avenue
N9	KU Union
H1	Laurel Tree House

Colleges & residential accommodation

J10	Darlington House
K9	Darlington Road Terraces
N5	International House
L10	Mandelbaum House
A4	Sancta Sophia College
C8	St Andrew's College
B5	St John's College
L6	St Michael's College
G7	St Paul's College
E1	Selle House
D10	Sydney University Village
F7	Wesley College
G8	Women's College

Computer Access Centres

H3	Brennan
G4	Education
K3	Fisher
N7	Link
L6	McGrath (Cardlaw)
H3	Pharmacy

Cultural venues

H2	Macleay Museum
J3	Nicholson Museum
N6	Seymour Centre
K7	Sir Hermann Black Gallery
M6	Tim Shieds Gallery
J2	War Memorial Art Gallery

Faculties (offices)

F2	Agriculture, Food and Natural Resources
M6	Architecture
H3	Arts
K8	Economics & Business
G4	Education and Social Work
N7	Engineering
H5	Medicine
H3	Pharmacy
L6	Science
D3	Veterinary Science

Libraries

G3	Badham
H5	Burkitt-Ford
K3	Curriculum Resources
K3	Fisher
E7	Medical
N6	Music
H5	Schaeffer Fine Arts
L7	SciTech

Retail

H3	Australia Post Office
J9	Darlington Centre
G2	Holme Building
L7	Jane Foss Russell Building
H4	Manning House
F5	The Arena Sports Centre
M9	University Copy Centre
K7	University Health Service
M9	University Sports & Aquatic Centre
M9	University Co-op Bookshop
C3	Valentine Charlton Cat Centre
C3	Veterinary Hospital & Clinic
K7	Wentworth Building

Security

M10	Emergency Services
M10	Lost Property
M10	Traffic & Parking

Sports & recreational venues

K2	Fisher Tennis Courts
D4	HK Ward Gymnasium
H5	Lawn Tennis Courts
H4	Manning Squash Courts
F5	The Arena Sports Centre
G5	The Square
E5	University Oval No. 1
E3	University Oval No. 2
M9	University Sports & Aquatic Centre

Unions & associations (offices)

K7	Students' Representative Council (SRC)
M9	Sydney University Postgraduate Representative Association (SUPRA)
M9	Sydney University Sport
G2	University of Sydney Union

University administration, centres & services

H3	Alumni Relations Office
L7	Careers Centre
L7	Cashier
D10	Centre for Continuing Education
K7	Centre for English Teaching
H3	Chancellor
L10	Computing Centre
H2	Executive Offices
J3	Information Centre
L10	Information and Communications Technology
L7	International Office
K8	Office of Development
M10	Office of University Relations (OUR)
G1	Personnel
L7	Publications Office
H3	Research Office
M10	Room Bookings & Venue Management
L7	Scholarships Unit
M10	SydneyPeople - HR Service Centre
G1	SydneyPeople - SydneyLearning
E1	SydneyPeople - Unistaff
L7	Student Centre
M10	Student Housing
L7	Student Services Unit
K8	Summer School
O5	Sydnovate
F3	United States Studies Centre
H3	University Relations (Vice Principal)
C3	Veterinary Hospital & Clinic
H2	Vice-Chancellor

Conservatorium Campus

Getting There

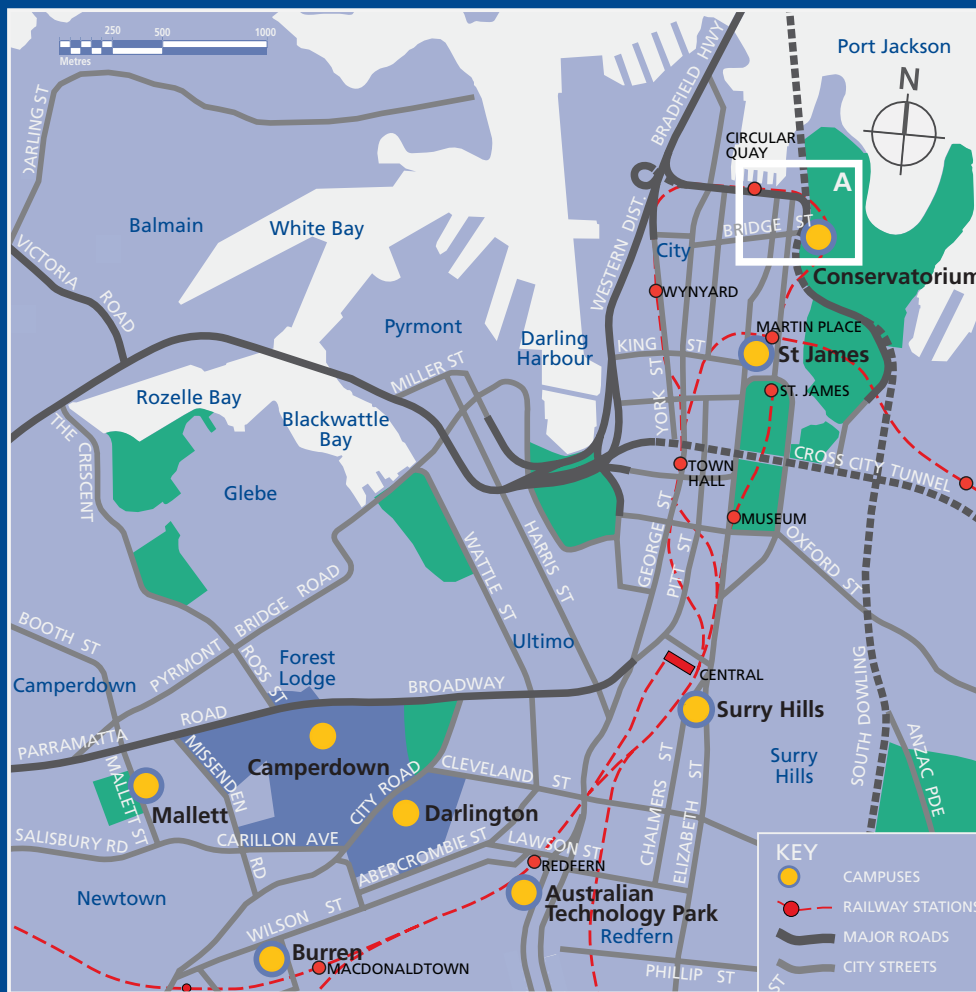
The Sydney Conservatorium of Music is located in Sydney's CBD on Macquarie Street, opposite the junction with Bridge Street. It is next to the Royal Botanic Gardens and the gates to Government House.

The Conservatorium is easily accessible by public transport. It is a 5 to 10 minute walk from Circular Quay ferry and train station and a similar distance from Martin Place train station. Buses also travel into the city to Circular Quay or Wynyard.

There is no public parking on site. Secure parking is available in 131 Macquarie Street (tel: 8912 4900). There is a short stay drop-off point for people with a disability.

The Arts-Music Unit of the Conservatorium of Music is located in the Seymour Centre on the Main Campus of the University. The 400 series buses travel along Parramatta Road or City Road to and from the Main campus. Redfern is the nearest train station. For public transport information, please call the Transport infoline on 131500 or see:

www.131500.info



Insert A



Who's where at the Con

Level 1

Composition Unit
Ensemble Unit
Jazz Unit
Music Tech Labs / Recording Labs
Music Workshop
Percussion Unit
Postgraduate Room
Recital Hall East
Recital Hall West
Woodwind Unit

Level 2

Arts and Cultural Inquiry Unit
Brass Unit
Conducting
Counsellor
Facilities Officer
Faculty Administration (including Scholarships)
Finance
Keyboard Unit
Library
Music Education Unit
Music Workshop
Musicology Unit
Office of the Dean
Organ Unit
Space and Timetabling Coordinator
Strings Unit
Student and Staff Support Services

Level 3

Attendants' Office
Box Office
Ensemble Rooms
Music Café
Open Academy
Practice Rooms
Security
Student Administration
Sydney Harbour Foreshore Authority
Verbrugghen Hall

Level 4

Concerts Coordinator
Conservatorium Students' Association
Development Office
Ensembles Coordinator
Marketing and Communications
Vocal Studies and Opera Unit

Seymour Centre (Darlington Campus,
Building J09)
Arts-Music Unit

Course planning tips

Once you have accepted your offer of admission to the Conservatorium, it is worth taking time to preview your degree and study options. If you are studying full-time, you will usually complete 24 credit points per semester. Most courses (units of study) at the Con are worth either 3 or 6 credit points.

In addition, all degrees at the Conservatorium have mandatory core units of study, which must be fulfilled to a set minimum level of achievement. For some degrees such as the Advanced Diploma of Opera every unit of study is prescribed. For the Bachelor degrees and other Diplomas, mandatory core units of study are combined with other elective units.

The main areas of study encompassed in the core for the Bachelor and Diploma degrees are:

- Principal Study
- Music Skills
- Studies in the History & Analysis of Music
- Performance (including ensemble study)
- Teaching Music
- Historical & Cultural Studies.

Each degree has a unique enrolment pattern and core requirements. For 2008 new degrees, you should refer to the information and tables in **chapter 4** for exact details and in chapter 8 for the pre-2008 degrees. **Chapters 6** (2008 new degrees) **and 10** (pre-2008 degrees) in the handbook outline every undergraduate unit of study available for 2008. Each unit is listed with the following information:

- course coordinator
- description
- semester it is on offer
- class type (e.g. lecture, tutorial, rehearsal)
- assessment requirement; and
- credit point value.

Please note that detailed listings of performance Principal Study units of study for the pre-2008 degrees do not appear in the listings in chapter 10. Please see the tables in chapter 9 in this handbook for summary information or see the 2007 Conservatorium Handbook for more detailed listings.

You can use the Course Planner that follows this section to help plan your course over the years of study.

An academic advisor will be available on enrolment day to guide you through the process of enrolment. Most students will enrol in all their units of study for both semesters. However it is possible to change your enrolment choices up to a certain date. University cut-off dates to either add or withdraw a unit of study are listed at the very front of this handbook. Contact the Student Administration Office for any further advice.

Unit of Study: These can be thought of as the building blocks of your degree and are “subjects.” For example, “Russian Music History” or “Trombone 1.” Each unit of study is assigned a credit point value and for each unit of study you successfully complete, you will be awarded credit points towards the completion of your degree.

Credit Points: You accumulate credit points by successfully completing units of study. For a three-year degree you need to complete units of study to a total of 144 credit points, a four-year degree to a total of 192 credit points, and a five-year degree to a total of 240 credit points.

Pre- and co-requisites: Many Units of Study build on previous units (prerequisites), which provides progression through your degree. Some are obvious, such as having to complete French Horn 1 before French Horn 2. However, some are not, and may require multiple prerequisites. Some units can also require co-requisites, such as Orchestra Studies 2 when you enrol in Violin 2. If you are enrolled in a degree that allows you some scope of choice, carefully check the unit of study pre- and co-requisites before you enrol. If you feel you meet the requirements of the course in other ways, please talk to your Chair of Unit. In some cases, these requirements can be waived with written approval.

Course planner

1 st year					
Semester 1	UOS code	Credit points	Semester 2	UOS code	Credit points
Total credit points:			Total credit points:		
Total credit points for 1 st Year:					

Notes:

2 nd Year					
Semester 1	UOS code	Credit points	Semester 2	UOS code	Credit points
Total credit points:			Total credit points:		
Total credit points for 2 nd Year:					

Notes: Diploma of Music requires 2 years full-time.

3 rd Year					
Semester 1	UOS code	Credit points	Semester 2	UOS code	Credit points
Total credit points:			Total credit points:		
Total credit points for 3 rd Year:					

Notes: Bachelor of Music Studies and Diploma of Opera require 3 years full-time. Bachelor of Music requires 4 years full-time.

4 th Year					
Semester 1	UOS code	Credit points	Semester 2	UOS code	Credit points
Total credit points:			Total credit points:		
Total credit points for 4 th Year:					

Notes: Combined degrees require more than 4 years full-time.

5 th Year					
Semester 1	UOS code	Credit points	Semester 2	UOS code	Credit points
Total credit points:			Total credit points:		
Total credit points for 5 th Year:					

Notes: BA/BMusStudies generally takes five years full-time, unless you continue to the honours program in the Arts Faculty.

6 th Year					
Semester 1	UOS code	Credit points	Semester 2	UOS code	Credit points
Total credit points:			Total credit points:		
Total credit points for 6 th Year:					

Notes: