“The beauty of doing a degree through Arts Music is that you can combine Conservatorium teaching and training in music with the breadth of opportunities available on the Camperdown/Darlington campus”

LOUIS GARRICK
BACHELOR OF ARTS (HONOURS MUSIC)
4TH YEAR
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Welcome to the Arts Music Unit of the Sydney Conservatorium of Music

The Arts Music Unit has long been established as the first music department in Australia dedicated to teaching music within the context of humanities. The Sydney Conservatorium of Music offers a flexible and contemporary music programme to students studying on the main campus through its Arts Music Unit.

Studying music offers a variety of pathways to a vast array of rewarding careers such as composing and/or arranging music for theatre, concert, film and media, performing as either an ensemble player, accompanist or soloist, writing about music as a journalist, commentator or critic, broadcasting or working in the recording industry, teaching music from early childhood through to secondary schools as well as music therapy and studio teaching, administration including cultural planning, marketing, or festival and venue management.

Whatever career path you take, studying music at Sydney University gives you life-long communication, research and critical thinking skills your employers will value. Our global reputation also tells employers you have superior skills in all these areas.

The Arts Music Unit is located in the Seymour Centre and most classes are held on the Camperdown campus. It offers a diverse range of units designed for students with broad interests in the study of music in culture who will mostly pursue other careers. Students with professional musical aspirations can also take some music units offered by the Conservatorium at the Macquarie Street campus.

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Level 4, Seymour Centre
Cnr City Road and Cleveland Street, Darlington
(enter via Stage Door at rear of building)
T +61 2 9351 2923
F +61 2 9351 7340
E arts.music.info@sydney.edu.au
sydney.edu.au/music

Sydney Conservatorium of Music
Level 3, Room 3013
Macquarie Street, Sydney
T +61 2 9351 1216
F +61 2 9351 1200
E con.info@sydney.edu.au
sydney.edu.au/music
The broad focus of the Arts Music curriculum means that students are welcome from a wide range of musical and non-musical backgrounds. Subjects range from general music language studies to specific courses in composition, analysis, music history and culture studies as well as performance.

Music units can be chosen as part of just about any degree. For example, there are students from Arts, Science, Medical Science, Law, Media and Communications, Liberal Studies, Information Technology, Commerce, Engineering and Education degrees studying one or more music units.

You can take a major in Music or Music Honours as part of a Bachelor of Arts degree, or as part of any combined Arts degree (Arts/Commerce, Arts/Law, Arts/Science and so on).

To gain a major in Music, students complete a minimum of 36 senior credit points in Music, equivalent to six senior music courses, one of which must be MUSC3699 Understanding Music. You can also choose to undertake approved courses at the Conservatorium to count towards your Music major in the BA.

**BACHELOR OF ARTS (MAJOR IN MUSIC)**

**3 years full time**

**4 years full time (Honours)**

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.

**FIRST YEAR ENTRY**

First year music units 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 your first year.
JUNIOR UNITS OF STUDY
First year offers four foundation units. MUSC1503 Fundamentals of Music 1 and MUSC1504 Fundamentals of Music 2 (6 credits each) are beginner entry music language courses and require no previous musical training at entry. Students may also choose either MUSC1506 Music in Western Culture or MUSC1507 Sounds, Screens, Speakers: Music and Media (6 credits each). More advanced music language courses in Harmony and Analysis and Aural Skills are available to suitably qualified students in the Conservatorium music specialist programme (up to 6 credit points). Completing 12 junior music credit points permits access to the widest range of senior music units.

SENIOR UNITS OF STUDY
Many senior music units do not require previous musical study and have no specific prerequisites. All students, whether they come to the Arts Music Unit as beginners, or with an HSC in Music, or even self-trained in music, can take a major in Music and from there proceed to an Honours year, and/or postgraduate study in the subject.

MUSIC HONOURS
Admission to Honours in music is granted to students who have completed a music major with a credit average, plus 12 special entry credit points as follows: MUSC3609 Musicology and either MUSC2631 Music and Everyday Life or 6 credit points in advanced Harmony and Analysis and/or Aural skills units.
EXTENDED FUNDAMENTALS OF MUSIC  
**MUSC1501**  
Through an integrated and research-based approach to music composition and analysis, student’s knowledge of music theory and compositional techniques is extended. Skills in this area cover a range of Western and Non-Western musical styles, from classical music to film music to noise.

FUNDAMENTALS OF MUSIC 1  
**MUSC1503**  
An introduction to basic music literacy skills, including learning to read and write music, and an understanding of fundamental aspects of its structure and composition. The material covered in this unit of study concentrates upon the basics of music theory and listening to ensure that participants have a solid grounding for a firm understanding of music notation and organisation.
FUNDAMENTALS OF MUSIC 2
MUSC1504
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 across musical cultures. Listening skills are developed in this unit of study.

MUSIC IN WESTERN CULTURE
MUSC1506
This unit will study a range of today’s popular classics with a view to understanding how musical meaning is constructed in relation to the development of tonality and other European stylistic conventions from the Ancient Greeks to the present day. It will consider questions about how the Western art music tradition has been constructed through history. What are the social factors at work? How does music reflect the minds of its creators and create meaning?
SOUNDS, SCREENS, SPEAKERS: MUSIC & MEDIA
MUSC1507
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.

Session: Semester 1
Credit points: 6
Coordinator: Dr. Charles Fairchild
Classes: 2hr lecture and 1 tutorial per week.
Assumed knowledge: Material covered in MUSC1503 and MUSC1504, or advanced music theory qualifications, such Music 2 for the NSW HSC, High Level Music for the IB (or equivalent). Students will take a diagnostic test in Week 1 of semester to ensure they have the required level of music theory and aural skills.
Assessment: Article summary, 1000 words (25%); Critical analysis, 1000 words (25%); Tutorial test, 500 words (10%); Final Project, 2,000 words (30%), attendance and participation (10%).
MUSIC PERFORMANCE
MUSC2612
This unit of study is an integrated approach to live music performance that includes practical and research components. Students participate in solo and ensemble situations in weekly lunchtime concerts. Constructive feedback by peers is a significant part of this course and participants trace their own development in weekly reflective journals. Music of all genres (including classical, experimental, popular, jazz and world music), instruments and voice types are accepted, and collaboration across musical traditions is strongly encouraged. A number of seminars dealing with specific key issues are interspersed throughout this unit of study, including performance stress, technical and psychological preparation, ensemble communication and audience perception. Auditions are held during ‘O Week’ and Week 1 of semester. Please contact the Arts Music Unit Student Administration office on 9351 2923 for more information.

COMPOSITION WORKSHOP
MUSC2614
An opportunity to create a new composition in a supported environment. Students will hear their works rehearsed and performed, usually by other participating students. The outcome is a performance in a public concert at the end of the Semester. The workshops may be themed around particular genres and musical techniques such as music theatre, drone-based composition, song-writing, sound and rhythm, creating a sound space and media composition.
AURAL CULTURES
MUSC2616
This unit focuses on music ‘noise’ and sounds both natural and man-made. By means of in-class experiments, field trips and ‘audio diaries’, students will explore the nature of sound; by means of lectures, recordings and discussion, they will examine the many ways in which humans beings engage – negatively as well as positively – with the sonic world around them.

Session: Semester 2
Credit points: 6
Coordinator/teacher: Dr. James Wierzbicki
Classes: 2hr lecture and 1hr tutorial per week.
Prerequisites: Nil.
Assessment: Tutorial participation (15%), brief reports on assigned readings (15%), two ‘aural diaries’ (20% each), final paper (30%).

MUSIC IN THE SIXTIES
MUSC2622
The very term ‘The Sixties’ has lived on in myth as signifying a radical break with the past in the arts, literature and music. While these years saw a great change and social upheaval, this subject will seek link to the music of the era to much longer trajectories of social, political and aesthetic change. We will examine a wide range of music drawn from popular traditions, jazz and the avant garde. No formal music training is necessary.

Session: Semester 2
Credit points: 6
Coordinator/teacher: Dr. Charles Fairchild
Classes: 2hrs per week.
Prerequisites: 18 junior credit points.
Assessment: Two critical analyses 1,000 words each (20% each); four online quizzes 1000 words (20%); major essay 3,000 words (30%); class participation (10%).

MUSIC AND EVERYDAY LIFE
MUSC2631
What can we learn from non-textual approaches to understanding music? The primary goal of this unit of study is to study music not as a composer, producer, performer, listener or audience member, but as an ethnographer. That is, analysing music through an observational, experiential and intellectual understanding of how people make and take meaning from music. This unit is a prerequisite for MUSC4011 Music Honours A (for BA Hons in Music).

Session: Semester 2
Credit points: 6
Coordinator/teacher: Dr. Charles Fairchild
Classes: 2hr lecture per week.
Prerequisites: 12 junior music credit points.
Assessment: Fieldwork project paper 3000 words (40%); ethnographic description of a musical event 1000 words (20%); two critical response paper (1000 words each) (30%), class presentations and participation (10%).
INTRODUCTION TO DIGITAL MUSIC TECHNIQUES
MUSC2653
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. Students will undertake creative projects as a means to learning. In addition, participants will be exposed to a number of approaches to electroacoustic music across the 20th and 21st Centuries.

Session: Semester 2
Credit points: 6
Coordinator/teacher: Prof. Matthew Hindson
Classes: 2hr lecture/demonstration per week.
Prerequisites: 18 junior credit points.
Assessment: Sound recording and editing assignment (40%); creative assignments (40%); class presentation, online assessments, attendance and participation (20%). (20% each), final paper (30%).
Note: An ability to read music at a basic level and an understanding of fundamental musical terminology is an advantage in this unit of study.

POPULAR MUSIC
MUSC2654
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.

Session: Semester 1
Credit points: 6
Coordinator/teacher: Dr. Charles Fairchild
Classes: 2hrs per week.
Prerequisites: 18 junior credit points.
Assessment: Two critical analyses 1,000 words each (20% each); tutorial test 1000 words (20%); major essay 3,000 words (30%); class participation (10%).
SHAKESPEARE AS OPERA
MUSC2667
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.

MUSIC FESTIVALS & ARTS VENUE MANAGEMENT
MUSC2670
This unit of study includes a practical component in which participants will be actively involved in the administration and management of music and arts events. They will learn the procedures and protocols necessary for a smooth behind-the-scenes operation of music event presentation through their own involvement as well as examination of best practice event management nationally and internationally.

Session: Semester 1
Credit points: 6
Coordinator/teacher: Dr. Michael Halliwell
Classes: 2hr seminar per week.
Prerequisites: 18 junior credit points.
Assessment: 1500 word mid-semester assignment (25%), 4,500 word essay (75%).
MUSIC AND SPIRITUALITY
MUSC2679
This ‘survey’ unit of study presents a diverse range of music, written and performed as a response to spiritual traditions, using the methods of depth psychology. The survey will include examples of music created in response to Christianity, Buddhism, Hinduism, Judaism and Islam, as well as Earth-based religions such as Australian Indigenous traditions. The focus will be upon the music rather than religion. Listening will provide the main framework for study.

FUNDAMENTALS OF MUSIC 3
MUSC2693
Through an integrated and research-based approach to music composition and analysis, student’s knowledge of music theory and compositional techniques is extended. Skills in this area cover a range of Western and Non-Western musical styles, from classical music to film music to noise.
MUSICAL AUSTRALIA AND ASIA
MUSC3606
An examination of Australian Music reflecting an engagement with the traditional music of Asia. Both the specific tradition as well as its musical influence will be studied with special emphasis upon China, Japan, Korea, Indonesia and India. Wherever possible workshops upon a specific tradition (such as gamelan performance) will be included.

Session: Semester 1
Credit points: 6
Coordinator/teacher: Prof. Anne Boyd
Classes: 2hr lecture and 1hr tutorial per week.
Prerequisites: 18 junior credit points.
Assumed knowledge: An ability to read music at a basic level and an understanding of fundamental musical terminology would be an advantage but not essential.
Assessment: One 3,000 word essay, or individual creative project (such as composition) (60%) accompanied by a short reflective essay; a listening test (20%); contribution to online discussion (20%).

MUSICOLOGY
MUSC3609
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 unit of study 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.

Session: Semester 2
Credit points: 6
Coordinator/teacher: Dr. James Wierzbicki
Classes: 2hr seminar per week.
Prerequisites: 12 junior credit points in music, or by arrangement with the coordinator.
Assessment: Written assessments (50%), weekly summaries of readings (30%), participation (20%).
Note: This unit is a requirement for Honours.
RHYTHMS AND SOUNDS OF LATIN AMERICA
MUSC3640
Latin American music has become a powerful force in today’s music industry, but its rich diversity and cultural contexts are not always acknowledged nor understood. This unit of study surveys a number of Latin American popular, folk and indigenous musical traditions in terms of their cultural milieu and historical development. Various musical, historical and cultural concerns are examined with a practical and creative involvement with a broad selection of genres. Particular attention will be given to Afro-Cuban, Brazilian, Peruvian and Argentinean music and special emphasis will be placed on the compositional characteristics and the repertoire pertinent to these traditions.

Session: Semester 2
Credit points: 6
Coordinator/teacher: Dr. Daniel Rojas
Classes: 2hr lecture and 1hr tutorial per week.
Prerequisites: 18 junior credit points.
Assessment: One 2500 word essay, or creative project with reflective statement (50%), 2x listening assessments (30%), Knowledge Exam (20%).

UNDERSTANDING MUSIC: MODES OF HEARING
MUSC3699
This unit of study deals with the different ways in which we comprehend music and with the different ways in which that comprehension might be explained. It deals with modes of hearing and musical analysis for the purpose of leading students towards a deeper knowledge of how music in various genres (ranging from the classical mainstream to the twentieth-century avant-garde, from Tin Pan Alley songs to punk rock and hip-hop) is understood. A good working knowledge of musical terminology and vocabulary is required. This is the required unit of study for a music major in an Arts degree.

Session: Semester 2
Credit points: 6
Coordinator/teacher: Dr. James Wierzbicki
Classes: 2hr lecture and 1hr tutorial per week.
Prerequisites: 18 junior credit points.
Assessment: Analyses eq. 1,500 words (30%), final paper 3,000 words (50%), tutorial participation (20%).
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: Dissertation: a dissertation on a topic agreed with the course coordinator, but normally negotiated by the end of the previous year in MUSC3609 Musicology. A research-based creative component (performance, composition, curation) equivalent to up to 6000 words may, with permission of the supervisor, be included as an integral part of the dissertation.

Session: Semester 1 and 2
Credit points: 12 cps each
Coordinator/teacher: Dr. James Wierzbicki
Classes: 2hr Dissertation seminar per week plus fortnightly individual supervision. Weekly seminars as required for a further 12 credit points of study (subject to approval)
Prerequisites: Completion of a music major with a credit average plus 12 special entry credit points as follows: MUSC3609 Musicology and either MUSC2631 Music and Everyday Life or 6 credit points in advanced Harmony and Analysis and/or Aural skills units.
Assessment: 15,000 - 20,000 word thesis which may include a creative component equivalent to 6000 words (50%); Dissertation Seminar (20%); and a further 12 credit points in Arts or Music (30%).

PLEASE NOTE:
The above list of units offered for 2014 was correct at the time of publication. There may be changes to the availability of these courses due to unforeseen circumstances.
The following list of Conservatorium units are available to Arts students undertaking a Music Major. All Conservatorium units require coordinator permission for entry and students undertaking a Music Major must complete at least 18 senior credit points in MUSC coded units of study. Full unit of study descriptions can be found online, or in the Sydney Conservatorium of Music Handbook.

<table>
<thead>
<tr>
<th>COMPOSITION UNITS</th>
<th>CPS</th>
<th>LEVEL</th>
<th>SEM. OFFERED</th>
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<tr>
<td>CMPN1611 Instrumentation and Orchestration</td>
<td>6</td>
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<td>CMPN1612 New Music, New Thinking</td>
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<tr>
<td>CMPN1000 Composition through Improvisation 1</td>
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<td>CMPN1003 Composition through Improvisation 2</td>
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<td>CMPN1631 Electroacoustic Music</td>
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<td>CMPN1632 Computer Music Fundamentals</td>
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<td>CMPN2613 Comp Techniques: Number and Process</td>
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<td>CMPN2614 Comp Techniques: Tonality and Process</td>
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<td>CMPN2633 Computer Music Advanced</td>
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<td>CMPN3634 Interactive Media and Sound Installations</td>
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<td>CMPN3635 Writing Music for the Moving Image</td>
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<td>CMPN2006 Sound Recording Fundamentals</td>
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<tr>
<td>CMPN2007 Sound Recording Advanced</td>
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<td>CMPN4666 Advanced Analysis</td>
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### ANALYSIS AND HISTORICAL STUDIES

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<td>MCGY2611</td>
<td>Music from the Middle Ages to the Baroque</td>
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<tr>
<td>MCGY2612</td>
<td>Music in the Classical and Romantic Eras</td>
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<td>MCGY2613</td>
<td>Music in Modern Times</td>
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<td>MCGY2614</td>
<td>Musical Worlds of Today</td>
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<td>MCGY3627</td>
<td>Paleography of Music</td>
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<td>MCGY3630</td>
<td>The New Germans: Wagner and Liszt 1848–76</td>
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<td>MCGY3631</td>
<td>African–American Music Inquiry</td>
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<td>MCGY3639</td>
<td>Modernism in Austria and Germany 1889–1914</td>
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<td>MCGY3013</td>
<td>Late Beethoven Seminar</td>
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<td>MCGY2600</td>
<td>Advanced Harmony</td>
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<td>MCGY3610</td>
<td>Chant in the West</td>
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### MUSIC SKILLS

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<td>Aural Perception 1</td>
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<td>MCGY1001</td>
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<td>MCGY1002</td>
<td>Aural Perception 1B</td>
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HSC Music 2 or AMEB Level 6 Musicianship is recommended for entry to these units of study.
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<td>Aural Perception 2</td>
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<td>Aural Perception 4</td>
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<td>MCGY1008</td>
<td>Harmony and Analysis 1</td>
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<td>MCGY1009</td>
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<td>MCGY1010</td>
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<td>MCGY1011</td>
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<td>JAZZ1015</td>
<td>Jazz Ear Training 1</td>
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<td>Jazz Ear Training 2</td>
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<td>JAZZ1019</td>
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### Ensemble/Performance Studies

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<tr>
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<td>ENSE1015</td>
<td>Choir 1</td>
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<tr>
<td>ENSE1002</td>
<td>Choir 2</td>
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</table>
ACADEMIC STAFF

CHAIR OF UNIT
Charles Fairchild
charles.fairchild@sydney.edu.au
Charles Fairchild teaches units in popular music, music and media, and the globalisation of popular culture. His primary interests are the changing nature of the music industry, music and copyright, the manufacturing of musical celebrities and how institutions shape the ways in which people consume music. His current research work examines the role of cultural intermediaries in the music industry, including studies of the “Idol” phenomenon and music presenters at community radio stations in Australia, Canada and the USA.

Professor Anne Boyd AM
anne.boyd@sydney.edu.au
Anne Boyd is one of Australia’s most distinguished composers and music educators. Her research focuses on the influences of landscape and Asian music upon Australian composers. Her recent publications include: ‘Landscape, Spirit and Music – An Australian Story’ in The Soundscapes of Australia (ed. Fiona Richards, Ashgate: 2007) and ‘Dreaming Voices: Australia and Japan’ in Intercultural Music: Creation and Interpretation. Recently she has composed music for World Youth Day and the Seraphim Trio.

Associate Professor Matthew Hindson AM
matthew.hindson@sydney.edu.au
Matthew Hindson is one of Australia’s best known contemporary composers. His works have been performed by acclaimed ensembles and orchestras throughout the world. His research interests include Australian music, music for video games (particularly for the Nintendo Entertainment System) and music for dance. He is the Chair of the Music Board of the Australia Council for the Arts.

Dr James Wierzbicki
james.wierzbicki@sydney.edu.au
Previously on the musicology staffs of the University of Michigan and the University of California-Irvine, and for more than twenty years chief classical music critic for the St Louis Post-Dispatch and other large American newspapers, Wierzbicki currently focuses on twentieth-century music in general and film music in particular. Along with a monograph on the electronic score for the 1956 film Forbidden Planet (Scarecrow Press 2005) and Film Music: A History (Routledge, 2009), his recent publications include articles in Beethoven Forum, Music and the Moving Image, Opera Quarterly, Screen Sound, the Journal of the American Musicological Society, and Musical Quarterly.

Dr Daniel Rojas
daniel.rojas@sydney.edu.au
Daniel Rojas is a composer, pianist and known for his passionate teaching style. His research focuses on the indigenous, folk and popular music of Latin America – particularly salsa, tango and Peruvian Andean music – and how these can serve as a resource for composition and improvisation. He has won several composition prizes and awards, and receives ongoing commissions and performances by acclaimed performers and ensembles such as Zubin Kanga, Claire Edwardes, the Melbourne Symphony Orchestra, Queensland Symphony Orchestra and Sydney Youth Orchestra.
Emeritus Professor
Peter Sculthorpe OBE, AO
Peter Sculthorpe’s diverse oeuvre of compositions spans most musical forms, and relates easily to the unique social climate and physical features of Australia. His works are performed regularly and recorded worldwide, and have been greatly influenced by Asian music, especially that of Japan and Indonesia.

Emeritus Professor Richard Charteris
Emeritus Professor Richard Charteris Richard Charteris is one of Australia’s best-known musicologists whose many publications span major musicological studies, monographical critical editions and refereed articles published in Europe, the UK and the USA. He has uncovered a vast quantity of new works and sources and edited the complete works of Giovanni Gabrieli, Alfonso Ferrabosco the Elder, Domenico Maria Ferrabosco, Giovanni Bassano, all in the Corpus Mensurabilis Musicae series published by the American Institute of Musicology (AIM), and the complete instrumental music of John Coprario and Thomas Lupo.

Honorary Professor Winsome Evans BEM OAM
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Winsome Evans has a long-established international reputation via her recordings as a multi-instrumentalist performing many different styles of music. She is the founder and director of the Renaissance Players and has been one of Australia’s busiest professional harpsichordists performing with all of Sydney’s professional orchestras and choirs. Her interests as a scholar, composer and performer span musical styles from the mediaeval to the modern.

PART-TIME STAFF

Jake Leonard
Jake Leonard is currently completing a PhD in Musicology at Sydney University. Jake’s broad research interests include 20th century music, popular music and the ways in which people interact with and make use of music in their lives. His primary research area is all forms of music theatre but especially American musical theatre and its roots in American popular song.

Joseph Toltz
Joseph completed his doctoral dissertation, “A Hidden Testimony: Musical Experience and Memory in Holocaust Survivors” at the University of Sydney. In 2011 he was awarded a Fellowship at the United States Holocaust Memorial Museum. His publications include articles in Holocaust Studies: A Journal of Culture and History, as well as book chapters and articles on the electronic group Kraftwerk, the children’s opera Brundibár and the Jewish approach to illness. Joseph’s main areas of research apart from Holocaust musical experience include popular music from the 1920s to today, Jewish liturgical and folk music and aesthetics.

Damian Barbeler
Damian Barbeler completed his PhD in Composition, his award-winning works have been performed and broadcast around the world, sung and played by leading Australian and international soloists and ensembles. He is widely recognised for his highly idiosyncratic compositional style and especially his lush, emotional sound worlds inspired by textures and patterns from nature. He is an enthusiastic collaborator often working with creative types.
from diverse fields like architecture, software design, media arts, dance and more. A distinctive part of Damian’s expertise has been his ability to inspire amateur and especially young musicians to excel in professional settings. His wide-ranging career has taken him to a diverse range of places from famous concert halls to biscuit factories, boardrooms and far-flung parts of regional Australia.

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