“The quality of teaching at the University of Sydney has been an inspiring experience. I feel immense gratitude towards the teachers who have challenged, supported, and most importantly, ignited my passion for learning throughout my study.”

MARA KNEZEVIC
BACHELOR OF ARTS
THIRD YEAR

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“The University of Sydney allows me to constantly challenge myself. I love that I am able to combine my interest in science with my passion for music.”

EMMA TUNBRIDGE
BACHELOR OF SCIENCE/ARTS
THIRD YEAR

WELCOME TO THE ARTS MUSIC UNIT
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 program to students studying at the Camperdown 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; and administration including cultural planning, marketing or festival and venue management.

Whatever career path you take, studying music at the University of Sydney gives you lifelong communication, research and critical thinking skills your employers will value. Our global reputation also tells employers that 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 campus in Macquarie Street.
The broad focus of the Arts Music curriculum means that we welcome students from a wide range of musical and non-musical backgrounds. Subjects range from general music language studies to specific courses in composition, analysis, music and media, music history and culture studies as well as performance. You can choose music units 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.

**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. 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, you need to complete a minimum of 36 senior credit points in music, equivalent to six senior music courses, one of which needs to be MUSC3699 Understanding Music.

You can also choose to undertake approved courses at the Sydney Conservatorium of Music to count towards your music major.

**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 musical training, but significant emphasis on critical listening is given to students with no 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.

**JUNIOR UNITS OF STUDY**

First year offers four foundation units. MUSC1503 Fundamentals of Music I and MUSC1504 Fundamentals of Music II (six credit points each) are beginner-entry music language courses and require no previous musical training at entry. You may also choose either MUSC1506 Music in Western Culture or MUSC1507 Sounds, Screens, Speakers: Music and Media (six credit points each). More advanced music language courses in Harmony and Analysis and Aural Skills are available to suitably qualified students in the Conservatorium music specialist program (up to six credit points). Completing 12 junior music credit points permits access to the widest range of senior music units.

**SENIOR UNITS OF STUDY**

Not all senior units of study have prerequisites or require previous musical study. All students, whether they come to the Arts Music Unit as beginners, or with Year 12 study 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 points as follows: MUSC3609 Musicology and either MUSC2631 Music and Everyday Life or six credit points in advanced Harmony and Analysis and/or Aural Skills units.

**PATHWAYS THROUGH THE MUSIC MAJOR**

There are four distinct areas of study in the Music Major:
- music and media
- contemporary music practice
- musicology
- performance and composition.

All four are closely related to each other. While it is common for students to focus on one area, it has also been common for all three areas to be a part of your music major. It is just as likely that a subject on the globalisation of cultural music might influence a performer and a composition workshop might help a student interested in musicology to expand their skills and knowledge in their chosen area of interest. Given this likelihood, our pathways help students to study music in order to create and maintain connections between all areas of study.

**YOUR OPTIONS**

The Arts Music program at the University of Sydney is undeniably my favourite part of uni so far. Between the friendships I have made and the classroom learning environment, it has been such a good experience. I wish it didn’t have to end.”

**CHRIS NICOLAIDES**

**BACHELOR OF ARTS SECOND YEAR**

**SAMPLE PATHWAYS**

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<thead>
<tr>
<th>FIRST YEAR</th>
<th>SECOND YEAR</th>
<th>THIRD YEAR</th>
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<tr>
<td>Music and Media</td>
<td>Fundamentals of Music, 1 and/or 2, Sounds, Screens and Speakers</td>
<td>Survey of Film Music, Popular Music and the Moving Image, and A Global Sound</td>
</tr>
<tr>
<td>Contemporary Music Practice</td>
<td>Fundamentals of Music, 1, 2 and/or 3, Sounds, Screens and Speakers</td>
<td>Music Performance, Composition Workshop and Digital Music Techniques</td>
</tr>
<tr>
<td>Musicology</td>
<td>Fundamentals of Music, 1 and/or 2 and Music in Western Culture</td>
<td>Popular Music and Music and Politics</td>
</tr>
<tr>
<td>Performance and Composition</td>
<td>Fundamentals of Music, 1, 2 and/or 3, Sounds, Screens, Speakers or Music in Western Culture</td>
<td>Music Performance, Composition Workshop and Digital Music Techniques</td>
</tr>
</tbody>
</table>

**CHRIS NICOLAIDES**

**BACHELOR OF ARTS SECOND YEAR**
This unit offers a more advanced exploration of music. The material covered in this unit concentrates on the through an integrated and research-based approach to music composition and analysis, your 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 and noise.

### EXTENDED FUNDAMENTALS OF MUSIC
**MUSC1501**
Through an integrated and research-based approach to music composition and analysis, your 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 and 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 focuses on the basics of music theory and listening to ensure that you have a solid grounding for understanding 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.

### 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?

### MUSC1507
Music has been dramatically shaped and reshaped by every major change in communications technology in the 20th century, from vinyl records to MP3 players. In this unit we will analyse issues such 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.

### MUSC1601
Music was a branch of mathematics until the late 18th century, and mathematical constructs can help modern musicians and listeners describe musical objects in new and imaginative ways. Algebra, modular arithmetic, set theory, graph theory, geometry and topology enhance recognition and interrelation of musical rhythms, melodies, scales and chords in a wide range of repertoires.

### SOUNDS, SCREENS, SPEAKERS: MUSIC & MEDIA
**MUSC1508**
Article summary, 1000 words (25 percent); tutorial test, 500 words (10 percent); final project, 2000 words (30 percent); attendance and participation (10 percent).
This unit of study is an integrated approach to live feedback by peers is a significant part of this course with the participation of peers and the unit of study that encourages you to collaborate in a supportive and throughout this unit, including performance stress, communication and audience perception.

MUSIC PERFORMANCE
MUSC2612
This unit of study is an integrated approach to live feedback by peers is a significant part of this course with the participation of peers and the unit of study that encourages you to collaborate in a supportive and throughout this unit, including performance stress, communication and audience perception.

MUSIC ENSEMBLES PERFORMANCE
MUSC2613
Ensemble Performance builds on the experience and skills cultivated in Music Performance. You will participate in weekly rehearsal-workshops where ideas are tried out with the participation of peers and the unit of study coordinator. You participate in various ensembles of different sizes, collaborating in a multiplicity of musical genres. This is a highly practical and challenging subject that encourages you to collaborate in a supportive and productive environment, and cultivates with a large-scale public performance in a public venue.

COMPOSITION WORKSHOP
MUSC2614
This unit provides an opportunity to create a new composition in a supported environment. You 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.

COURSE INFORMATION
Offered: Semester Two
Credit points: 6
Teacher/coordinator: Dr Daniel Rojas
Classes: Three-hour lecture per week
Prerequisites: Music Performance MUSC2612, or written permission by the Arts Music Unit
Assessment: Three-hour workshop and one × one-hour tutorial per week

INTRODUCTION TO DIGITAL MUSIC TECHNIQUES
MUSC2636
This unit provides an introduction to the use of digital sound and music in creative and multimedia contexts. It is a practical course in which you are introduced to tools of sound creation and manipulation. You will undertake creative projects as a means to learning. In addition, you will be exposed to a number of approaches to electroacoustic music across the 20th and 21st centuries.

COURSE INFORMATION
Offered: Semester One
Credit points: 6
Teacher/coordinator: Dr Daniel Rojas
Classes: Three-hour lecture per week
Prerequisites: Music Performance MUSC2612, or written permission by the Arts Music Unit
Assessment: Three-hour workshop and one × one-hour tutorial per week

SURVEY OF FILM MUSIC
MUSC2665
This unit provides an introductory survey of the history and aesthetics of film music from the late 1890s to the present day. Topics for discussion will include the dramatic function of music as an element of cinematic narrative, the codification of musical iconography in cinematic genres, the symbolic use of pre-existing music, and the evolving musical styles of film composers.

COURSE INFORMATION
Offered: Semester Two
Credit points: 6
Teacher/coordinator: Dr James Wierzbicki
Classes: Three-hour lecture per week
Prerequisites: Music Performance MUSC2612
Assessment: Three-hour workshop and one × one-hour tutorial per week

SOUNDING AUSTRALIA
MUSC2651
This unit looks at how Australian music reflects, and to some extent shapes, our national identity. How does Australia sound itself as a nation? What stories about ourselves does our music tell? What are the characteristics of Australian music that are different and unique? How does our music situate Australia in a globalised community? Some Indigenous music will also be studied. Selected Asian traditions may be examined alongside works by Australian composers reflecting such influence. It is sometimes possible to offer limited instruction in Indonesian gamelan performance.

COURSE INFORMATION
Offered: Semester Two
Credit points: 6
Teacher/coordinator: Professor Anne Boyd
Classes: Two-hour lecture and one-hour tutorial per week
Prerequisites: Music Performance MUSC2612
Prohibitions: MCGY2014
Assessment: One 3000-word essay, or an individual creative project (such as a composition) (60 percent); a listening test (20 percent); two online quizzes (10 percent); attendance and participation (10 percent).

COURSE INFORMATION
Offered: Semester One
Credit points: 6
Teacher/coordinator: Professor Matthew Hindson, Dr Damian Barbelet
Classes: Two-hour lecture/demonstration per week
Prerequisites: Music Performance MUSC2612, or written permission by the Arts Music Unit
Assessment: One 3000-word essay, or an individual creative project (such as a composition) (60 percent); a listening test (20 percent); two online quizzes (10 percent); attendance and participation (10 percent).

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.
FUNDAMENTALS OF MUSIC 3
MUSC2693
Through an integrated and research-based approach to music composition and analysis, your 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 and noise.

SURVEY OF WORLD MUSIC
MUS2694
This unit focuses on sources of the ‘world music’ genre, surveying such regions as the Arab world, Aboriginal Australia, Indonesia, south and east Asia, the Arctic regions, North and South America and sub-Saharan Africa. It examines the music of these non-Western cultures and also the function of that music within society. The ability to read music notation is not required.

POPULAR MUSIC AND MOVING IMAGE
MUS2664
The range of media channels through which we experience popular music has proliferated in recent years. The emotive power of music is used to tell stories, sell products and connect people to one another. This unit will analyse the use of popular music in a broad range of multimedia forms, from film and television to video games and the use of digital media to disseminate a multitude of musical productions.

MUSIC AND EVERYDAY LIFE
MUSC2631
What can we learn from non-textual approaches to understanding music? The primary goal of this unit is to study music not as a composer, producer, performer, listener or audience member, but as an ethnomusicologist. That means 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 the Bachelor of Arts (Honours) in Music.

COURSE INFORMATION
Offered: Semester One
Credit points: 6
Teacher/Coordinator: Dr Charles Fairchild
Classes: Two-hour lecture per week
Prerequisites: 12 junior credit points
Assessment: Fieldwork project paper, 3000 words (40 percent); ethnographic description of a musical event, 1000 words (20 percent); two critical response papers (1000 words each) (30 percent); class presentations and participation (10 percent).

ADVANCED DIGITAL MUSIC TECHNIQUES
MUSC3603
This is an advanced exploration of digital sound and music in creative and multimedia contexts. It is a subject in which you are expected to make sophisticated use of sound creation and manipulation tools in pursuit of their own musical ideas. You will undertake creative projects as a means to learning. An ability to read music at a basic level and an understanding of fundamental musical terminology is an advantage in this unit.

COURSE INFORMATION
Offered: Semester Two
Credit points: 6
Teacher/Coordinator: Professor Matthew Hindson, Dr Daniel Rojas
Classes: Three-hour lecture/demonstration per week
Prerequisites: MUSC1503 or MUED1000
Assessment: Creative assignments (80 percent), weekly review and presentation of work (20 percent).

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 will begin to answer these questions and provide an overview of historical musicology as an academic discipline. In addition, you will also learn and practise 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.

COURSE INFORMATION
Offered: Semester Two
Credit points: 6
Teacher/Coordinator: Dr James Wierzbicki
Classes: Two-hour seminar per week
Prerequisites: 12 junior credit points in music, or by arrangement with the coordinator
Assessment: Written assignments (50 percent), weekly summaries of readings (30 percent), participation (20 percent).
Note: this unit is a requirement for honours.

CONTEMPORARY MUSIC-MAKING 1
MUSC3601
Students will bring their composition, performance and music technology skills together to complete one project during the course of the semester. You will write, rehearse and perform your music and then produce a high-quality demo. Finally, you will work with music industry professionals to create a plan to present your work to the public. Throughout the semester, you will engage in research, analysis and assessment of your own work and the work of your peers.

COURSE INFORMATION
Offered: Semester One
Credit points: 6
Teacher/Coordinator: Associate Professor Charles Fairchild, Dr Daniel Rojas
Classes: One-hour lecture and two × one-hour tutorials per week
Prerequisites: MUS1503 or MUSC1504 and MUSC2663
Prohibitions: MUSC1401 or MUSC1402 or MUSC2403 or MUSC2404
Note: students who do not meet the prerequisites may seek special permission from the subject coordinator. Assessment: two creative output and process papers (1000 words each), 50 percent in total; post-recording assessment and planning paper (1500 words), 30 percent; weekly peer review and assessment (1000 words), 20 percent.
CONTEMPORARY MUSIC-MAKING 2  
MUSC3602
This subject is a continuation of Contemporary Music Making 1. You will bring your composition, performance and music technology skills together to plan, pursue and complete one project. You will work on a semester-long collaboration with one or more other students. These pairs or groups will write, rehearse and perform their music and then produce a high-quality demo. Throughout the semester, you will engage in research, analysis and assessment of your own work and the work of your peers.

COURSE INFORMATION
Offered: Semester Two  
Credit points: 6  
Teacher/coordinator: Associate Professor Charles Fairchild, Dr Daniel Rojas  
Classes: One-hour lecture and two × one-hour tutorials per week  
Prerequisites: Fundamentals of Music 1 and/or 2; Contemporary Music Making 1 Assessment: Two creative output and process papers (1000 words each), 50 percent in total; post-recording assessment and planning paper (1500 words), 30 percent; weekly peer review and assessment (1000 words), 20 percent.

MUSIC JOURNALISM  
MUSC3639
Even as the ‘age of newspapers’ seems to be coming to an end, people’s need for authoritative commentary on music remains as strong as ever. Along with surveying the history of music journalism from the early 18th century up to the present day, this unit offers you the chance to try your hand at various forms of music journalism.

COURSE INFORMATION
Offered: Semester One  
Credit points: 6  
Teacher/coordinator: Dr James Wierzbicki  
Classes: One-hour lecture and one-hour tutorial per week  
Prerequisites: 18 junior credit points  
Assessment: Exercises in music journalism and reviewing, 4000 words (50 percent); final paper, 2000 words (30 percent); participation (20 percent).

UNDERSTANDING MUSIC: MODES OF HEARING  
MUSC3699
This unit deals with the different ways in which we comprehend music and explain comprehension. 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 20th-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.

COURSE INFORMATION
Offered: Semester Two  
Credit points: 6  
Teacher/coordinator: Dr James Wierzbicki  
Classes: Two-hour lecture and one-hour tutorial per week  
Prerequisites: 18 junior credit points  
Assessment: Analyses equivalent to 1500 words (50 percent); final paper of 3000 words (50 percent); tutorial participation (20 percent)  
Note: this is the required unit of study for a music major in an arts degree.
MUSIC HONOURS

The Bachelor of Arts (Honours) in Music is both a high-standard completion of an academic education in music, and a preparation for postgraduate study in music. Intending honours students should speak to the honours coordinator before enrolling. Honours requirements are 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.

COURSE INFORMATION

Offered: Semester One, Semester Two
Credit points: 12 credit points each
Coordinator: Dr James Wierzbicki
Classes: Two-hour dissertation seminar per week plus fortnightly individual supervision. Weekly seminars as required for a further 12 credit points of study (subject to approval).
Assessment: 15,000–20,000 word thesis which may include a creative component equivalent to 6000 words (50 percent); dissertation seminar (20 percent); and a further 12 credit points in Arts or Music (30 percent).
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 six credit points in Advanced Harmony and Analysis and/or Aural Skills units.

*Note: the above list of units of study offered for 2015 was correct at the time of publication, but availability of units may change.

“Studying at the University of Sydney has given me the freedom to choose courses specifically related to my musical and performance interests. It’s a good environment to meet lots of new people who share these interests.”

ALLY CANAS
BACHELOR OF LIBERAL ARTS AND SCIENCE
SECOND YEAR
The following Conservatorium units are available to arts students undertaking a music major. Students undertaking a music major need to complete at least 18 senior credit points in MUSC coded units of study. Full unit of study descriptions are available at sydney.edu.au/handbooks/conservatorium/

### Composition Units

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<th>Credits</th>
<th>Level</th>
<th>Semester Offered</th>
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<tr>
<td>CMPN1611</td>
<td>Instrumentation and Orchestration</td>
<td>6</td>
<td>intermediate</td>
<td>1</td>
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<tr>
<td>CMPN1612</td>
<td>New Music, New Thinking</td>
<td>6</td>
<td>intermediate</td>
<td>2</td>
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<tr>
<td>CMPN1000</td>
<td>Composition through Improvisation 1</td>
<td>3</td>
<td>intermediate</td>
<td>1</td>
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<tr>
<td>CMPN1001</td>
<td>Composition through Improvisation 2</td>
<td>3</td>
<td>intermediate</td>
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<tr>
<td>CMPN1631</td>
<td>Electroacoustic Music</td>
<td>6</td>
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<tr>
<td>CMPN1632</td>
<td>Computer Music Fundamentals</td>
<td>6</td>
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<tr>
<td>CMPN2613</td>
<td>Comp Techniques: Number and Process</td>
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<tr>
<td>CMPN2614</td>
<td>Comp Techniques: Tonality and Process</td>
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<tr>
<td>CMPN2633</td>
<td>Computer Music Advanced</td>
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<td>CMPN1634</td>
<td>Interactive Media and Sound Installations</td>
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<tr>
<td>CMPN1635</td>
<td>Writing Music for the Moving Image</td>
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<tr>
<td>CMPN2000</td>
<td>Sound Recording Fundamentals</td>
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<tr>
<td>CMPN2002</td>
<td>Sound Recording Advanced</td>
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<tr>
<td>CMPN4666</td>
<td>Advanced Analysis</td>
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### Analysis and Historical Studies

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<tbody>
<tr>
<td>MCGY2611</td>
<td>Music from the Middle Ages to the Baroque</td>
<td>6</td>
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<tr>
<td>MCGY2612</td>
<td>Music in the Classical and Romantic Eras</td>
<td>6</td>
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<tr>
<td>MCGY2613</td>
<td>Music in Modern Times</td>
<td>6</td>
<td>senior</td>
<td>2</td>
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<tr>
<td>MCGY2614</td>
<td>Musical Worlds of Today</td>
<td>6</td>
<td>senior</td>
<td>1</td>
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<tr>
<td>MCGY3627</td>
<td>Paleography of Music</td>
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<td>senior</td>
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<tr>
<td>MCGY3631</td>
<td>African-American Music Inquiry</td>
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<tr>
<td>MCGY3639</td>
<td>Modernism in Austria and Germany 1889–1914</td>
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<td>MCGY3015</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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<tr>
<td>PERFS2622</td>
<td>Professional Practice Internship</td>
<td>6</td>
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### Music Skills

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<th>Course Title</th>
<th>Credits</th>
<th>Level</th>
<th>Semester Offered</th>
</tr>
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<tbody>
<tr>
<td>MCGY1000</td>
<td>Aural Perception 1</td>
<td>3</td>
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<tr>
<td>MCGY1001</td>
<td>Aural Perception 1A</td>
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<td>junior</td>
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<td>MCGY1002</td>
<td>Aural Perception 1B</td>
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<td>junior</td>
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<tr>
<td>MCGY1003</td>
<td>Aural Perception 2</td>
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<td>1,2</td>
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<tr>
<td>MCGY1004</td>
<td>Aural Perception 3</td>
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### Ensemble/Performance Studies

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<th>Semester Offered</th>
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### Analysis and Historical Studies

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<td>Music in Modern Times</td>
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<td>Musical Worlds of Today</td>
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<td>African-American Music Inquiry</td>
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<td>Professional Practice Internship</td>
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*CPs* refers to credit points

The following unit also requires an audition for entry.

PERF3000 Conducting 1

3 senior 1
Australian music, music for video games (particularly for best known contemporary composers. His works have

Associate Professor Matthew Hindson AM

Youth Day and the Seraphim Trio.

Along with a monograph on the electronic score for the 1956 20th-century music in general and film music in particular.

newspapers for more than 20 years. He currently focuses on

teams of the University of Michigan and the University Canada and the USA.

Professor Anne Boyd is one of Australia’s most distinguished

Professor Anne Boyd is one of Australia’s most distinguished composers. Her recent publications include: ‘Landscape, Spirit and Music – An Australian Story’ in

Emeritus Professor Richard Charteris

Emeritus Professor Richard Charteris 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

Dr James Wierzbicki previously worked in the musicology teams of the University of Michigan and the University of California-Irvine, and was chief classical music critic for the St Louis Post-Dispatch and other large American newspapers for more than 20 years. He currently focuses on 20th-century music in general and film music in particular. Along with a monograph on the electronic score for the 1956 film Forbidden Planet (Searscrew 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 Musico logical Society and Musical Quarterly.

Dr Daniel Rojas

Dr Daniel Rojas is a composer and pianist and is 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.

Clint Bracknell

Clint Bracknell is a musician, composer and cross-disciplinary lecturer. His research focuses on Aboriginal music, cultural revitalisation and the relationships between minority language groups and new media. He has been nominated for a Helpmann Award (Best Original Composition), has served as the State Library of Western Australia’s JS Battye Research Fellow and has won secondary and tertiary teaching awards. He comes from the south coast of Western Australia and his Noongar cultural elders use the term Wirriman to refer to their clan.

Emeritus Professor Richard Charteris

Emeritus Professor 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

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 medieval to the modern.

PART-TIME STAFF

Jake Leonard

Jake Leonard is currently completing a PhD in musicology at the University of Sydney. His 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 Toltz 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. His main areas of research apart from Holocaust musical experience include popular music from the 1920s to today, Jewish liturgical and folk music and aesthetics.

Dr Damian Barbeler

Dr Damian Barbeler completed his PhD in composition, and his award-winning works have been performed and broadcast around the world. He is widely recognised for his idiosyncratic compositional style and 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 his expertise has been his ability to inspire amateur and especially young musicians to excel in professional settings.

Jeremy Rose

Jeremy Rose is an award-winning international jazz and creative music saxophonist and composer. Jeremy is currently completing a PhD in composition under the guidance of Professor Matthew Hindson at the Sydney Conservatorium of Music. His growing portfolio operates in a fertile overlap of genres including jazz, classical, world music, improvised music and other contemporary music styles. He is founding director of the record label Earshift Music and has released 11 albums with his projects including the Vampires, the Strides, the Jeremy Rose Quartet and others.

Eleanor McPhie

Eleanor McPhie was awarded her PhD in the area of music at the University of Western Sydney for her investigation into the ways that instrumental teachers learn to teach. This research grew from her strong interest in the characteristics of adult learners, an interest that is put to good use teaching Fundamentals of Music classes in the Arts Unit. She has published in the areas of instrumental pedagogy, performance pedagogy, online learning and the historical performance practices of the silent film era, the latter which grew from her ensemble The Moving Picture Show, which creates historical performances of silent films from the 1920s with live orchestra and sound effects.

ADMINISTRATION STAFF

Cynthia Marin

Arts Music Unit Administrator

E 02 9351 2923

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