Welcome to the Sydney Conservatorium of Music 1
Sydney Conservatorium of Music Calendar 2018 3
Semester 1 3
Semester 2 4
Bachelor of Music 5
Minor Options in the Bachelor of Music 6
Bachelor of Music 9
Contemporary Music Practice 9
Bachelor of Music 11
Creative Music 11
Bachelor of Music 13
Digital Music and Media 13
Bachelor of Music 15
Improvised Music 15
Indicative enrolment pathway 15
Bachelor of Music 17
Musicology Major 17
Bachelor of Music 19
Bachelor of Music 19
Course resolutions 19
Bachelor of Music (Composition) 23
Bachelor of Music (Music Education) 25
Bachelor of Music (Music Education) 27
Bachelor of Music (Music Education) Professional 27 Experience 2018 27
Bachelor of Music (Music Education) 29
Bachelor of Music (Music Education) with Composition Principal Study 29
Composition - Indicative enrolment pattern 29
Bachelor of Music (Music Education) 31
Bachelor of Music (Music Education) with Jazz Performance Principal Study 31
Jazz Performance - Indicative enrolment pattern 31
Bachelor of Music (Music Education) 33
Bachelor of Music (Music Education) with Musicology Stream 33
Musicology - Indicative enrolment pattern 33
Bachelor of Music (Music Education) 35
Bachelor of Music (Music Education) with Performance Principal Study 35
Performance - Indicative enrolment pattern 35
Bachelor of Music (Music Education) 37
Bachelor of Music (Music Education) with Voice (Classical) Principal Study 37
Voice - Indicative enrolment pattern 37
Bachelor of Music (Performance) 39
Bachelor of Music (Performance) 41
Indicative enrolment pattern 41
Bachelor of Music (Performance) 43
Bachelor of Music (Performance) with Jazz Instrument as Principal Study 43
Bachelor of Music (Performance) with Jazz Voice as Principal Study 44
Bachelor of Music (Performance) 45
Bachelor of Music (Performance) with Non-orchestral instrument as Principal Study 45
Bachelor of Music (Performance) 51
Bachelor of Music (Performance) with Orchestral Instrument as Principal Study 51
Bachelor of Music (Performance) 53
Bachelor of Music (Performance) with Voice as Principal Study 53
Bachelor of Music Studies (Honours) 55
Entry requirements 55
Course structure 55
Enrolment pattern 55
Course requirements 55
Application procedures 55
Diploma of Music 57
Diploma of Music 59
Composition Principal Study 59
Composition - Indicative enrolment pathway 59
Diploma of Music 61
Contemporary Music Practice 61
Contemporary Music – Indicative enrolment pathway 61
Diploma of Music 63
Historical Performance 63
Historical Performance – Indicative enrolment pathway 63
Diploma of Music 65
Non-orchestral Instrument Performance 65
Diploma of Music 69
Orchestral Instrument Principal Study 69
Master of Music Studies (Performance) units of study

Master of Music

Language requirements for international candidates

Course structure

Candidature for all candidates includes:

(a) Candidates specialising in instrumental or music theatre composition
(b) Candidates specialising in electroacoustic composition
(c) Candidates specialising in music technology
(d) Candidates specialising in jazz composition

All Composition candidates normally complete the following units of study

Typical progression pattern for Master of Music (Composition)*

Year 1 (or part-time equivalent)
Year 2 (or part-time equivalent)
Submission of final thesis includes:
Submission and examination of the thesis

Master of Music (Music Education)

Course structure

Candidature includes:

Candidates normally complete the following units of study

Typical progression pattern for Master of Music (Music Education)*

Examination of the thesis

Master of Music (Musicology)

Course structure

Research training modules

Elective courses

Typical progression pattern for Master of Music (Musicology)*

Examination of the thesis

Master of Music (Performance)

Course Structure

Candidature includes:

Candidates normally complete the following units of study

Typical progression pattern for Master of Music (Performance)*

Preparation and examination of the final submission - the thesis

Doctor of Musical Arts

Language requirements for international candidates

Course structure

Areas of research

Candidature includes:

Candidates normally complete the following units of study

Preparation and Examination of the final submission - the thesis

Doctor of Musical Arts

PhD candidature at the Conservatorium

Admission

Language requirements

How to apply

Master’s Preliminary Course units of study

Tables

Master of Music units of study

Tables

Elective units of study

Tables

Doctor of Musical Arts units of study

Tables

Master’s Preliminary Course units of study

Detail list

Master of Music (Preliminary Units)

Master of Music units of study

Detail list

Master of Music

Course resolutions

Elective units of study

Master’s Preliminary Course

Students normally undertake:

Master's preliminary units of study

Master of Music

Course resolutions

Doctor of Musical Arts

Doctor of Musical Arts

Course resolutions

Part 1: Preliminary

Part 2: Admission requirements

Part 3: Candidature

Part 4: Requirements

Part 5: Enrolment and progression

Part 6: Examination

Part 7: Other

Doctor of Musical Arts

PhD candidature at the Conservatorium

Admission

Language requirements

How to apply

Master’s Preliminary Course units of study

Tables

Master of Music units of study

Tables

Elective units of study

Tables

Doctor of Musical Arts units of study

Tables

Master’s Preliminary Course units of study

Detail list

Master of Music (Preliminary Units)

Master of Music units of study

Detail list

Master of Music

Course resolutions

Elective units of study
Welcome to the Sydney Conservatorium of Music

Music is at the centre of all people’s lives in the 21st century. Our playlists enable us to access music from cultures and styles from all over the world. Musicians are an amazing group of people because we are the ones who are able to create, re-create, invent, and interpret music that is of our generation, our international culture, and from times past. Our exploration of music through time connects us to previous generations and projects into the future. It is an exciting time to learn to be a musician as new technology enables us to connect to listeners in so many different ways. A degree in music will set you up to be someone who can make a difference to others’ lives through your skills and humanity. Very few people can really make music at an expert level. At the Sydney Conservatorium you will have the opportunity to contribute to this vibrant expression of living and develop the expertise to sustain a lifetime of musical work.

The Sydney Conservatorium of Music is Australia’s premier tertiary music institution. In addition to its significance in the Australian musical landscape, the Sydney Conservatorium is increasingly influential in the Asia Pacific. Ideally situated at the centre of Sydney’s Central Business District and arts precinct and just minutes from the Sydney Opera House, the Con offers students a comprehensive musical education, including the knowledge and skills necessary for thriving in all aspects of music in the 21st century. Our brilliant, dedicated faculty and gifted student body share a passion for music and the arts, a love of learning, and a unique kinship that can last a lifetime.

Our exceptional undergraduate and graduate degree programs focus on performance, composition, music education, conducting and musicology. Mentored by leaders in each field, our students can focus on one area of expertise or pursue a combination of specialties to satisfy their creative energy. As a student of the University of Sydney, you will be engaged with scholars who will challenge you. They will inspire you. They will urge you to uncover, reach for, and achieve goals you did not know were possible. Most of all, the skills you develop and the experience gathered at the Con will forever be the foundation of your excellence as a musician, composer, and/or teacher. It will help define your career. It will shape you as a person. And you will continue drawing on it throughout your lifetime.

I invite you to share in our extraordinary and dynamic musical world. I invite you to become one of our graduates – one of the many soloists, orchestral musicians, composers, academics and educators, critics, writers, and arts administrators who are integral to shaping the world through music.

Professor Anna Reid
Head of School and Dean, Sydney Conservatorium of Music
Welcome to the Sydney Conservatorium of Music
## Semester 1

<table>
<thead>
<tr>
<th>Semester Week</th>
<th>Week Beginning</th>
<th>Sydney Conservatorium of Music</th>
<th>Conservatorium Open Academy</th>
<th>School Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 Jan: New Year's Day</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8 Jan</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>15 Jan</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>22/26 Jan</td>
<td>22 Jan: Australia Day public holiday</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>29 Jan</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>5 Feb</td>
<td>5 Feb: Short Courses Term 1 and Play at the Con Term 1 begins</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12 Feb</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>19 Feb</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>26 Feb</td>
<td>Deferred Semester 2, 2017 recitals^</td>
<td>1st Year Orientation</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>27 Feb</td>
<td>27 Feb: Education Day</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1 Mar</td>
<td>Semester 1 begins</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>12 Mar</td>
<td>Semester 1 resumes</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>19 Mar</td>
<td>24 Mar: Rising Stars and Kids at the Con Term 1 end</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>26 Mar: Good Friday public holiday</td>
<td>31 Mar: HECS census deadline</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30 Mar: Good Friday public holiday</td>
<td>Non-teaching week</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>2 Apr: Easter Monday public holiday</td>
<td>AVCC Common Week:</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Apr: Easter Monday public holiday</td>
<td>Non-teaching week</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>9 Apr</td>
<td>Semester 1 resumes</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>16 Apr</td>
<td>Semester 1 resumes</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>23 Apr</td>
<td>25 Apr: ANZAC Day public holiday</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23 Apr</td>
<td>25 Apr: ANZAC Day public holiday</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23 Apr</td>
<td>25 Apr: ANZAC Day public holiday</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>30 Apr</td>
<td>30 Apr: Short Courses Term 2 and Play at the Con Term 2 begins</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30 Apr: Short Courses Term 2 and Play at the Con Term 2 begins</td>
<td>2 May: Kids at the Con Term 2 begins</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30 Apr: Short Courses Term 2 and Play at the Con Term 2 begins</td>
<td>5 May: Rising Stars Term 2 begins</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30 Apr: Short Courses Term 2 and Play at the Con Term 2 begins</td>
<td>5 May: Rising Stars Term 2 begins</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>7 May</td>
<td>Special Projects Week^</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>14 May</td>
<td>University School Board (TBC)</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>21 May</td>
<td>Semester 1: Queen's Birthday public holiday</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>28 May</td>
<td>STUVC week Performance Exams</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>4 Jun: Semester 1 ends</td>
<td>STUVC week Performance Exams</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>11 Jun: Queen's Birthday public holiday</td>
<td>STUVC week Performance Exams</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>18 Jun</td>
<td>USyd Written Exams Performance Exams</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>18 Jun</td>
<td>USyd Written Exams Performance Exams</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>25 Jun</td>
<td>USyd Written Exams Performance Exams</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25 Jun</td>
<td>USyd Written Exams Performance Exams</td>
<td>School holidays</td>
<td></td>
</tr>
</tbody>
</table>

* No academic classes in each Special Projects Week.
^ Deferral of recitals is subject to written approval. See Faculty Resolutions.
<table>
<thead>
<tr>
<th>Semester Week</th>
<th>Week Beginning</th>
<th>Sydney Conservatorium of Music</th>
<th>Conservatorium Open Academy</th>
<th>School Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Jul</td>
<td>Non-teaching period</td>
<td>6 Jul: Term 2 ends</td>
<td>6 Jul: Term 2 ends</td>
<td></td>
</tr>
<tr>
<td>9 Jul</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>16 Jul</td>
<td>Non-teaching period</td>
<td>School holidays</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>23 Jul</td>
<td>Deferred Semester 1, 2018 recitals^</td>
<td>23 Jul: Short Courses Term 3 and Play at the Con Term 3 begins</td>
<td>24 Jul: Term 3 begins</td>
<td></td>
</tr>
</tbody>
</table>

1 | 30 Jul | Semester 2 begins |
2 | 6 Aug | |
3 | 13 Aug | |
4 | 20 Aug | 25 Aug: Open Day |
5 | 27 Aug | 31 Aug: HECS Census deadline |
6 | 3 Sep | |
7 | 10 Sep | 13 Sep: Short Courses Term 3 end | 22 Sep: Rising Stars Term 3 end |
|               | 15 Sep: Play at the Con Term 3 and Kids at the Con Term 3 end | 28 Sep: Term 3 ends |
8 | 17 Sep | AVCC Common Week: Non–teaching week Early Round Auditions (24-28 Sep) |
9 | 8 Oct | Special Projects Week 2^ University School Board (TBC) | School holidays |
10 | 15 Oct | 15 Oct: Short Courses Term 4 and Play at the Con Term 4 begins | 15 Oct: Term 4 begins |
|               | 17 Oct: Kids at the Con Term 4 begins | 20 Oct: Rising Stars Term 4 begins |
11 | 22 Oct | |
12 | 29 Oct | 2 Nov: Semester 2 ends |
13 | 5 Nov | STUVAC week Performance Exams |
14 | 12 Nov | USyd Written Examinations Performance Exams |
15 | 19 Nov | USyd Written Examinations Performance Exams |
16 | 26 Nov | Performance Exams Non-teaching period Auditions Week 1 (26-30 Nov) |
|               | 1 Dec: Rising Stars Term 4 and Kids at the Con Term 4 end |
17 | 3 Dec | Non-teaching period Deferred Semester 2, 2017 recitals^ Auditions Week 2 (3-7 Dec) |
|               | 6 Dec: Short Course Term 4 and Play at the Con Term 4 end |
18 | 10 Dec | Non-teaching period |
19 | 17 Dec | Non-teaching period |
20 | 25 Dec: Christmas Day | 19 Dec: Term 4 ends |
|               | 26 Dec: Boxing Day public holiday ||

* No academic classes in Special Projects Week.

^ Deferral of recitals is subject to written approval. See Faculty Resolutions.

Subject to Academic Board approval (14 September 2017)
The four-year Bachelor of Music degree allows students to become broadly educated musicians, learning a range of skills in various music and arts-related contexts and professions. This degree facilitates creative interdisciplinary links within music disciplines as well as with other subject areas throughout the University, enabling you to develop as a musician through the acquisition of an integrated body of knowledge, skills and ways of thinking.

Students choose from the following Programs or take a Major in musicology.

**Contemporary Music Practice**
Study contemporary music with the best in the business. Whether you want to be on stage or behind the scenes producing and writing songs, you will have access to a diverse range of music industry practitioners who will help you produce your own exciting and original music.

**Creative Music**
The Creative Music program focuses on developing your composition skills, including notation-based composition, to prepare you for music beyond the concert hall. If you are interested in composing collaboratively with performers, and arranging music for film, television and online, this is the new degree for you. Our composition and music technology staff are some of Australia’s most gifted and widely recognised composers, working across instrumental and vocal to electronic and electroacoustic music.

**Digital Music and Media**
The Digital Music and Media program focuses on computer-based and interactive musical creativity. If you love writing music for online games and creating music for new media and technologies, this is the new degree for you.

**Improvised Music**
Our Improvised Music program focuses on research-based improvisation approaches, including but not limited to the jazz tradition. Learn from staff who are some of the most highly regarded improvised music practitioners in Australia. We also offer performance opportunities with three big bands and eleven small ensembles.

**Major in Musicology**
Concentrate on the development of your skills in research, thinking and writing about music, and combine your music studies with other interests. Core units of study are also taken in music skills, analysis, history and culture studies and performance, including a final year project, but the course is structured to allow you the flexibility to pursue study in a combination of musical and non-musical disciplines.

**Honours Requirements**
The Bachelor of Music with Honours comprises a widely recognised and highly regarded study program offering a unique opportunity for students to explore their research potential with an independent project supervised by one or more internationally recognised musicians. Completing a music degree with honours opens the door to many employment and research opportunities. For detailed advice see the Bachelor of Music (Honours).

**Core Requirements**
To qualify for the award of the Bachelor of Music, a candidate must complete 192 credit points as specified in the Pathway Tables for a program or a major.
Minor Options in the Bachelor of Music

A minor requires the completion of 36 credit points as set out in the Learning and Teaching policy according to one of the following patterns of 6 credit point units:

(a) 2x1000-level units, 2x2000-level units, and 2x3000-level units; or
(b) 2x1000-level units, 3x2000-level units and 1x3000-level unit.

Units of study contributing towards one minor may not contribute toward any other major completed except where otherwise approved by the faculty.

Creative Music Minor

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit points</th>
<th>Required Units of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>12</td>
<td>CMPN1331 Concepts of Music Through Composition 1, CMPN1332 Concepts of Music Through Composition 2</td>
</tr>
<tr>
<td>2000</td>
<td>12</td>
<td>MUSC2614 Composition Workshop, CMPN2510 Scoring &amp; Arranging for the Screen or CMPN2320 Music Notation &amp; Publishing</td>
</tr>
<tr>
<td>3000</td>
<td>12</td>
<td>12cp in 3000 level Composition Electives</td>
</tr>
</tbody>
</table>

Digital Music and Media Minor

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit points</th>
<th>Required Units of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>12</td>
<td>CMPN1220 Foundations of Digital Music or CMPN1631 Electroacoustic Music or CMPN1632 Computer Music Fundamentals</td>
</tr>
<tr>
<td>2000</td>
<td>12</td>
<td>MUSC2653 Introduction to Digital Music Techniques or CMPN2007 Sound Recording Advanced or CMPN3633 Computer Music Advanced</td>
</tr>
<tr>
<td>3000</td>
<td>12</td>
<td>12 cps from the following units: CMPN3635 Writing Music for the Moving Image; MUSC3603 Advanced Digital Music Techniques; CMPN3634 Interactive Media and Sound Installations</td>
</tr>
</tbody>
</table>

Ethnomusicology Minor

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit points</th>
<th>Required Units of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>12</td>
<td>MCGY1030 Musical Worlds of Today; Plus 6 credit points from the following units: MUED1007 Aboriginal and Torres Strait Music, MUED1004 Non-Western Music, MUSC1300 Popular Music Ensemble</td>
</tr>
</tbody>
</table>

Indigenous Music Minor

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit points</th>
<th>Required Units of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>12</td>
<td>MCGY1030 Musical Worlds of Today; Plus 6 credit points from the following units: MUED1007 Aboriginal and Torres Strait Music MUED1010 Key Issues in Music Education</td>
</tr>
<tr>
<td>2000</td>
<td>12</td>
<td>MUSC2672 That Certain Beat: Popular Music in Australia; MUSC2637 Words and Music: song across cultures</td>
</tr>
<tr>
<td>3000</td>
<td>12</td>
<td>MUSC3610 Musical Traditions and Globalisation; plus one of the following units: KOCR3602 Race, Racism and Indigenous Australia, KOCR3607 Re-awakening Australian Languages, KOCR3605 Writing Country: Indigenous Ecopoetics</td>
</tr>
</tbody>
</table>
### Performance and Ensembles Minor

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit points</th>
<th>Required Units of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>12</td>
<td>12cp of 1000 level performance or ensembles units</td>
</tr>
<tr>
<td>2000</td>
<td>12</td>
<td>6cp of 2000 level performance or ensembles units MUSC2601 Perception of Music Performance</td>
</tr>
<tr>
<td>3000</td>
<td>12</td>
<td>12cp of 3000 level performance or ensembles units</td>
</tr>
</tbody>
</table>

### Performance Science Minor

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit points</th>
<th>Required Units of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>12</td>
<td>MUED1009 Psychology of Learning and Instruction MUED1008 Fundamentals of Teaching MUSC1604 Health and Well-Being</td>
</tr>
<tr>
<td>2000</td>
<td>12</td>
<td>MUSC2645 Psychology of Music MUSC2601 Perception of Music Performance</td>
</tr>
<tr>
<td>3000</td>
<td>12</td>
<td>MCGY5603 Music as Social Science 6cp of 3000 level Performance or Ensembles units of study</td>
</tr>
</tbody>
</table>
Bachelor of Music
# Bachelor of Music

## Contemporary Music Practice

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary Music Practice</td>
<td>60</td>
<td>MUSC3406 Contemporary Music Practice 6; 24 cps in Contemporary Music Studies units including 12 cps in Popular Music Studies</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory and Aural Skills units; 6 cps in Music Technology;</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies (AHCS)</td>
<td>24</td>
<td>MCGY1030 This is Music; MUSC1507 Sounds, Screens, Speakers: Music &amp; Media; CMPN1612 New Music, New Thinking 6 cps in AHCS Foundation units</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A - 2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

## Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC1401 Contemporary Music Practice 1</td>
<td>MUSC1402 Contemporary Music Practice 2</td>
<td>MUSC2403 Contemporary Music Practice 3</td>
<td>MUSC2404 Contemporary Music Practice 4</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Music Skills</td>
<td>AHCS Foundation</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>MUSC1507 Sounds, Screens, Speakers: Music &amp; Media</td>
<td>CMPN1612 New Music, New Thinking</td>
<td>Contemporary Music or Popular Music electives</td>
<td>Contemporary Music or Popular Music electives</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>Music Technology</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC3405 Contemporary Music Practice 5</td>
<td>MUSC3406 Contemporary Music Practice 6</td>
<td>Project 1A</td>
<td>Project 2A</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Contemporary Music or Popular Music electives</td>
<td>Contemporary Music or Popular Music electives</td>
<td>Project related electives</td>
<td>Project related electives</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
### Contemporary and Popular Studies Electives

<table>
<thead>
<tr>
<th>Popular Music Studies Electives</th>
<th>Cps</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC1507 Sounds, Screens, Speakers: Music Media</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2612 Music Performance *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2638 Jazz Hipsters and Hegemony *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2654 Popular Music *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2666 Global Sound: Drum &amp; Bass, Rhythm &amp; Soul *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2670 Music Festivals &amp; Arts Events Management *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2672 That Certain Beat: Australian Popular Music</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2691 Music and Politics</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3630 Popular Music and the Moving Image</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3631 Music in Public: Performance and Power</td>
<td>6</td>
</tr>
</tbody>
</table>

### Contemporary Music Studies Electives

<table>
<thead>
<tr>
<th>Contemporary Music Studies Electives</th>
<th>Cps</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ1021 Jazz History 1</td>
<td>3</td>
</tr>
<tr>
<td>JAZZ1022 Jazz History 2</td>
<td>3</td>
</tr>
<tr>
<td>MCGY3631 African-American Music Inquiry</td>
<td>6</td>
</tr>
<tr>
<td>MUSC1506 Music in Western Culture</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2614 Composers Workshop *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2616 Noise/Sound/Music *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2622 Music in the Sixties *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2663 Survey of Film Music</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2691 Music and Politics</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3610 Musical Traditions and Globalisation *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3624 Music and Sound in 21st Century Film</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3630 Popular Music and the Moving Image</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3639 Music Journalism *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3640 Rhythms and Sounds of Latin America</td>
<td>6</td>
</tr>
</tbody>
</table>

* Not on offer in 2018
Creative Music

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Music Practice</td>
<td>60</td>
<td>CMPN1332 Concepts of Music through Composition 2; CMPN1611 Instrumentation &amp; Orchestration; MUSC2614 Composition Workshop; CMPN2320 Music Notation &amp; Publishing; CMPN2510 Scoring &amp; Arranging for the Screen; 18 cps in Composition Studies electives; 6 cps in Performance units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory and Aural Skills units; 6 cps in Music Technology;</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies (AHCS)</td>
<td>24</td>
<td>MCGY1030 This is Music; CMPN1612 New Music, New Thinking; 6 cps in AHCS Foundation units</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A - 2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

**Indicative enrolment pathway**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN1331 Concepts of Music through Composition 1</td>
<td>CMPN1332 Concepts of Music through Composition 2</td>
<td>CMPN1611 Instrumentation &amp; Orchestration</td>
<td>CMPN2510 Scoring &amp; Arranging for the Screen</td>
</tr>
<tr>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Composition Elective</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>CMPN2320 Music Notation &amp; Publishing</td>
<td>CMPN1612 New Music New Thinking</td>
<td>Music Technology</td>
<td>AHCS Foundation</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>Music Technology</td>
<td>Performance</td>
<td>Free Choice</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Performance</td>
<td>Free Choice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC2614 Composition Workshop</td>
<td>Composition elective</td>
<td>Project 1A</td>
<td>Project 2A</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Composition elective</td>
<td>AHCS elective</td>
<td>Project related electives</td>
<td>Project related electives</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
### Composition Electives

<table>
<thead>
<tr>
<th>Composition Electives</th>
<th>Cps</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN1000 Composition Through Improvisation 1</td>
<td>3</td>
</tr>
<tr>
<td>CMPN1003 Composition Through Improvisation 2</td>
<td>3</td>
</tr>
<tr>
<td>CMPN1010 Vocal Composition Workshop</td>
<td>3</td>
</tr>
<tr>
<td>CMPN1310 Percussion Composition Workshop *</td>
<td>3</td>
</tr>
<tr>
<td>CMPN1631 Electroacoustic Music</td>
<td>3</td>
</tr>
<tr>
<td>CMPN1632 Computer Music Fundamentals</td>
<td>6</td>
</tr>
<tr>
<td>CMPN2613 Comp Techniques: Number and Process</td>
<td>6</td>
</tr>
<tr>
<td>CMPN2614 Comp Techniques: Tonality and Process</td>
<td>6</td>
</tr>
<tr>
<td>CMPN2633 Computer Music Advanced</td>
<td>6</td>
</tr>
<tr>
<td>CMPN3000, 3001, 4000, 4001 Composer Performer Workshop 1 - 4</td>
<td>6</td>
</tr>
<tr>
<td>CMPN3634 Interactive Media and Sound Installations</td>
<td>6</td>
</tr>
<tr>
<td>CMPN3635 Writing Music for the Moving Image *</td>
<td>6</td>
</tr>
<tr>
<td>CMPN4620 Independent Arts Professional *</td>
<td>6</td>
</tr>
<tr>
<td>CMPN4666 Advanced Analysis</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2653 Introduction to Digital Music Techniques</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3601 Contemporary Music Making 1</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3602 Contemporary Music Making 2 *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3603 Advanced Digital Music Techniques *</td>
<td>6</td>
</tr>
</tbody>
</table>

* Not on offer in 2018
# Bachelor of Music

**Digital Music and Media**

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Music and Media Practice</td>
<td>60</td>
<td>CMPN1220 Foundations of Digital Music and Media; CMPN2223 Digital Composition 3; CMPN1631 Electroacoustic Music; CMPN1632 Computer Music Fundamentals; MUSC3603 Advanced Digital Music Techniques; 18 cps in Digital Music electives</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory and Aural Skills units; MUED1002 Creative Music Technology; CMPN2006 Sound Recording Fundamentals</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies (AHCS)</td>
<td>24</td>
<td>MCGY1030 This is Music; CMPN1612 New Music, New Thinking; 6 cps in AHCS Foundation units</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A - 2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

## Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN1220</td>
<td>CMPN1221</td>
<td>CMPN2222</td>
<td>CMPN2223</td>
</tr>
<tr>
<td>Foundations of</td>
<td>Digital Composition</td>
<td>Digital Composition</td>
<td>Digital Composition</td>
</tr>
<tr>
<td>Digital Music and</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Media</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Music Skills</td>
<td>MUSC3603</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>Advanced Digital</td>
</tr>
<tr>
<td>CMPN2006</td>
<td>CMPN1612</td>
<td>CMPN1631</td>
<td>CMPN1632</td>
</tr>
<tr>
<td>Sound Recording</td>
<td>New Music, New</td>
<td>Electroacoustic</td>
<td>Computer Music</td>
</tr>
<tr>
<td>Fundamentals</td>
<td>Thinking</td>
<td>Music</td>
<td>Fundamentals</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>MUED1002</td>
<td>AHCS Foundation</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>Creative Music</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Technology</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCGY1030</td>
<td>This is Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Music Elective</td>
<td>Digital Music Elective</td>
<td>Project 1A</td>
<td>Project 2A</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>AHCS elective</td>
<td>Digital Music Elective</td>
<td>Project related electives</td>
<td>Project related electives</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
Digital Music Electives

<table>
<thead>
<tr>
<th>Digital Music Electives</th>
<th>Cps</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN2007 Sound Recording Advanced</td>
<td>3</td>
</tr>
<tr>
<td>CMPN2633 Computer Music Advanced *</td>
<td>6</td>
</tr>
<tr>
<td>CMPN3634 Sound Installations and Interactive Music *</td>
<td>6</td>
</tr>
<tr>
<td>CMPN3635 Music for the Moving Image</td>
<td>6</td>
</tr>
<tr>
<td>DECO2102 Web Design and Technologies</td>
<td>6</td>
</tr>
<tr>
<td>DECO3100 Information Visualisation Design Studio</td>
<td>6</td>
</tr>
<tr>
<td>DECO3101 Design Thinking</td>
<td>6</td>
</tr>
<tr>
<td>DECO1012 Design Programming</td>
<td>6</td>
</tr>
</tbody>
</table>

* not on offer 2018

Bachelor of Music
# Bachelor of Music

## Improvised Music

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvised Music Practice</td>
<td>60</td>
<td>JAZZ3046 Improvised Music 6; JAZZ3013 Jazz Small Ensemble 6; JAZZ1026 Jazz Piano 2 OR CMPN1003 Composition through Improvisation 2</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory and Aural Skills units; 6 cps in Music Technology;</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies (AHCS)</td>
<td>24</td>
<td>MCGY1030 This is Music; CMPN1612 New Music, New Thinking; JAZZ3618 Jazz Musicology and Analysis;</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A – 2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

## Indicative enrolment pathway

### Semester 1

<table>
<thead>
<tr>
<th>JAZZ1041</th>
<th>6</th>
<th>JAZZ1042</th>
<th>6</th>
<th>JAZZ2043</th>
<th>6</th>
<th>JAZZ2044</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvised Music 1</td>
<td></td>
<td>Improvised Music 2</td>
<td></td>
<td>Improvised Music 3</td>
<td></td>
<td>Improvised Music 4</td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>6</td>
<td>Music Skills</td>
<td>6</td>
<td>Music Skills</td>
<td>6</td>
<td>Music Technology</td>
<td>3</td>
</tr>
<tr>
<td>JAZZ1029 Jazz Small Ensemble 1</td>
<td>3</td>
<td>JAZZ1030 Jazz Small Ensemble 2</td>
<td>3</td>
<td>JAZZ2026 Jazz Small Ensemble 3</td>
<td>3</td>
<td>JAZZ2027 Jazz Small Ensemble 4</td>
<td>3</td>
</tr>
<tr>
<td>JAZZ1025 Jazz Piano 1 OR CMPN1001 Composition through Improvisation 1</td>
<td>3</td>
<td>JAZZ1026 Jazz Piano 2 OR CMPN1003 Composition through Improvisation 2</td>
<td>3</td>
<td>AHCS elective</td>
<td>6</td>
<td>Free Choice</td>
<td>12</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>CMPN1612 New Music, New Thinking</td>
<td>6</td>
<td>Music Technology</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Semester 5

<table>
<thead>
<tr>
<th>JAZZ3045</th>
<th>6</th>
<th>JAZZ3046</th>
<th>6</th>
<th>Project 1A</th>
<th>12</th>
<th>Project 2A</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvised Music 5</td>
<td></td>
<td>Improvised Music 6</td>
<td></td>
<td>Project related electives</td>
<td>6</td>
<td>Project related electives</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ3012 Jazz Small Ensemble 5</td>
<td>3</td>
<td>JAZZ3013 Jazz Small Ensemble 6</td>
<td>3</td>
<td>Project related electives</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ3618 Jazz Musicology and Analysis</td>
<td>6</td>
<td>Free Choice</td>
<td>15</td>
<td>Free Choice</td>
<td>6</td>
<td>Free Choice</td>
<td>6</td>
</tr>
<tr>
<td>Free Choice</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Bachelor of Music

### Musicology Major

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicology</td>
<td>48</td>
<td>12 cps x 1000-level Musicology units, including MCGY1019 Musicology Workshop 1 and MCGY1020 Musicology Workshop 2; 3 x 2000-level and 3 x 3000-level Musicology units including 6cps in Historical Studies, 6cps in Ethnographic Studies and 6cps in Analytical Studies</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>24 cps in Music Theory and Aural Skills</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music; 18 cps in AHCS Foundation Units, or 12 cps in AHCS Foundation Units plus MUSC2638 Jazz Hipsters and Hegemony</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>PROJXXXX Project 1A -2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>60</td>
<td>Including 12 cps in performance units</td>
</tr>
</tbody>
</table>

#### Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Music Skills</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>MCGY1013 Musical Worlds of Today OR MUSC1506 Music in Western Culture</td>
<td>6</td>
</tr>
<tr>
<td>MCGY1019 Musicology Workshop 1</td>
<td>3</td>
<td>MCGY1020 Musicology Workshop 2</td>
<td>3</td>
</tr>
<tr>
<td>Performance</td>
<td>Performance</td>
<td>Performance</td>
<td>Performance</td>
</tr>
<tr>
<td>Free choice</td>
<td>Free choice</td>
<td>Free choice</td>
<td>Free choice</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundation AHCS UoS</td>
<td>6</td>
<td>Analytical Studies UoS</td>
<td>6</td>
</tr>
<tr>
<td>Historical Studies UoS</td>
<td>6</td>
<td>Ethnographic Studies UoS</td>
<td>6</td>
</tr>
<tr>
<td>Musicology elective</td>
<td>6</td>
<td>Free Choice</td>
<td>12</td>
</tr>
<tr>
<td>Free Choice</td>
<td>6</td>
<td>Free Choice</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
## Musicology Electives

<table>
<thead>
<tr>
<th>Foundation Units</th>
<th>Cps</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
</tr>
<tr>
<td>MCGY1013 Musical Worlds of Today</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2611 Music from the Middle Ages to Baroque</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2612 Music in the Classical and Romantic Eras</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2613 Music in Modern Times</td>
<td>6</td>
</tr>
<tr>
<td>MUSC1506 Music in Western Culture</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ1021; 1022; 2018; 2019 Jazz History 1-4</td>
<td>3</td>
</tr>
<tr>
<td><strong>Historical Studies</strong></td>
<td></td>
</tr>
<tr>
<td>MCGY3631 African-American Music Inquiry</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3636 Classicism and Transformation</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3604 J.S. Bach and his World *</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3639 Modernism in Austria and Germany 1889-1914 *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3609 Musicology</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3629 Romanticism and the Fantastic *</td>
<td>6</td>
</tr>
<tr>
<td><strong>Ethnographical Studies</strong></td>
<td></td>
</tr>
<tr>
<td>MUSC3629 Music in Everyday Life</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3610 Musical Traditions and Globalization *</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3602 Understanding East Asian Music</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3640 Rhythms &amp; Sounds of Latin America</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2637 Aboriginal Song and Country *</td>
<td>6</td>
</tr>
<tr>
<td><strong>Analytical Studies</strong></td>
<td></td>
</tr>
<tr>
<td>MCGY2600 Advanced Harmony *</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3601 Analysis of Nineteenth-Century Music *</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ3618 Jazz Musicology and Analysis</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3638 Harmony as Counterpoint *</td>
<td>6</td>
</tr>
<tr>
<td>CMPN4666 Advanced Analysis</td>
<td>6</td>
</tr>
<tr>
<td><strong>Musicology electives</strong></td>
<td></td>
</tr>
<tr>
<td>MCGY1031 Musical Worlds of Today</td>
<td>6</td>
</tr>
<tr>
<td>MUSC1507 Sounds, Screens, Speakers</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2638 Jazz Hipsters and Hegemony *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2645 Psychology of Music</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2663 Survey of Film Music</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2672 Australian Popular Music</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2601 Perception of Music Performance</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2611 Music from the Middle Ages to Baroque</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2612 Music in the Classical and Romantic Eras</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2613 Music in Modern Times</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2662 Music in the Sixties *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC2667 Shakespeare as Opera *</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2615 The Ultimate Art: 400 Years of Opera</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3603 Baroque Music History and Performance *</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3639 Music Journalism *</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3617 Music Through Literature *</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3630 New Germans: Wagner &amp; Liszt 1848-76 *</td>
<td>6</td>
</tr>
<tr>
<td>MCGY3627 Paleography of Music</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3624 Music and Sound in 21st Century Film</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3631 Music in Public: Performance and Power</td>
<td>6</td>
</tr>
<tr>
<td>MUSC3630 Popular Music and the Moving Image</td>
<td>6</td>
</tr>
<tr>
<td>MCGY4601 Research Methods</td>
<td>6</td>
</tr>
</tbody>
</table>

* Not on offer in 2018
Please note
The following course resolution is published subject to final approval by the Academic Board on 28 November 2017.

Bachelor of Music
These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2014 (the 'Coursework Rule'), the Coursework Policy 2014, the Resolutions of the Sydney Conservatorium of Music, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended), the Academic Honesty in Coursework Policy 2015 and the Academic Honesty Procedures 2016. Up to date versions of all such documents are available from the Policy Register: http://sydney.edu.au/policies.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>BPMUSICM5000</td>
<td>Bachelor of Music</td>
</tr>
<tr>
<td>BHMUSSTH1000</td>
<td>Bachelor of Music (Honours)</td>
</tr>
</tbody>
</table>

2 Attendance pattern
The attendance pattern for this course may be full time or part time according to candidate choice.

3 Streams
(1) The Bachelor of Music is available in the following streams:
   (a) Composition
   (b) Music Education
   (c) Performance
(2) The requirements for the completion of each stream are as specified in these resolutions and in the Table of Units of Study for Undergraduate Degrees for the Sydney Conservatorium of Music. Candidates wishing to enter or exit a stream or transfer between streams should contact the University school.
(3) Bachelor of Music Candidates in the Bachelor of Music who are not undertaking a stream must complete a program or a major.

4 Cross-faculty management
The Head of School and Dean of the Sydney Conservatorium of Music shall exercise authority in any matter concerned with the Bachelor of Music and the Bachelor of Music (Honours) not otherwise dealt with in these resolutions.

5 Admission to candidature
(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, educationally disadvantaged applicants and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.
(2) In addition, admission to this course requires the applicant to complete a music skills or jazz aptitude test. If applying for a stream, fulfill any stream-specific admission requirements; or:
   (a) Present a portfolio of work and attend an interview, or
   (b) Undertake a practical audition in a nominated instrument or voice, or
   (c) Present an example of recent written work and attend an interview
(3) Admission requirements for specific streams:
   (a) Applicants for the Performance stream must undertake a practical audition in their nominated instrument or voice. The results of this process will form part of the ranking of applicants;
   (b) Applicants for the Composition stream must submit three compositions in different performance media and attend an interview. The results of this process will form part of the ranking of applicants;
   (c) Applicants for the Music Education stream must either undertake a practical audition (instrument or voice), or submit composition works, or present recent written work, as well as attend an interview. The results of this process will form part of the ranking of applicants.

6 Requirements for award
(1) The units of study that may be taken for the course are set out in:
   (a) the Table of units of study for Undergraduate Degrees for the Sydney Conservatorium of Music
   (b) the Pathway Tables for the Bachelor of Music
   (c) Table S from the Shared Pool of Undergraduate Degrees
   (d) Table O (the Open Learning Environment)
   (e) Unless otherwise indicated in these resolutions the Table of Units of study, the Pathway Tables, Table S and Table O mean the tables specified here.
(2) To qualify for the award of the Bachelor of Music candidates must complete 192 credit points as specified below, and, if completing a stream, satisfy requirements for the stream
(3) Bachelor of Music Candidates in the Bachelor of Music who are not undertaking a stream must complete a program or a major.
(4) Requirements for a program
To qualify for the award of the pass degree with a Program, a candidate must successfully complete 192 credit points, comprising;
(a) 60 credit points of units of study in either of the following disciplinary areas, as set out in the Pathway Tables:
   (i) Contemporary Music Practice
   (ii) Creative Music
   (iii) Digital Music and Media
   (iv) Improvised Music
(b) 24 credit points of Music Skills units of study
(c) 24 credit points of Music Analysis, History and Culture Studies units of study
(d) 24 credit points of Final Year Project units of study
(e) 12 credit points of electives related to the project area of study
(f) 48 credit points of elective units of study

(5) **Requirements for a major**

(a) A major requires the completion of 48 credit points as set out in the Learning and Teaching policy according to one of the following patterns of 6 credit point units:
   (i) 2x1000-level units, 2x2000-level units and 4x3000 level units; or
   (ii) 2x1000-level units, 3x2000-level units and 3x3000 level units.
(b) For any individual student’s enrolment a unit of study will only contribute towards one major except where otherwise approved by the faculty/University school.

(6) **Requirements for a minor**

(a) A minor requires the completion of 36 credit points as set out in the Learning and Teaching policy according to one of the following patterns of 6 credit point units:
   (i) 2x1000-level units, 2x2000-level units, and 2x3000-level units; or
   (ii) 2x1000-level units, 3x2000-level units and 1x3000-level unit.
(b) Units of study contributing towards one minor may not contribute toward any other major completed except where otherwise approved by the faculty/University school.
(c) To qualify for the award of the pass degree with a Major, a candidate must successfully complete 192 credit points including a minimum of 48 credit points from a designated major in Musicology, comprising:
   (i) 48 credit points in Musicology units of study, as set out in the Pathway Table
   (ii) 24 credit points in Music Skills units of study
   (iii) 24 credit points of Music Analysis, History and Culture Studies units of study
   (iv) 24 credit points of Final Year Project units of study
   (v) 12 credit points of electives related to the project area of study
   (vi) 60 credit points of elective units of study
(d) Students undertaking a Major may complete a second major from the Shared Pool for Undergraduate Degrees (Table S).

(7) **Requirements for the Performance stream**

To qualify for the award of the pass degree in the Performance stream, a candidate must successfully complete 192 credit points comprising:
(a) 48 credit points of Principal Study units of study
(b) 12 credit points in Music Theory units of study;
(c) 12 credit points of Aural Skills units of study;
(d) 24 credit points of Analysis, History and Culture Studies units of study
(e) 24 credit points of Final Year Project units of study
(f) 12 credit points of related project area units of study
(g) 60 credit points of elective units of study as set out in the Pathway Tables for specific Principal Study areas;

(8) **Principal study areas in the Performance stream**

**Principal study is available in:**
(a) Historical Performance
(b) Jazz Performance
(c) Non-Orchestral Instrumental Performance
(d) Orchestral Instrumental Performance
(e) Voice (classical) Performance

(9) **Requirements for the Composition stream**

To qualify for the award of the pass degree in the Composition stream, a candidate must successfully complete 192 credit points comprising:
(a) 36 credit points of Composition Principal Study units of study;
(b) 27 credit points in Music Skills units of study, including 3 credit points of Music Technology;
(c) 24 credit points of Music Analysis, History and Culture Studies units of study;
(d) 3 credit points of Performance units of study;
(e) 36 credit points of Composition discipline units of study as set out in the Pathway Table for this degree;
(f) 24 credit points of Final Year Project units of study;
(g) 12 credit points of electives related to the project area of study;
(h) 30 credit points of elective units of study.

(10) **Requirements for the Music Education stream**

To qualify for the award of the pass degree in the Music Education stream, a candidate must successfully complete 192 credit points and reach the minimum levels of achievement as set out in the tables (a) – (e).

(a) **Performance**

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study Area</td>
<td>24</td>
<td>Principal Study 1-4</td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience 3: Technology in Music Education</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>Harmony and Analysis 1-4 and Aural Perception 1-4</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Electives</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

(b) **Jazz Studies**
### Bachelor of Music

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study Area</td>
<td>24</td>
<td>Principal Study 1-4</td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience; Technology in Music Education</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>6 cps of Ensemble/Performance</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Jazz Music Skills 1-4</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
</tr>
<tr>
<td>Electives</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

#### Composition

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study Area</td>
<td>24</td>
<td>Principal Study 1-4</td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience; Technology in Music Education</td>
</tr>
<tr>
<td>Composition</td>
<td>15</td>
<td>Instrumentation and Orchestration; New Music, New Thinking; Composition Through Improvisation 1</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>6 cps of Ensemble/Performance</td>
</tr>
<tr>
<td>Music Skills</td>
<td>21</td>
<td>18 cps of music theory and aural skills; Sound Recording Fundamentals</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
</tr>
<tr>
<td>Electives</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

#### Musicology

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study Area</td>
<td>24</td>
<td>6 credit points of Historical Studies; 6 credit points of Ethnographical Studies; 6 credit points in Analytical Studies; 6 credit points in senior Musicology Studies</td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience; Technology in Music Education</td>
</tr>
<tr>
<td>Performance</td>
<td>12</td>
<td>12 cps of Ensemble/Performance</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 1-4 and Aural Perception 1-4</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td>18 credit points from Foundation units including Musical Worlds of Today</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

### Requirements for the Honours degree

1. Honours in the Bachelor of Music without stream
   - Honours is available to students who complete an alternative set of units of study in the final year of the degree. Admission to the honours program is by permission of the Honours Coordinator after the completion of 144 credit points of study including MCGY4601 Research Methods.
   - Admission normally requires a WAM of at least 75 in 2000-level and 3000-level units.
   - To qualify for the honours degree, candidates must complete 192 credit points including 48 credit points of Honours units.

2. Honours in the Bachelor of Music (Performance)
   - Honours is available to students who complete an alternative set of units of study in the final year of the program. Admission to the honours program is by permission of the program coordinator after the completion of 144 credit points of study including the prerequisites for Performance Honours A as set out in the Sydney Conservatorium of Music Handbook. Candidates for admission require a WAM of at least 75 in second and third year units of study, and a mark of at least 75 in Principal Study 4 and 6.
   - To qualify for the honours degree, candidates must complete 192 credit points including 48 credit points of Honours units in Performance.

3. Honours in the Bachelor of Music (Composition)
   - Honours is available to students who complete an alternative set of units of study in the final year of the course. Admission to the honours program is by permission of the program coordinator after the completion of 144 credit points of study including the prerequisites for Performance Honours A as set out in the Sydney Conservatorium of Music Handbook. Candidates for admission require a WAM of at least 75 in second and third year units of study, and a mark of at least 75 in Principal Study 4 and 6.
   - To qualify for the honours degree, candidates must complete 192 credit points including 48 credit points of Honours units in Performance.

4. Honours in the Bachelor of Music (Composition)
   - Honours is available to students who complete an alternative set of units of study in the final year of the course. Admission to the honours program is by permission of the program coordinator after the completion of 144 credit points of study including the prerequisites for Performance Honours A as set out in the Sydney Conservatorium of Music Handbook. Candidates for admission require a WAM of at least 75 in second and third year units of study, and a mark of at least 75 in Principal Study 4 and 6.
   - To qualify for the honours degree, candidates must complete 192 credit points including 48 credit points of Honours units in Performance.
for Composition Honours A as set out in the Sydney Conservatorium of Music Handbook. Admission requires a WAM of at least 75 in third year units of study, and a mark of at least 75 in Composition 5 and 6.

(b) To qualify for the honours degree, candidates must complete 192 credit points including 48 credit points of Honours units in Composition.

(4) Honours in the Bachelor of Music (Music Education)

(a) The Bachelor of Music (Music Education) is awarded in the grades of either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Third Class according to the rules specified in the Resolutions of the Sydney Conservatorium of Music, and a single result is provided as an aggregated mark based on the Honours units of study the student has completed.

(b) Candidates for the award of the Honours degree who do not meet the requirements, but who have otherwise satisfied the course requirements of Bachelor of Music (Music Education), will be awarded the pass degree.

8 Award of the degree

(1) The Bachelor of Music is awarded in the grades of either Pass or Honours.

(2) The honours degree is awarded in classes ranging from First Class to Third Class according to the rules specified in the Resolutions of the Sydney Conservatorium of Music, and a single result is provided as an aggregated mark based on the Honours units of study the student has completed.

(3) Candidates for the award of the Honours degree who do not meet the requirements, but who have otherwise satisfied the course requirements of Bachelor of Music will be awarded the pass degree.

9 Cross-institutional study

Cross-institutional study is available in this course under conditions specified in the Resolutions of the Sydney Conservatorium of Music.

10 International exchange

The Sydney Conservatorium of Music encourages candidates in this course to participate in international exchange programs as set out in the Resolutions of the Sydney Conservatorium of Music.

11 Credit for previous study

Credit transfer is subject to the provisions of the Coursework Policy and the Resolutions of the Sydney Conservatorium of Music or, in the case of a major or minor offered by another faculty in Table S any relevant resolutions of that faculty.

12 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2018.

(2) Candidates who commenced prior to 1 January 2018 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed as per the relevant resolutions upon their enrolment. The School may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
The Bachelor of Music (Composition) degree is for creative artists and future leaders in the art music tradition. The degree provides sustained advancement of compositional craft and the development of a creative voice via individual lessons, studies in compositional techniques and analysis, acquisition of music technology skills, practical workshop and performance experiences, music theory and aural training, historical and cultural studies as well as project-based learning opportunities.

Core requirements
To qualify for the award of the pass degree, students must successfully complete 192 credit points and reach the minimum levels of achievement in each core area as set out in the resolutions and table below.

Honours requirements
Students intending to pursue honours in fourth year are required to have completed MCGY4601 Research Methods in Year 3. See honours requirements in the Bachelor of Music rules.

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>36</td>
<td>CMPN3506 Composition 6</td>
</tr>
<tr>
<td>Composition</td>
<td>36</td>
<td>CMPN1611 Instrumentation &amp; Orchestration; CMPN2613 Comp Techniques: Number &amp; Process; CMPN2614 Comp Techniques: Tonality &amp; Process; CMPN1612 New Music New Thinking 6 cps in Digital Techniques units; 6 cps in Composition Studies electives</td>
</tr>
<tr>
<td>Performance</td>
<td>3</td>
<td>3 cps in Ensemble units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>27</td>
<td>24 cps in Music Skills units; 3 cps in Music Technology units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies (AHCS)</td>
<td>24</td>
<td>MCGY1030 This is Music; 12 cps in AHCS Foundation units; 6 cps in AHCS electives</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A -2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>30</td>
<td>Free choice</td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
Indicative enrolment pathway

The following table shows the minimum levels of achievement and a typical enrolment pathway with the appropriate credit points. The course structure in the first two years is designed to develop composition skills, providing flexibility and opportunity for students to further develop their own interests in the last two years of the degree. It is recommended that students undertake the first four semesters of this enrolment pathway as closely as possible.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN1601 Composition 1</td>
<td>6</td>
<td>CMPN1602 Composition 2</td>
<td>6</td>
</tr>
<tr>
<td>Music Skills</td>
<td>6</td>
<td>Music Skills</td>
<td>6</td>
</tr>
<tr>
<td>CMPN1611 Instrumentation &amp; Orchestration</td>
<td>6</td>
<td>MUED1002 Creative Music Technology OR CMPN2006 Sound Recording Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>CMPN1612 New Music New Thinking</td>
<td>6</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN3605 Composition 5</td>
<td>6</td>
<td>CMPN3606 Composition 6</td>
<td>6</td>
</tr>
<tr>
<td>AHCS elective</td>
<td>6</td>
<td>Composition elective</td>
<td>6</td>
</tr>
<tr>
<td>Composition elective</td>
<td>6</td>
<td>AHCS foundation</td>
<td>6</td>
</tr>
<tr>
<td>Free Choice</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
The Bachelor of Music (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 Communities (DEC), which stipulates specific musical and pedagogical skills and knowledge for a teacher to be certified as employable in departmental schools and other systems such as non government and Catholic systemic 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 (80-86 days) of the course must include practical teaching experience in schools. Graduating teachers also need to meet the Teaching Standards of the Australian Institute for Teaching and School Leadership (AITSL) under the jurisdiction of the New South Wales Education Standards Authority, 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 units of study. The major focus is on developing teaching skills through studies in education, music education, ensemble pedagogy and music technology.

Students undertake extended Professional Experience sessions in schools supported by both school teachers and experienced music education lecturers from the Sydney Conservatorium of Music. Music Education specialists also develop practical, compositional, or research skills by taking a minimum of four semesters of Principal Study in an instrument, voice, composition or musicology. Students also take part in large ensembles (eg, Choir, Wind Symphony, Early Music Ensemble) and other performance units. All students take core studies in aural perception and harmony (or jazz music skills for jazz students), studies in analysis, history and culture, and music technology.

Principal studies available in the Music Education stream are:

- Composition
- Historical Performance:
  - Jazz Performance
- Musicology
- Orchestral Instrument Performance
- Non-Orchestral Instrument Performance
- Voice (classical) Performance

Core requirements for graduation with a Bachelor of Music (Music Education)
Students must successfully complete 192 credit points and reach the minimum levels of achievement in each area as outlined in the degree resolutions.

Typical enrolment patterns
Students should follow the typical enrolment patterns appropriate to their specialisation. Students are required to ensure the award course is to be completed within four years full-time or equivalent.
## Bachelor of Music (Music Education) Professional Experience 2018

<table>
<thead>
<tr>
<th>Sydney Uni Weeks</th>
<th>Week Beginning</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>School Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>-1</td>
<td>23 Jul</td>
<td></td>
<td></td>
<td>Start Block PIME (MUED4632) x 4 days</td>
<td>Term 3: Starts 23 Jul</td>
</tr>
<tr>
<td>1</td>
<td>30 Jul</td>
<td>USYD Semester 2 begins Academic &amp; Ensemble Classes begin</td>
<td>USYD Semester 2 begins Academic &amp; Ensemble Classes begin</td>
<td>Week 1 Block Prof Experience</td>
<td>Week 2</td>
</tr>
<tr>
<td>2</td>
<td>6 Aug</td>
<td>Day 1 Prof Experience (MUED2605)</td>
<td></td>
<td>Week 2 Block Prof Experience</td>
<td>Week 3</td>
</tr>
<tr>
<td>3</td>
<td>13 Aug</td>
<td>Day 2 Prof Experience</td>
<td>Week 1 Block Prof Experience (MUED3606)</td>
<td>Week 3 Block Prof Experience</td>
<td>Week 4</td>
</tr>
<tr>
<td>4</td>
<td>20 Aug</td>
<td>Day 3 Prof Experience</td>
<td>Week 2 Block Prof Experience</td>
<td>Week 4 Block Prof Experience</td>
<td>Week 5</td>
</tr>
<tr>
<td>5</td>
<td>27 Aug</td>
<td>Day 4 Prof Experience</td>
<td>Week 3 Block Prof Experience</td>
<td>Week 5 Block Prof Experience</td>
<td>Week 6</td>
</tr>
<tr>
<td>6</td>
<td>3 Sep</td>
<td>Day 5 Prof Experience</td>
<td>Week 4 Block Prof Experience</td>
<td>Week 6 Block Prof Experience</td>
<td>Week 7</td>
</tr>
<tr>
<td>7</td>
<td>10 Sep</td>
<td>Day 6 Prof Experience</td>
<td>Week 5 Block Prof Experience</td>
<td>Week 7 Block Prof Experience</td>
<td>Week 8</td>
</tr>
<tr>
<td>8</td>
<td>17 Sep</td>
<td>Day 7 Prof Experience</td>
<td>Week 6 Block Prof Experience</td>
<td>Week 8 Block Prof Experience</td>
<td>Week 9</td>
</tr>
<tr>
<td>-</td>
<td>24 Sep</td>
<td>AVCC Common Week – non–teaching week</td>
<td>AVCC Common Week – non–teaching week</td>
<td>AVCC Common Week – non–teaching week</td>
<td>Week 10 28 Sep: Term 3 ends</td>
</tr>
<tr>
<td>9</td>
<td>1 Oct: Labour Day</td>
<td>Academic &amp; Ensemble Classes continue</td>
<td>Academic &amp; Ensemble Classes continue</td>
<td>No classes</td>
<td>School Holidays</td>
</tr>
<tr>
<td>10</td>
<td>8 Oct: Special Project Week</td>
<td>MUEC1009 &amp; Musicology classes</td>
<td>No Classes</td>
<td>Academic &amp; Ensemble Classes continue</td>
<td>School Holidays</td>
</tr>
<tr>
<td>11</td>
<td>15 Oct</td>
<td>Days 8-11 Prof Experience</td>
<td>Academic &amp; Ensemble Classes continue</td>
<td>Academic &amp; Ensemble Classes continue</td>
<td>15 Oct: Term 4 begins</td>
</tr>
<tr>
<td>12</td>
<td>22 Oct</td>
<td>Days 12-15 Prof Experience</td>
<td>Academic &amp; Ensemble Classes continue</td>
<td>Academic &amp; Ensemble Classes continue</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>29 Oct</td>
<td>Academic &amp; Ensemble Classes conclude</td>
<td>Academic &amp; Ensemble Classes conclude</td>
<td>Academic &amp; Ensemble Classes conclude</td>
<td></td>
</tr>
</tbody>
</table>
Bachelor of Music (Music Education) with Composition Principal Study

To qualify for the award of pass degree, the following Minimum levels of achievement must be reached:

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To be achieved</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>Principal Study 1-4</td>
<td></td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience 3; Technology in Music Education</td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td>15</td>
<td>Instrumentation and Orchestration; New Music, New Thinking; Composition Through Improvisation 1</td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>6cps of Ensemble/Performance</td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>21</td>
<td>18 cps of music theory and aural skills; Sound Recording Fundamentals</td>
<td></td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
<td></td>
</tr>
<tr>
<td>Electives</td>
<td>12</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

Composition - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN1601 Composition 1</td>
<td>CMPN1602 Composition 2</td>
<td>CMPN2603 Composition 3</td>
<td>CMPN2604 Composition 4</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>CMPN1611 Instrumentation and Orchestration</td>
<td>CMPN1612 New Music, New Thinking</td>
<td>AHCS Foundation Unit</td>
<td>MUE1109 Psychology of Learning and Instruction</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>CMPN2006 Sound Recording Fundamentals</td>
<td>Ensemble/Performance unit</td>
<td>MUED1008 Fundamentals of Teaching</td>
<td>MUE1205 Children, Music and Educational Settings</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>MUED1010 Key Ideas in Music Education</td>
<td>MUED1005 Key Approaches in Music Education</td>
<td>MUED1007 Aboriginal and Torres Strait Islands Music</td>
<td>MUED13031 Teaching Jazz in Secondary School</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN3605 Composition 5 or Free Choice</td>
<td>CMPN3606 Composition 6 or Free Choice</td>
<td>MUED4603 Cultural Diversity in Music Education</td>
<td>MUED4632 Professional Issues in Music Education</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>MUE1206 Adolescent Development &amp; Behaviour</td>
<td>MUE1206 Professional Experience 2</td>
<td>MUED4602 Senior Secondary Music Education</td>
<td>MUED4633 Professional Experience 3</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>MUE1406 Popular Music Studies</td>
<td>MUE1304 Ensemble Pedagogy</td>
<td>MUED1004 Non-Western Music</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUE1305 Teaching Junior Secondary Music</td>
<td>MUE1305 Composition in Music Education</td>
<td>AHCS Elective Unit</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>CMPN1300 Composition Through Improvisation 1</td>
<td>MUE1302 Technology in Music Education</td>
<td>Ensemble/Performance unit</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Bachelor of Music (Music Education)

Bachelor of Music (Music Education) with Jazz Performance Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following Minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>Principal Study 1-4</td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience 3; Technology in Music Education</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>6cpts of Ensemble/Performance</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Jazz Music Skills 4</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
</tr>
<tr>
<td>Electives</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

Jazz Performance - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ1601 Jazz Performance 1</td>
<td>6</td>
<td>JAZZ1602 Jazz Performance 2</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ1621 Jazz Music Skills 1</td>
<td>6</td>
<td>JAZZ1622 Jazz Music Skills 2</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2613 Music in Modern Times</td>
<td>6</td>
<td>MCGY1013 Musical Worlds of Today</td>
<td>6</td>
</tr>
<tr>
<td>Ensemble/Performance unit</td>
<td>3</td>
<td>Ensemble/Performance unit</td>
<td>3</td>
</tr>
<tr>
<td>MUEFD1010 Key Ideas in Music Education</td>
<td>3</td>
<td>MUEFD1005 Key Approaches in Music Education</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ3605 Jazz Performance 5 or Free Choice</td>
<td>6</td>
<td>JAZZ3606 Jazz Performance 6 or Free Choice</td>
<td>6</td>
</tr>
<tr>
<td>MUEFD2606 Adolescent Development &amp; Behaviour</td>
<td>6</td>
<td>MUEFD3606 Professional Experience 2</td>
<td>6</td>
</tr>
<tr>
<td>MUEFD3605 Teaching Junior Secondary Music</td>
<td>6</td>
<td>MUEFD3604 Ensemble Pedagogy</td>
<td>6</td>
</tr>
<tr>
<td>MUEFD4606 Popular Music Studies</td>
<td>3</td>
<td>MUEFD3603 Composition in Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUEFD1004 Non-Western Music</td>
<td>3</td>
<td>MUEFD4602 Technology in Music Education</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Bachelor of Music (Music Education) with Musicology Stream

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following Minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>6 credit points of Historical Studies; 6 credit points of Ethnographical Studies; 6 credit points in Analytical Studies; 6 credit points in senior Musicology Studies</td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience 3; Technology in Music Education</td>
</tr>
<tr>
<td>Performance</td>
<td>12</td>
<td>120ps of Ensemble/Performance</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 1-4 and Aural Perception 1-4</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td>18 credit points from Foundation units including Musical Worlds of Today</td>
</tr>
<tr>
<td>Electives including performance</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

Musicology - Indicent enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCGY2613 Music in Modern Times 3</td>
<td>MCGY1013 Musical Worlds of Today 6</td>
<td>MCGY3602 Understanding East Asian Music or Musicology ethnographical Studies unit 6</td>
<td>MUSC3609 Musicology or Musicology Historical Studies unit 6</td>
</tr>
<tr>
<td>MUED1007 Aboriginal and Torres Strait Islands Music 3</td>
<td>MUED3601 Teaching Jazz in Secondary School 3</td>
<td>MCGY2612 Music in the Classical and Romantic Eras 6</td>
<td>MUED1009 Psychology of Learning and Instruction 3</td>
</tr>
<tr>
<td>Ensemble/Performance unit 3</td>
<td>Ensemble/Performance unit 3</td>
<td>MUED1008 Fundamentals of Teaching 3</td>
<td>MUED2605 Children, Music and Educational Settings 6</td>
</tr>
<tr>
<td>MUED1010 Key Ideas in Music Education 3</td>
<td>MUED1005 Key Approaches in Music Education 3</td>
<td>Free Choice 3</td>
<td>Free Choice 3</td>
</tr>
<tr>
<td>Free Choice 3</td>
<td>Free Choice 3</td>
<td>Free Choice 3</td>
<td>Free Choice 3</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCGY3601 Analysis of Nineteenth-Century Music OR Musicology Analytical Studies unit 6</td>
<td>MCGY2612 Music from the Middle Ages to Baroque OR Free Choice 6</td>
<td>MCGY4603 Cultural Diversity in Music Education 6</td>
<td>MCGY4632 Professional Issues in Music Education 12</td>
</tr>
<tr>
<td>MUED2606 Adolescent Development &amp; Behaviour 6</td>
<td>MUED3606 Professional Experience 2 6</td>
<td>MUED1004 Non Western Music 3</td>
<td>MCGY4633 Professional Experience 3 12</td>
</tr>
<tr>
<td>MUED3605 Teaching Junior Secondary Music Studies 6</td>
<td>MUED3604 Ensemble Pedagogy 6</td>
<td>MCGY4602 Senior Secondary Music Education 6</td>
<td></td>
</tr>
<tr>
<td>MUED4006 Popular Music Studies 3</td>
<td>MUED3603 Composition in Music Education 3</td>
<td>MUED1004 Non Western Music 3</td>
<td></td>
</tr>
<tr>
<td>Ensemble/Performance 3</td>
<td>MCGY4602 Technology in Music Education 3</td>
<td>Ensemble/Performance 3</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Bachelor of Music (Music Education)
Bachelor of Music (Music Education) with Performance Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following Minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>Principal Study 1-4</td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience 3; Technology in Music Education</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>60s of Ensemble/Performance</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 1-4 and Aural Perception 1-4</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
</tr>
<tr>
<td>Electives</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

Performance - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 1</td>
<td>6</td>
<td>Principal Study 2</td>
<td>6</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>6</td>
<td>Music Theory and Aural Skills</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2613 Music in Modern Times</td>
<td>6</td>
<td>MCGY1013 Musical Worlds of Today</td>
<td>6</td>
</tr>
<tr>
<td>Ensemble/Performance unit</td>
<td>3</td>
<td>Ensemble/Performance unit</td>
<td>3</td>
</tr>
<tr>
<td>MUED1010 Key Ideas in Music Education</td>
<td>3</td>
<td>MUED1005 Key Approaches in Music Education</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 5 or Free Choice</td>
<td>6</td>
<td>Principal Study 6 or Free Choice</td>
<td>6</td>
</tr>
<tr>
<td>MUED2606 Adolescent Development &amp; Behaviour</td>
<td>6</td>
<td>MUED3606 Professional Experience 2</td>
<td>6</td>
</tr>
<tr>
<td>MUED4006 Popular Music Studies</td>
<td>3</td>
<td>MUED3604 Ensemble Pedagogy</td>
<td>6</td>
</tr>
<tr>
<td>MUED3605 Teaching Junior Secondary Music</td>
<td>6</td>
<td>MUED3603 Composition in Music Education</td>
<td>3</td>
</tr>
<tr>
<td>Free Choice</td>
<td>3</td>
<td>MUED4002 Technology in Music Education</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Bachelor of Music (Music Education)
Bachelor of Music (Music Education) with Voice (Classical) Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following Minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>Principal Study 1-4</td>
</tr>
<tr>
<td>Music Education</td>
<td>96</td>
<td>Professional Issues in Music Education; Professional Experience 3; Technology in Music Education</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>60 credit points of Language studies or Ensemble/Performance</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 1-4 and Aural Perception 1-4</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>18</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
</tr>
<tr>
<td>Electives</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

Voice - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VSAO1611 Voice 1 6</td>
<td>VSAO1612 Voice 2 6</td>
<td>VSAO2613 Voice 3 6</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>MCGY2613 Music in Modern Times</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Language studies or Ensemble/Performance</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MUED1010 Key Ideas in Music Education</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MUED1009 Psychology of Learning and Instruction</td>
<td>6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MUED1008 Fundamentals of Teaching</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MUED1007 Aboriginal and Torres Strait Islands Music</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MUED3031 Teaching Jazz in Secondary School</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VSAO3215 Voice 5 or Free Choice</td>
<td>VSAO3216 Voice 6 or Free Choice</td>
<td>MUED4603 Cultural Diversity in Music Education</td>
</tr>
<tr>
<td></td>
<td>MGED2906 Adolescent Development &amp; Behaviour</td>
<td>MGED3806 Professional Experience 2</td>
<td>MGED4602 Senior Secondary Music Education</td>
</tr>
<tr>
<td></td>
<td>MGED4006 Popular Music Studies</td>
<td>MGED3804 Ensemble Pedagogy</td>
<td>MGED1004 Non-Western Music</td>
</tr>
<tr>
<td></td>
<td>MGED3805 Teaching Junior Secondary Music</td>
<td>MGED3803 Composition in Music Education</td>
<td></td>
</tr>
<tr>
<td>Free Choice</td>
<td>MGED4002 Technology in Music Education</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
Performance students take a vocal or instrumental Principal Study. Specialists in jazz take Jazz Performance as their Principal Study. Principal Study is taken together with Chamber Music and Orchestral Studies (for those playing an orchestral instrument) or Jazz Ensemble (for Jazz students), and other performance-related studies. In addition, students take core studies in aural perception, harmony and analysis (jazz music skills for Jazz students), as well as studies in analysis, history and culture, and pedagogy.

**Principal studies available in the Performance stream are:**

- Historical Performance:
- Jazz Performance
- Non-Orchestral Instrument Performance
- Orchestral Instrument Performance
- Voice (classical)

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

Students must successfully complete 192 credit points and reach the minimum levels of achievement in each core area as outlined in the degree resolutions.

**Honours Requirements**

Students intending to pursue honours in fourth year are required to have completed MCGY4601 Research Methods in Year 3. For other honours requirements, please see the Course Resolutions at the end of this chapter.

**Typical enrolment patterns**

Students should follow the typical enrolment patterns appropriate to their specialisation. Students are required to ensure the award course is to be completed within 4 years full-time or equivalent.
Bachelor of Music (Performance) with Historical Performance as Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>EMUS3216 Historical Performance 6 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>42</td>
<td>ENSE2016 Orchestral Studies 4; EMUS1661 Early Keyboard Class; EMUS1671 Continuo 1; EMUS1670 Pre-Baroque Practice; EMUS2500 Historically Informed Style Workshop</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory units; 12 cps in Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music; MCGY2611 Music from the Middle Ages to Baroque; 6 cps in Foundation AHCS units; 6 cps in AHCS electives</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A - 2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMUS1611 Historical Performance 1</td>
<td>6</td>
<td>EMUS1612 Historical Performance 2</td>
<td>6</td>
</tr>
<tr>
<td>Music Theory and Aural Skills 6</td>
<td>6</td>
<td>Music Theory and Aural Skills 6</td>
<td>6</td>
</tr>
<tr>
<td>EMUS1661 Early Keyboard Class 1</td>
<td>3</td>
<td>Pre-Baroque Practice 6</td>
<td>ENSE1618 Orchestral Studies 1</td>
</tr>
<tr>
<td>EMUS1671 Continuo 1</td>
<td>3</td>
<td>MCGY2611 Music from the Middle Ages to the Baroque 6</td>
<td>AHCS Foundation 6</td>
</tr>
<tr>
<td>MCGY1030 This is Music 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMUS3215 Historical Performance 5 (Extended)</td>
<td>12</td>
<td>EMUS3216 Historical Performance 6 (Extended) 12</td>
<td>Project 1A 12</td>
</tr>
<tr>
<td>ENSE2005 Orchestral Studies 3</td>
<td>6</td>
<td>ENSE2016 Orchestral Studies 4</td>
<td>Project related electives 6</td>
</tr>
<tr>
<td>AHCS elective 6</td>
<td>Free Choice 6</td>
<td>Free Choice 6</td>
<td>Free Choice 6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Bachelor of Music (Performance)
Bachelor of Music (Performance) with Jazz Instrument as Principal Study

To qualify for the award of pass degree, the following minimum levels of achievement must be reached:

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Area of Study</th>
<th>Credit Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>JAZZ2007 Jazz Improvisation 4</td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td>45</td>
<td>JAZZ3616 Jazz Ensemble 6</td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>JAZZ2623 Jazz Music Skills 4</td>
<td></td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>21</td>
<td>MCGY1030 This is Music</td>
<td></td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>JAZZ2018 Jazz History 3</td>
<td></td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td>JAZZ3618 Jazz Musicology and Analysis</td>
<td></td>
</tr>
</tbody>
</table>

**Indicative enrolment pattern**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ1601 Jazz Performance 1</td>
<td>6</td>
<td>JAZZ1602 Jazz Performance 2</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ1621 Jazz Music Skills 1</td>
<td>6</td>
<td>JAZZ1622 Jazz Music Skills 2</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ1611 Jazz Ensemble 1</td>
<td>6</td>
<td>JAZZ1612 Jazz Ensemble 2</td>
<td>6</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>JAZZ1021 Jazz History 1</td>
<td>3</td>
</tr>
<tr>
<td>JAZZ1007 Jazz Improvisation 2</td>
<td>3</td>
<td>JAZZ2006 Jazz Improvisation 3</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ3205 Jazz Performance 5 (Extended)</td>
<td>12</td>
<td>JAZZ3206 Jazz Performance 6 (Extended)</td>
<td>12</td>
</tr>
<tr>
<td>JAZZ3615 Jazz Ensemble 5</td>
<td>6</td>
<td>JAZZ3616 Jazz Ensemble 6</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ3618 Jazz Musicology and Analysis</td>
<td>6</td>
<td>Free Choice</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Bachelor of Music (Performance) with Jazz Voice as Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>JAZZ3236 Jazz Vocal 6 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>30</td>
<td>JAZZ3013 Jazz Small Ensemble 6; JAZZ2023 Jazz Piano 4</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>JAZZ2623 Jazz Music Skills 4</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music; JAZZ2019 Jazz History 4; JAZZ2631 Music Business Skills</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>JAZZ1661 Jazz Pedagogy</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A - 2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>27</td>
<td></td>
</tr>
</tbody>
</table>

Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ1631 Jazz Vocal 1</td>
<td>6</td>
<td>JAZZ1632 Jazz Vocal 2</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ1621 Jazz Music Skills 1</td>
<td>6</td>
<td>JAZZ1622 Jazz Music Skills 2</td>
<td>6</td>
</tr>
<tr>
<td>JAZZ1029 Jazz Small Ensemble 1</td>
<td>3</td>
<td>JAZZ1030 Jazz Small Ensemble 2</td>
<td>3</td>
</tr>
<tr>
<td>JAZZ1025 Jazz Piano 1</td>
<td>3</td>
<td>JAZZ1021 Jazz History 1</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>JAZZ1026 Jazz Piano 2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>JAZZ1661 Jazz Pedagogy</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Free Choice</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ3235 Jazz Vocal 5 (Extended)</td>
<td>12</td>
<td>JAZZ3236 Jazz Vocal 6 (Extended)</td>
<td>12</td>
</tr>
<tr>
<td>JAZZ3012 Jazz Small Ensemble 5</td>
<td>3</td>
<td>JAZZ3013 Jazz Small Ensemble 6</td>
<td>3</td>
</tr>
<tr>
<td>JAZZ2631 Music Business Skills</td>
<td>6</td>
<td>Free Choice</td>
<td>9</td>
</tr>
<tr>
<td>JAZZ2019 Jazz History 4</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Bachelor of Music (Performance) with Non-orchestral instrument as Principal Study

Guitar Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>STRG3216 Guitar 6 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>30</td>
<td>STRG3038 Guitar Ensemble 6; CHMB1302 Chamber Music 2; CMPN3001 Composer Performer Workshop 2</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory units; 12 cps in Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music; 12 cps in AHCS Foundation units; 6 cps in AHCS electives</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>STRG3012 Pedagogy Strings 1</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A -2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>27</td>
<td></td>
</tr>
</tbody>
</table>

Guitar - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRG1611</td>
<td>STRG1612</td>
<td>STRG2213</td>
<td>STRG2214</td>
</tr>
<tr>
<td>Guitar 1</td>
<td>Guitar 2</td>
<td>Guitar 3 (Extended)</td>
<td>Guitar 4 (Extended)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>STRG1039</td>
<td>STRG1040</td>
<td>STRG2035</td>
<td>STRG2036</td>
</tr>
<tr>
<td>Guitar</td>
<td>Guitar</td>
<td>Guitar Ensemble 3</td>
<td>Guitar Ensemble 4</td>
</tr>
<tr>
<td>Ensemble 1</td>
<td>Ensemble 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>CMPN3000</td>
<td>AHCS Foundation</td>
<td>STRG3012 Pedagogy Strings 1</td>
<td>CHMB1301 Chamber Music 1</td>
</tr>
<tr>
<td>Composer Performance Workshop 1</td>
<td>6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030</td>
<td>CMPN3001</td>
<td>AHCS Foundation</td>
<td>AHCS elective</td>
</tr>
<tr>
<td>This is Music</td>
<td>Composer Performance Workshop 2</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRG3215</td>
<td>STRG3216</td>
<td>Project 1A</td>
<td>Project 2A</td>
</tr>
<tr>
<td>Guitar 5</td>
<td>Guitar 6 (Extended)</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>(Extended)</td>
<td>(Extended)</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>STRG3037</td>
<td>STRG3038</td>
<td>Project related electives</td>
<td>Project related electives</td>
</tr>
<tr>
<td>Guitar</td>
<td>Guitar</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Ensemble 5</td>
<td>Ensemble 6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>CHMB1302</td>
<td>ACCP3611</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>Chamber Music 2</td>
<td>Recital Preparation or Free Choice</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Free Choice</td>
<td>Free Choice</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

24         24         24         24
## Organ Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>ORGN3206 Organ 6 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>36</td>
<td>ORGN3003 Organ Resources 6; CHMB1302 Chamber Music 2; 12 cps in Ensemble or Performance units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory units; 12 cps in Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music; 12 cps in AHCS Foundation units; 6 cps in AHCS electives</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>3 cps in studio pedagogy or music education units</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A - 2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

## Organ - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORGN1601 Organ 1</td>
<td>ORGN1602 Organ 2</td>
<td>ORGN2203 Organ 3 (Extended)</td>
<td>ORGN2204 Organ 4 (Extended)</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>6</td>
<td>Music Theory and Aural Skills</td>
<td>6</td>
</tr>
<tr>
<td>ORGN1608 Organ Resources 1</td>
<td>ORGN1009 Organ Resources 2</td>
<td>ORGN2008 Organ Resources 3</td>
<td>ORGN2009 Organ Resources 4</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Ensemble</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>AHCS Foundation</td>
<td>AHCS Foundation</td>
<td>AHCS elective</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORGN3205 Organ 5 (Extended)</td>
<td>ORGN3206 Organ 6 (Extended)</td>
<td>Project 1A</td>
<td>Project 2A</td>
</tr>
<tr>
<td>ORGN3003 Organ Resources 5</td>
<td>ORGN3003 Organ Resources 6</td>
<td>Project related electives</td>
<td>Project related electives</td>
</tr>
<tr>
<td>Pedagogy</td>
<td>3</td>
<td>ACCP3611 Recital Preparation or Free Choice</td>
<td>6</td>
</tr>
<tr>
<td>Chamber Music or Ensemble or CPW</td>
<td>6</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
**Piano Principal Study**

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>KEYB3226 Pianoforte 6 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>21</td>
<td>ACCP1602 Accompaniment 2, CMPN3000 Composer Performance Workshop 1, CHMB1301 Chamber Music 1, 3 cps in ensemble units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory units; 12 cps in Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music 12 cps in AHCS Foundation units; 6 cps in AHCS electives</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>6</td>
<td>Piano Pedagogy 2</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A -2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>33</td>
<td>Including either Pedagogy Piano 4, or ACCP2404 Accompaniment 4, or Foundations of Chamber Music and 6 further cps in Chamber Music and/or ensemble units</td>
</tr>
</tbody>
</table>

**Piano - Indicative enrolment pattern**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYB1621</td>
<td>KEYB1622</td>
<td>KEYB2223</td>
<td>KEYB2224</td>
</tr>
<tr>
<td>Pianoforte 1</td>
<td>Pianoforte 2</td>
<td>Pianoforte 3</td>
<td>Pianoforte 4</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>ACCP1601</td>
<td>ACCP1602</td>
<td>KEYB3002</td>
<td>Pedagogy Piano 2</td>
</tr>
<tr>
<td>Accompaniment 1</td>
<td>Accompaniment 2</td>
<td>Pedagogy Piano 1</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030</td>
<td>AHCS Foundation</td>
<td>AHCS Foundation</td>
<td>CHMB1301</td>
</tr>
<tr>
<td>This is Music</td>
<td>6</td>
<td>6</td>
<td>Chamber Music 1</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Ensemble</td>
<td>CMHN3000</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>3</td>
<td>Composer Performance Workshop 1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYB3225</td>
<td>KEYB3226</td>
<td>Project 1A</td>
<td>Project 2A</td>
</tr>
<tr>
<td>Pianoforte 5 (Extended)</td>
<td>Pianoforte 6 (Extended)</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Pedagogy 3 OR ACCP2603 Accompaniment 3 OR Foundations of Chamber Music</td>
<td>Pedagogy 4 OR ACCP2404 Accompaniment 4 OR Chamber Music and Ensemble</td>
<td>Project related electives</td>
<td>Project related electives</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>AHCS elective</td>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

|             | 24         | 24         | 24         |
# Piano Accompaniment Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>KEYB2224 Pianoforte 4 (Extended) KEYB3606 Accompaniment 6 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>39</td>
<td>ACCP2604 Accompaniment 4; 15 cps in Chamber Music, Ensemble, Composer Performance Workshop or Recital Preparation units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory units; 12 cps in Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music; 12 cps in AHCS Foundation units; 6 cps in AHCS electives</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>KEYB3002 Pedagogy Piano 1</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A -2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

## Piano Accompaniment - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYB1621</td>
<td>KEYB1622</td>
<td>KEYB2223</td>
<td>KEYB2224</td>
</tr>
<tr>
<td>Pianoforte 1</td>
<td>Pianoforte 2</td>
<td>Pianoforte 3(Extended)</td>
<td>Pianoforte 4(Extended)</td>
</tr>
<tr>
<td>ACCP1601 Accompaniment 1</td>
<td>ACCP1602 Accompaniment 2</td>
<td>ACCP2603 Accompaniment 3</td>
<td>ACCP2604 Accompaniment 4</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>AHCS Foundation</td>
<td>AHCS Foundation</td>
<td>Chamber Music or CPW or Ensemble</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCP3605</td>
<td>ACCP3606</td>
<td>Project 1A</td>
<td>Project 2A</td>
</tr>
<tr>
<td>Accompaniment 5 (Extended)</td>
<td>Accompaniment 6 (Extended)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AHCS elective</td>
<td>Chamber Music or CPW or Ensemble or Recital Preparation</td>
<td>Project related electives</td>
<td>Project related electives</td>
</tr>
<tr>
<td>KEYB3002 Pedagogy Piano 1</td>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>Chamber Music or CPW or Ensemble or Recital Preparation</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

48 Bachelor of Music (Performance)
Saxophone Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>WIND3266 Saxophone 6 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>33</td>
<td>WIND3019 Saxophone Orchestra 6; CHMB1302 Chamber Music 2; CMPN3000 Composer Performer Workshop 1; Foundations of Chamber Music</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory units; 12 cps in Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music; JAZZ3631 Music Business Skills; 12 cps in Foundation AHCS units</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>6</td>
<td>WIND3010 Pedagogy Woodwind 1; MUED1009 Psychology of Learning &amp; Instruction</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A -2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

Saxophone - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>WIND1661 Saxophone 1</td>
<td>6</td>
<td>WIND1662 Saxophone 2</td>
<td>6</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>6</td>
<td>Music Theory and Aural Skills</td>
<td>6</td>
</tr>
<tr>
<td>WIND1016 Saxophone Orchestra 1</td>
<td>3</td>
<td>WIND1017 Saxophone Orchestra 2</td>
<td>3</td>
</tr>
<tr>
<td>CMPN3000 Composer Performance Workshop 1</td>
<td>3</td>
<td>MUED1009 Psychology of Learning &amp; Instruction</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>AHCS Foundation</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>WIND3265 Saxophone 5 (Extended)</td>
<td>12</td>
<td>WIND3266 Saxophone 6 (Extended)</td>
<td>12</td>
</tr>
<tr>
<td>WIND3019 Saxophone Orchestra 6</td>
<td>3</td>
<td>WIND3019 Saxophone Orchestra 6</td>
<td>3</td>
</tr>
<tr>
<td>CHMB1302 Chamber Music 2</td>
<td>3</td>
<td>ACCP3611 Recital Preparation or Free Choice</td>
<td>3</td>
</tr>
<tr>
<td>AHCS Foundation</td>
<td>6</td>
<td>Free Choice</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
To qualify for the award of pass degree, the following minimum levels of achievement must be reached:

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>Principal Study 6 (Extended) in a chosen instrument</td>
</tr>
<tr>
<td>Performance</td>
<td>42</td>
<td>ENSE3018 Orchestral Studies 6; CHMB1302 Chamber Music 2</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory units; 12 cps in Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music 12 cps in AHCS Foundation units; 6 cps in AHCS electives</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>3 cps in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A - 2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

**Orchestral Instruments - Indicative enrolment pattern**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 1</td>
<td>6</td>
<td>Principal Study 2</td>
<td>6</td>
</tr>
<tr>
<td>ENSE1618 Orchestral Studies 1</td>
<td>6</td>
<td>ENSE1619 Orchestral Studies 2</td>
<td>6</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>AHCS Foundation</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 5 (Extended)</td>
<td>12</td>
<td>Principal Study 6 (Extended)</td>
<td>12</td>
</tr>
<tr>
<td>ENSE3017 Orchestral Studies 5</td>
<td>6</td>
<td>ENSE3018 Orchestral Studies 6</td>
<td>6</td>
</tr>
<tr>
<td>CHMB1301 Chamber Music 1</td>
<td>3</td>
<td>CHMB1302 Chamber Music 2</td>
<td>3</td>
</tr>
<tr>
<td>Teaching Music/Pedagogy</td>
<td>3</td>
<td>ACCP3811 Recital Preparation or Free Choice</td>
<td>3</td>
</tr>
</tbody>
</table>

| 24          | 24         | 24         | 24         |
Bachelor of Music (Performance) with Voice as Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>48</td>
<td>VSAO3216 Voice 6 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>42</td>
<td>27 cps in Language and Lyric Diction studies; VSAO3601 Stage Fundamentals for Singers; 9 cps in ensemble or performance units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>12 cps in Music Theory units; 12 cps in Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>24</td>
<td>MCGY1030 This is Music; VSAO1300 Classical Singers Repertoire Book; 12 cps in AHCS Foundation units</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>3 cps in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Year 4 Project</td>
<td>36</td>
<td>Project 1A -2A; 12 cps in project related electives</td>
</tr>
<tr>
<td>Electives</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

Voice (classical) - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSAO1611 Voice 1</td>
<td>VSAO1612 Voice 2</td>
<td>VSAO2613 Voice 3</td>
<td>VSAO2614 Voice 4</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>VSAO1212 German Essentials for Singers</td>
<td>VSAO1211 Italian Essentials for Singers</td>
<td>VSAO2313 French Essentials for Singers</td>
<td>VSAOXXXX Lyric Diction 1</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>VSAO1300 Classical Singers Repertoire Book</td>
<td>AHCS Foundation</td>
<td>AHCS Foundation</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

Choir or Chamber Music or CPW

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSAO3215 Voice 5 (Extended)</td>
<td>VSAO3216 Voice 6 (Extended)</td>
<td>Project 1A</td>
<td>Project 2A</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>VSAOXXXX Lyric Diction 2</td>
<td>VSAOXXXX Lyric Diction 3</td>
<td>Project related electives</td>
<td>Project related electives</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>VSAO3601 Stage Fundamentals for Singers</td>
<td>Chamber Choir or Choir or Chamber Music or CPW</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>VSAO3014 Pedagogy Voice 1</td>
<td>ACCP3611 Recital Preparation or Free Choice</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
Bachelor of Music (Performance)
Bachelor of Music Studies (Honours)

The Bachelor of Music Studies (Honours) is an appended honours year open to students who have completed either the Bachelor of Music Studies degree at the Sydney Conservatorium of Music or any other approved three-year degree at another institution.

Entry requirements

• To gain entry a candidate 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. Candidates must have achieved a distinction average in the overall degree and achieved a distinction average in their principal study or area of specialisation in years two or three.
• In addition to the above requirements, prospective candidates will need to submit a minimum 500-word proposal outlining the aims of their research, including the relevance of the research question, references to supporting literature and possible ethical considerations. These proposals will be assessed by a committee for the written quality of the work and viability of the research questions.
• Successful completion of an audition and/or interview.

Course structure

Honours is both a completion of an academic education in music, and a preparation for postgraduate study in music. Students enrol in two semesters of full-time study, involving a combination of research seminars, classes, supervision and/or individual lessons depending on their area of study.

Specialisations are available in all Principal Study areas including Performance, Composition and Musicology.

Enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF4601 Honours Project 1</td>
<td>12</td>
</tr>
<tr>
<td>PERF4602 Honours Project 2</td>
<td>12</td>
</tr>
<tr>
<td>PERF4603 Honours Project 3</td>
<td>12</td>
</tr>
<tr>
<td>PERF4604 Honours Project 4</td>
<td>12</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

Course requirements

Students must successfully complete 48 credit points of honours units as specified in the degree resolutions.

Application procedures

1. Interested students should start by discussing their potential project with a Program Leader and/or supervisor.
2. Prepare a 500-word minimum honours proposal.
3. Fill in and submit the honours application form by early November.
Bachelor of Music Studies (Honours)
Studying the Diploma of Music at the Sydney Conservatorium of Music will provide you with vocational training in music skills at a high level if you are aspiring to a professional career in music. It is also a great pathway to our internationally regarded Bachelor of Music degree.

The Diploma is completed in two years of full-time study. In addition to weekly lessons in your principal study area, you will complete three semesters of music skills, some analysis and history studies as well as either performance, contemporary studies or composition options depending on your principal study.

**Principal study is available in the following areas:**

- Composition
- Contemporary Music Practice
- Historical Performance
- Jazz Performance
- Non-orchestral Instrument Performance
- Orchestral Instrument Performance
- Voice (classical) Performance

**Core requirements**

Students successfully complete 96 credit points and reach the minimum levels of achievement in each area as outlined in the degree resolutions.

Students are required to ensure the award course is completed within two years full-time or equivalent.
Diploma of Music

Composition Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>CMPN2604 Composition 4</td>
</tr>
<tr>
<td>Composition</td>
<td>24</td>
<td>CMPN1611 Instrumentation &amp; Orchestration; CMPN2613 Comp Techniques: Number &amp; Process; CMPN2614 Comp Techniques: Tonality &amp; Process; 6 cps in Technology Skills units;</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Skills units;</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>12</td>
<td>MCGY1030 This is Music; 6 cps in AHCS electives</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

Composition - Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN1601 Composition 1</td>
<td>CMPN1602 Composition 2</td>
<td>CMPN2603 Composition 3</td>
<td>CMPN2604 Composition 4</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Music Skills</td>
<td>AHCS elective</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>CMPN1611 Instrumentation &amp; Orchestration</td>
<td>Technology Skills</td>
<td>CMPN2613 Comp Techniques: Number &amp; Process</td>
<td>CMPN2614 Comp Techniques: Tonality &amp; Process</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>Free Choice</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
## Diploma of Music

### Contemporary Music Practice

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of pass degree, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>MUSC2404 Contemporary Music 4</td>
</tr>
<tr>
<td>Contemporary Music Practice</td>
<td>24</td>
<td>CMPN1612 New Music, New Thinking; 18 cps in Contemporary Music Studies electives</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Skills units;</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>12</td>
<td>MCGY1030 This is Music; MUSC1507 Sounds, Screens, Speakers: Music &amp; Media;</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

### Contemporary Music – Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC1401 Contemporary Music 1</td>
<td>MUSC1402 Contemporary Music 2</td>
<td>MUSC2403 Contemporary Music 3</td>
<td>MUSC2404 Contemporary Music 4</td>
</tr>
<tr>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Music Skills</td>
<td>Contemporary Music Studies</td>
</tr>
<tr>
<td>Free Choice</td>
<td>MUSC1507 Sounds, Screens, Speakers: Music &amp; Media</td>
<td>Contemporary Music Studies</td>
<td>Contemporary Music Studies</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>CMPN1612 New Music, New Thinking</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
</tbody>
</table>

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
# Diploma of Music

## Historical Performance

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of diploma, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>EMUS2214 Historical Performance 4 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>24</td>
<td>ENSE1619 Orchestral Studies; EMUS1661 Early Keyboard Class; EMUS1671 Continuo 1; EMUS1670 Pré-Baroque Practice</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Theory and Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>12</td>
<td>MCGY1030 This is Music; MCGY2611 Music from the Middle Ages to Baroque</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

## Historical Performance – Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMUS1611 Historical Performance 1</td>
<td>EMUS1612 Historical Performance 2</td>
<td>EMUS2213 Historical Performance 3 (Extended)</td>
<td>EMUS2214 Historical Performance 4 (Extended)</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>Music Theory and Aural Skills</td>
<td>Music Theory and Aural Skills</td>
<td>ENSE1619 Orchestral Studies 2</td>
</tr>
<tr>
<td>EMUS1661 Early Keyboard Class 1</td>
<td>EMUS1670 Pré-Baroque Practice</td>
<td>ENSE1618 Orchestral Studies 1</td>
<td>Free Choice 12</td>
</tr>
<tr>
<td>EMUS1671 Continuo 1</td>
<td>MCGY2611 Music from the Middle Ages to the Baroque</td>
<td>Free Choice 6</td>
<td>24</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td></td>
<td></td>
<td>24</td>
</tr>
</tbody>
</table>

24 24 24 24
Diploma of Music
Diploma of Music

Non-orchestral Instrument Performance

Guitar Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of diploma, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>STRG2214 Guitar 4 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>24</td>
<td>STRG2036 Guitar Ensemble 4; CHMB1302 Chamber Music 2; CMPN3001 Composer Performance Workshop 2</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Theory and Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>12</td>
<td>MCGY1030 This is Music; 6 cps in AHCS Elective units</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

Guitar – Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRG1611 Guitar 1</td>
<td>STRG1612 Guitar 2</td>
<td>STRG2213 Guitar 3 (Extended)</td>
<td>STRG2214 Guitar 4 (Extended)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>6</td>
<td>Music Theory and Aural Skills</td>
<td>STRG2036 Guitar Ensemble 4</td>
</tr>
<tr>
<td>STRG1039 Guitar Ensemble 1</td>
<td>STRG1040 Guitar Ensemble 2</td>
<td>STRG2035 Guitar Ensemble 3</td>
<td>CHMB1302 Chamber Music 2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>CMPN3000 Composer Performance Workshop 1</td>
<td>CMPN3001 Composer Performance Workshop 2</td>
<td>CHMB1301 Chamber Music 1</td>
<td>Free Choice</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>AHCS Elective</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

Organ Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of diploma, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>ORGN2204 Organ 4 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>24</td>
<td>ORGN2009 Organ Resources 4 CHMB1302 Chamber Music 2; 6 cps in Ensemble units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Theory and Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>12</td>
<td>MCGY1030 This is Music; 6 cps in AHCS Elective units</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

Organ - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORGN1601 Organ 1</td>
<td>ORGN1602 Organ 2</td>
<td>ORGN2203 Organ 3 (Extended)</td>
<td>ORGN2204 Organ 4 (Extended)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>6</td>
<td>Music Theory and Aural Skills</td>
<td>ORGN2009 Organ Resources 4</td>
</tr>
<tr>
<td>ORGN1008 Organ Resources 1</td>
<td>ORGN1009 Organ Resources 2</td>
<td>ORGN2008 Organ Resources 3</td>
<td>CHMB1302 Chamber Music 2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Ensemble</td>
<td>Ensemble 3</td>
<td>CHMB1301 Chamber Music 1</td>
<td>Free Choice</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>AHCS Elective</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
### Piano Principal Study

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYB1621 Pianoforte 1</td>
<td>KEYB1622 Pianoforte 2</td>
<td>KEYB2623 Pianoforte 3</td>
<td>KEYB2624 Pianoforte 4</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>Music Theory and Aural Skills</td>
<td>Music Theory and Aural Skills</td>
<td>CHMB1301 Chamber Music 1</td>
</tr>
<tr>
<td>ACCP1601 Accompaniment 1</td>
<td>ACCP1602 Accompaniment 2</td>
<td>CMPN3000 Composer Performance Workshop 1</td>
<td>Ensemble 3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>AHCS Elective</td>
<td>Ensemble</td>
<td>Free Choice 12</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Free Choice 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Piano - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYB1621 Pianoforte 1</td>
<td>KEYB1622 Pianoforte 2</td>
<td>KEYB2223 Pianoforte 3</td>
<td>KEYB2224 Pianoforte 4</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>Music Theory and Aural Skills</td>
<td>Music Theory and Aural Skills</td>
<td>CHMB1301 Chamber Music 1</td>
</tr>
<tr>
<td>ACCP1601 Accompaniment 1</td>
<td>ACCP1602 Accompaniment 2</td>
<td>CMPN3000 Composer Performance Workshop 1</td>
<td>Ensemble 3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>AHCS Elective</td>
<td>Ensemble</td>
<td>Free Choice 12</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Free Choice 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Piano Accompaniment Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of diploma, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>KEYB2224 Pianoforte 4 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>24</td>
<td>ACCP2604 Accompaniment 4;</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Theory and Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>12</td>
<td>MCGY1030 This is Music; 6 cps in AHCS Elective units;</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td>Including 6 cps in either Chamber Music, Composer Performer Workshop or Ensemble units</td>
</tr>
</tbody>
</table>

### Piano Accompaniment – Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYB1621 Pianoforte 1</td>
<td>KEYB1622 Pianoforte 2</td>
<td>KEYB2223 Pianoforte 3</td>
<td>KEYB2224 Pianoforte 4</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>Music Theory and Aural Skills</td>
<td>Music Theory and Aural Skills</td>
<td>ACCP2604 Accompaniment 4</td>
</tr>
<tr>
<td>ACCP1601 Accompaniment 1</td>
<td>ACCP1602 Accompaniment 2</td>
<td>ACCP2603 Accompaniment 3</td>
<td>Chamber Music or CPW or Ensemble</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>AHCS Elective</td>
<td>Chamber Music or CPW or Ensemble</td>
<td>Free Choice 9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Free Choice 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Diploma of Music**
### Saxophone Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of diploma, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>WIND2264 Saxophone 4 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>24</td>
<td>WIND2017 Saxophone Orchestra 4; CHMB1302 Chamber Music 3 6 cps in Ensemble units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Theory and Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture</td>
<td>12</td>
<td>MCGY1030 This is Music; 6 cps in AHCS Elective units</td>
</tr>
<tr>
<td>Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

### Saxophone - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>WIND1661 Saxophone 1</td>
<td>6</td>
<td>WIND1662 Saxophone 2</td>
<td>6</td>
</tr>
<tr>
<td>WIND1016 Saxophone Orchestra 1</td>
<td>3</td>
<td>WIND1017 Saxophone Orchestra 2</td>
<td>3</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Ensemble</td>
<td>3</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>AHCS Elective</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Diploma of Music
Orchestral Instrument Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>To qualify for the award of diploma, the following minimum levels of achievement must be reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td>Principal Study 4 (Extended)</td>
</tr>
<tr>
<td>Performance</td>
<td>24</td>
<td>ENSE2016 Orchestral Studies 4</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Theory and Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>12</td>
<td>MCGY1030 This is Music; 6 cps in AHCS Elective units</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td>Including 6 cps in Chamber Music</td>
</tr>
</tbody>
</table>

Orchestral instrument - Indicative enrolment pattern

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 1</td>
<td>6</td>
<td>Principal Study 2</td>
<td>6</td>
</tr>
<tr>
<td>Music Theory and Aural Skills</td>
<td>6</td>
<td>Music Theory and Aural Skills</td>
<td>6</td>
</tr>
<tr>
<td>ENSE1618 Orchestral Studies 1</td>
<td>6</td>
<td>ENSE1619 Orchestral Studies 2</td>
<td>6</td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>AHCS Elective</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CHMB1301 Chamber Music 1</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Free Choice</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total</th>
<th>Total</th>
<th>Total</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
Diploma of Music

Voice (Classical) Principal Study

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>VSAO2214 Voice 4 (Extended)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td>24</td>
<td>18 cps in Language and Lyric Diction units; VSAO1300 Classical Singers Repertoire Book</td>
</tr>
<tr>
<td>Music Skills</td>
<td>18</td>
<td>18 cps in Music Theory and Aural Skills units</td>
</tr>
<tr>
<td>Analysis, History and Culture Studies</td>
<td>12</td>
<td>MCGY1030 This is Music; 6 cps in AHCS Elective units</td>
</tr>
<tr>
<td>Electives</td>
<td>18</td>
<td>Including 6 cps in Ensemble units</td>
</tr>
</tbody>
</table>

Voice (Classical) – Indicative enrolment pathway

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSAO1611 Voice 1 6</td>
<td>VSAO1612 Voice 2 6</td>
<td>VSAO2213 Voice 3 6 (Extended)</td>
<td>VSAO2214 Voice 4 6 (Extended)</td>
</tr>
<tr>
<td>VSAO1212 German Essentials for Singers 6</td>
<td>VSAO1211 Italian Essentials for Singers 6</td>
<td>VSAO2313 French Essentials for Singers 6</td>
<td>Free Choice 12</td>
</tr>
<tr>
<td>MCGY1030 This is Music 6</td>
<td>VSAO1300 Classical Singers Repertoire Book 6</td>
<td>AHCS elective 6</td>
<td>24</td>
</tr>
</tbody>
</table>

24 24 24 24
Diploma of Music
Course resolutions

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DLMUSICM-04</td>
<td>Diploma of Music</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Admission to candidature

(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, educationally disadvantaged applicants and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.

4 Requirements for the diploma

(1) The units of study that may be taken for the course are set out in the Table of units of study for Undergraduate Degrees and the Diploma of Music table of units of study.

(2) To qualify for the award of the diploma, a candidate must successfully complete 96 credit points, comprising:

   (a) 24 credit points of Principal Study units of study
   (b) 18 credit points of Music Theory and Aural Skills units of study
   (c) 12 credit points of Analysis, History, and Culture Studies
   (d) 24 credit points as set out in the Pathway Tables for specific Principal Study areas
   (e) 18 credit points of elective units of study

5 Principal Studies

(1) Principal Studies are available in:

   (a) Composition
   (b) Contemporary Music Practice
   (c) Historical Performance
   (d) Jazz Performance
   (e) Non-orchestral Instrument Performance
   (f) Orchestral Instrument Performance
   (g) Voice (classical) performance

6 Transitional Arrangements

Students enrolled prior to 2018 will be able to complete their degree under existing resolutions, or transfer to the 2018 resolutions and new degree framework if they so choose. Students in the pre-2018 degree pattern will have the full range of appropriate units of study available for them to complete their degree under the pre-2018.
Diploma of Music
## Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Brass Principal Study</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Horn</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRSS1601 Horn 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>BRSS1602 Horn 2</td>
<td>6</td>
<td>P BRSS1601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>BRSS2603 Horn 3</td>
<td>6</td>
<td>P BRSS1602</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS2604 Horn 4</td>
<td>6</td>
<td>P BRSS2603</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS2204 Horn 4 (Extended)</td>
<td>6</td>
<td>P BRSS2203</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS3605 Horn 5</td>
<td>6</td>
<td>P BRSS2604</td>
<td>N BRSS3205</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS3205 Horn 5 (Extended)</td>
<td>12</td>
<td>P BRSS2604 or BRSS2204</td>
<td>N BRSS3605</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS3606 Horn 6</td>
<td>6</td>
<td>P BRSS3605</td>
<td>N BRSS3206</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS3206 Horn 6 (Extended)</td>
<td>12</td>
<td>P BRSS3205</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS4207 Horn 7 (Extended)</td>
<td>12</td>
<td>P BRSS3206</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS4208 Horn 8 (Extended)</td>
<td>12</td>
<td>P BRSS4207</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td><strong>Trombone and Bass Trombone</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRSS1611 Trombone 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>BRSS1612 Trombone 2</td>
<td>6</td>
<td>P BRSS1611</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>BRSS2613 Trombone 3</td>
<td>6</td>
<td>P BRSS1612</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS2213 Trombone 3 (Extended)</td>
<td>6</td>
<td>P BRSS1612</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS2614 Trombone 4</td>
<td>6</td>
<td>P BRSS2613</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>BRSS2214 Trombone 4 (Extended)</td>
<td>6</td>
<td>P BRSS2213</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS3615 Trombone 5</td>
<td>6</td>
<td>P BRSS2614</td>
<td>N BRSS3215</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS3215 Trombone 5 (Extended)</td>
<td>12</td>
<td>P BRSS2614 or BRSS2214</td>
<td>N BRSS3615</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS3616 Trombone 6</td>
<td>6</td>
<td>P BRSS3615</td>
<td>N BRSS3216</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS3216 Trombone 6 (Extended)</td>
<td>12</td>
<td>P BRSS3215</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS4217 Trombone 7 (Extended)</td>
<td>12</td>
<td>P BRSS3216</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>-----------</td>
</tr>
<tr>
<td>BRSS4218 Trombone 8 (Extended)</td>
<td>12</td>
<td>P BRSS4217</td>
<td>This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
</tbody>
</table>

**Tuba**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRSS1631 Tuba 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS1632 Tuba 2</td>
<td>6</td>
<td>P BRSS1631</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2633 Tuba 3</td>
<td>6</td>
<td>P BRSS1632</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2233 Tuba 3 (Extended)</td>
<td>6</td>
<td>P BRSS1632</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2634 Tuba 4</td>
<td>6</td>
<td>P BRSS2633</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2234 Tuba 4 (Extended)</td>
<td>6</td>
<td>P BRSS2633</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS3635 Tuba 5</td>
<td>6</td>
<td>P BRSS2634 or BRSS2234</td>
<td>N BRSS3635</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS3235 Tuba 5 (Extended)</td>
<td>12</td>
<td>P BRSS2634 or BRSS2234</td>
<td>N BRSS3635</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS3636 Tuba 6</td>
<td>6</td>
<td>P BRSS3635</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS3236 Tuba 6 (Extended)</td>
<td>12</td>
<td>P BRSS3635</td>
<td>This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS4237 Tuba 7 (Extended)</td>
<td>12</td>
<td>P BRSS4237</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

**Trumpet**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRSS1621 Trumpet 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS1622 Trumpet 2</td>
<td>6</td>
<td>P BRSS1621</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2623 Trumpet 3</td>
<td>6</td>
<td>P BRSS1622</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2223 Trumpet 3 (Extended)</td>
<td>6</td>
<td>P BRSS1622</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2624 Trumpet 4</td>
<td>6</td>
<td>P BRSS2623</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2224 Trumpet 4 (Extended)</td>
<td>6</td>
<td>P BRSS2623</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS3625 Trumpet 5</td>
<td>6</td>
<td>P BRSS2624</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS3225 Trumpet 5 (Extended)</td>
<td>12</td>
<td>P BRSS2624 or BRSS2224</td>
<td>N BRSS3625</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS3626 Trumpet 6</td>
<td>6</td>
<td>P BRSS3625</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS3226 Trumpet 6 (Extended)</td>
<td>12</td>
<td>P BRSS3625</td>
<td>This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS4227 Trumpet 7 (Extended)</td>
<td>12</td>
<td>P BRSS3625</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

**Trombone**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRSS4217 Trombone 8 (Extended)</td>
<td>12</td>
<td>P BRSS4217</td>
<td>This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** Department permission required for enrolment.
## Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition Principal Study</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN1601 Composition 1</td>
<td>6</td>
<td>C CMPN1611</td>
<td></td>
<td></td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN1602 Composition 2</td>
<td>6</td>
<td>P CMPN1601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN2603 Composition 3</td>
<td>6</td>
<td>P CMPN1602</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN2604 Composition 4</td>
<td>6</td>
<td>P CMPN2603</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN3605 Composition 5</td>
<td>6</td>
<td>P CMPN2604</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN3606 Composition 6</td>
<td>6</td>
<td>P CMPN3605</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN4607 Composition 7</td>
<td>6</td>
<td>P CMPN3606</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN4608 Composition 8</td>
<td>6</td>
<td>P CMPN4607</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>
# Historical Performance Principal Study

## Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Historical Performance Principal Study</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMUS1611 Historical Performance 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS1612 Historical Performance 2</td>
<td>6</td>
<td>P EMUS1611</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS2613 Historical Performance 3</td>
<td>6</td>
<td>P EMUS1612</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS2213 Historical Performance 3 (Extended)</td>
<td>6</td>
<td>P EMUS1612</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS2614 Historical Performance 4</td>
<td>6</td>
<td>P EMUS2613</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS2214 Historical Performance 4 (Extended)</td>
<td>6</td>
<td>P EMUS2213</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS3615 Historical Performance 5</td>
<td>6</td>
<td>P EMUS2614</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS3215 Historical Performance 5 (Extended)</td>
<td>12</td>
<td>P EMUS2614 or EMUS2214</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS3616 Historical Performance 6</td>
<td>6</td>
<td>P EMUS3615</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS3216 Historical Performance 6 (Extended)</td>
<td>12</td>
<td>P EMUS3215</td>
<td>This unit is only available to Bachelor of Music (Performance) students, ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS4217 Historical Performance 7 (Extended)</td>
<td>12</td>
<td>P EMUS3216</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS4218 Historical Performance 8 (Extended)</td>
<td>12</td>
<td>P EMUS4217</td>
<td>This unit is only available to Bachelor of Music (Performance) students, ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>
## Jazz Principal Study

### Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Principal Study</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ1601 Jazz Performance 1</td>
<td>6</td>
<td>C JAZZ1611 and JAZZ1006</td>
<td></td>
<td></td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1602 Jazz Performance 2</td>
<td>6</td>
<td>P JAZZ1601</td>
<td>C JAZZ1612 and JAZZ1007</td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ2603 Jazz Performance 3</td>
<td>6</td>
<td>P JAZZ1602</td>
<td>C JAZZ2613 and JAZZ2006</td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ2604 Jazz Performance 4</td>
<td>6</td>
<td>P JAZZ2603</td>
<td>C JAZZ2614 and JAZZ2007</td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ3605 Jazz Performance 5</td>
<td>6</td>
<td>P JAZZ2604</td>
<td>N JAZZ3205</td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ3606 Jazz Performance 6</td>
<td>6</td>
<td>P JAZZ3605</td>
<td>N JAZZ3206</td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ3205 Jazz Performance 5 (Extended)</td>
<td>12</td>
<td>P JAZZ2604</td>
<td>N JAZZ3605</td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students.</td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ3206 Jazz Performance 6 (Extended)</td>
<td>12</td>
<td>P JAZZ3205 or JAZZ3605</td>
<td>N JAZZ3606</td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ4207 Jazz Performance 7 (Extended)</td>
<td>12</td>
<td>P JAZZ3206 or JAZZ3605</td>
<td>N JAZZ4607 or JAZZ4707</td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students.</td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ4208 Jazz Performance 8 (Extended)</td>
<td>12</td>
<td>P JAZZ4207 or JAZZ4607</td>
<td>N JAZZ4608 or JAZZ4708</td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students.</td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>Jazz Vocal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ1631 Jazz Vocal 1</td>
<td>6</td>
<td>C JAZZ1621</td>
<td></td>
<td></td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ1632 Jazz Vocal 2</td>
<td>6</td>
<td>P JAZZ1631</td>
<td>C JAZZ1622</td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ2633 Jazz Vocal 3</td>
<td>6</td>
<td>P JAZZ1632</td>
<td>C JAZZ2623</td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ2634 Jazz Vocal 4</td>
<td>6</td>
<td>P JAZZ2633</td>
<td>C JAZZ2624</td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ3635 Jazz Vocal 5</td>
<td>6</td>
<td>P JAZZ2634</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
<tr>
<td>JAZZ3636 Jazz Vocal 6</td>
<td>6</td>
<td>P JAZZ3635</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, Semester 2</td>
</tr>
</tbody>
</table>
## Organ Principal Study

### Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORGN1601 Organ 1</td>
<td>6</td>
<td>C ORGN1008</td>
<td></td>
<td></td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN1602 Organ 2</td>
<td>6</td>
<td>P ORGN1601</td>
<td>C ORGN1009</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN2603 Organ 3</td>
<td>6</td>
<td>P ORGN1602</td>
<td>C ORGN2008</td>
<td></td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN2203 Organ 3 (Extended)</td>
<td>6</td>
<td>P ORGN1602</td>
<td>C ORGN2008</td>
<td></td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN2504 Organ 4</td>
<td>6</td>
<td>P ORGN2603</td>
<td>C ORGN2009</td>
<td></td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN2204 Organ 4 (Extended)</td>
<td>6</td>
<td>P ORGN2203</td>
<td>C ORGN2009</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN3605 Organ 5</td>
<td>6</td>
<td>P ORGN2604</td>
<td>C ORGN3008</td>
<td>N ORGN3205</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN3205 Organ 5 (Extended)</td>
<td>12</td>
<td>P ORGN2604 or ORGN2204</td>
<td>N ORGN3605</td>
<td></td>
<td>Students are not permitted to enrol in Organ Resources concurrently. This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN3606 Organ 6</td>
<td>6</td>
<td>P ORGN3605</td>
<td>C ORGN3003</td>
<td>N ORGN3206</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN3206 Organ 6 (Extended)</td>
<td>12</td>
<td>P ORGN3205</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital. Students are not permitted to enrol in Organ Resources concurrently. This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN4207 Organ 7 (Extended)</td>
<td>12</td>
<td>P ORGN3206</td>
<td></td>
<td></td>
<td>Students are not permitted to enrol in Organ Resources concurrently. This unit is only available to Bachelor of Music (Performance) students.</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ORGN4208 Organ 8 (Extended)</td>
<td>12</td>
<td>P ORGN4207</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital. Students are not permitted to enrol in Organ Resources concurrently. This unit is only available to Bachelor of Music (Performance) students.</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>
# Percussion Principal Study

## Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Percussion Principal Study</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRCN1601 Percussion 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN1602 Percussion 2</td>
<td>6</td>
<td>P PRCN1601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN2603 Percussion 3</td>
<td>6</td>
<td>P PRCN1602 This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN2203 Percussion 3 (Extended)</td>
<td>6</td>
<td>P PRCN1602 This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN2604 Percussion 4</td>
<td>6</td>
<td>P PRCN2603 This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN2204 Percussion 4 (Extended)</td>
<td>6</td>
<td>P PRCN2203 This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN3605 Percussion 5</td>
<td>6</td>
<td>P PRCN2604 This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN3205 Percussion 5 (Extended)</td>
<td>12</td>
<td>P PRCN2604 or PRCN2204 This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN3606 Percussion 6</td>
<td>6</td>
<td>P PRCN3605 This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN3206 Percussion 6 (Extended)</td>
<td>12</td>
<td>P PRCN3205 This unit is only available to Bachelor of Music (Performance) students ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN4207 Percussion 7 (Extended)</td>
<td>12</td>
<td>P PRCN3206 This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PRCN4208 Percussion 8 (Extended)</td>
<td>12</td>
<td>P PRCN4207 This unit is only available to Bachelor of Music (Performance) students ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>
## Piano Principal Study

### Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano Principal Study</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEYB1621 Piano 1</td>
<td>6</td>
<td>C ACCP1601</td>
<td></td>
<td></td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB1622 Piano 2</td>
<td>6</td>
<td>P KEYB1621</td>
<td>C ACCP1602</td>
<td></td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB2623 Piano 3</td>
<td>6</td>
<td>P KEYB1622</td>
<td></td>
<td></td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB2223 Pianoforte 3 (Extended)</td>
<td>6</td>
<td>P KEYB1622</td>
<td></td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB2624 Piano 4</td>
<td>6</td>
<td>P KEYB2623</td>
<td></td>
<td></td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB2224 Pianoforte 4 (Extended)</td>
<td>6</td>
<td>P KEYB2223</td>
<td></td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB3625 Piano 5</td>
<td>6</td>
<td>P KEYB2624</td>
<td></td>
<td></td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB3225 Piano 5 (Extended)</td>
<td>12</td>
<td>P KEYB2624 or KEYB2224</td>
<td>N KEYB3625</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB3626 Piano 6</td>
<td>6</td>
<td>P KEYB3625</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB3226 Piano 6 (Extended)</td>
<td>12</td>
<td>P KEYB3625 or KEYB3726</td>
<td>N KEYB3625</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB4227 Piano 7 (Extended)</td>
<td>12</td>
<td>P KEYB3226</td>
<td></td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB4228 Piano 8 (Extended)</td>
<td>12</td>
<td>P KEYB4227</td>
<td></td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ACCP1601 Accompaniment 1</td>
<td>6</td>
<td>C KEYB1621</td>
<td></td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ACCP1602 Accompaniment 2</td>
<td>6</td>
<td>P ACCP1601 or ENS1000</td>
<td>C KEYB1622</td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ACCP2603 Accompaniment 3</td>
<td>6</td>
<td>P ACCP1602</td>
<td>C KEYB2623</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ACCP2604 Accompaniment 4</td>
<td>6</td>
<td>P ACCP2603</td>
<td>C KEYB2624</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ACCP3505 Accompaniment 5 (Extended)</td>
<td>12</td>
<td>P KEYB2624, ACCP2604</td>
<td>C ACCP3611</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ACCP3506 Accompaniment 6 (Extended)</td>
<td>12</td>
<td>P ACCP3505</td>
<td>C ACCP3612</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>
Piano Principal Study
## Strings Principal Study

### Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session 1</th>
<th>Session 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Double Bass</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG1601</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG1602</td>
<td>6</td>
<td>P STRG1601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2603</td>
<td>6</td>
<td>P STRG1602</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG2203</td>
<td>6</td>
<td>P STRG1602</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG2604</td>
<td>6</td>
<td>P STRG2603</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG2204</td>
<td>6</td>
<td>P STRG2203</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG3605</td>
<td>6</td>
<td>P STRG2604</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG3205</td>
<td>12</td>
<td>P STRG2604 or STRG2204</td>
<td>N STRG3605</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>STRG3606</td>
<td>6</td>
<td>P STRG3605</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG3206</td>
<td>12</td>
<td>P STRG3205</td>
<td>This unit is not available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG4207</td>
<td>12</td>
<td>P STRG3206</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG4208</td>
<td>12</td>
<td>P STRG4207</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Guitar</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG1611</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG1612</td>
<td>6</td>
<td>P STRG1611</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2613</td>
<td>6</td>
<td>P STRG1612</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG2213</td>
<td>6</td>
<td>P STRG1612</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG2614</td>
<td>6</td>
<td>P STRG2613</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG2214</td>
<td>6</td>
<td>P STRG2213</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG3615</td>
<td>6</td>
<td>P STRG2614</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG3215</td>
<td>12</td>
<td>P STRG2614 or STRG2214</td>
<td>N STRG3615</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>STRG3616</td>
<td>6</td>
<td>P STRG3615</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG3216</td>
<td>12</td>
<td>P STRG3215</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG4217</td>
<td>12</td>
<td>P STRG3216</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG4218</td>
<td>12</td>
<td>P STRG4217</td>
<td>This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*For internal use by University of Sydney staff only.*
<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harp</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG1621</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG1622</td>
<td>6</td>
<td>P STRG1621</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2623</td>
<td>6</td>
<td>P STRG1622</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3223</td>
<td>6</td>
<td>P STRG1622</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 3 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2624</td>
<td>6</td>
<td>P STRG2623</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2224</td>
<td>6</td>
<td>P STRG2223</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 4 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3625</td>
<td>6</td>
<td>P STRG2624</td>
<td>N STRG3225</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3225</td>
<td>12</td>
<td>P STRG2624 or STRG2224</td>
<td>N STRG3225</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 5 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3626</td>
<td>6</td>
<td>P STRG3625</td>
<td>N STRG3226</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3226</td>
<td>12</td>
<td>P STRG3225</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 6 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG4227</td>
<td>12</td>
<td>P STRG3226</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 7 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG4228</td>
<td>12</td>
<td>P STRG4227</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Harp 8 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Viola</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG1641</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG1642</td>
<td>6</td>
<td>P STRG1641</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2643</td>
<td>6</td>
<td>P STRG1642</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2243</td>
<td>6</td>
<td>P STRG1642</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 3 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2644</td>
<td>6</td>
<td>P STRG2644</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2244</td>
<td>6</td>
<td>P STRG2243</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 4 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3645</td>
<td>6</td>
<td>P STRG2644</td>
<td>N STRG3245</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3245</td>
<td>12</td>
<td>P STRG2644 or STRG2244</td>
<td>N STRG3645</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 5 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3646</td>
<td>6</td>
<td>P STRG3645</td>
<td>N STRG3246</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG3246</td>
<td>12</td>
<td>P STRG3245</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 6 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG4247</td>
<td>12</td>
<td>P STRG3246</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 7 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG4248</td>
<td>12</td>
<td>P STRG4247</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Viola 8 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Violin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG1661</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Violin 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG1662</td>
<td>6</td>
<td>P STRG1661</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Violin 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2663</td>
<td>6</td>
<td>P STRG1662</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Violin 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2263</td>
<td>6</td>
<td>P STRG1662</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Violin 3 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>STRG2664</td>
<td>6</td>
<td>P STRG2663</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Violin 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>---------------</td>
<td>--------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>STRG2264 Violin 4 (Extended)</td>
<td>6</td>
<td>P STRG2263</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG3665 Violin 5</td>
<td>6</td>
<td>P STRG2264</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>N STRG3265</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG3265 Violin 5 (Extended)</td>
<td>12</td>
<td>P STRG2264 or STRG2264</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG3666 Violin 6</td>
<td>6</td>
<td>P STRG3665</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG3266 Violin 6 (Extended)</td>
<td>12</td>
<td>P STRG3265</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG4267 Violin 7 (Extended)</td>
<td>12</td>
<td>P STRG3265</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG4268 Violin 8 (Extended)</td>
<td>12</td>
<td>P STRG4267</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>

**Strings Principal Study**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRG1671 Violoncello 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG1672 Violoncello 2</td>
<td>6</td>
<td>P STRG1671</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG2673 Violoncello 3</td>
<td>6</td>
<td>P STRG1672</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG2273 Violoncello 3 (Extended)</td>
<td>6</td>
<td>P STRG1672</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG2674 Violoncello 4</td>
<td>6</td>
<td>P STRG2273</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG2274 Violoncello 4 (Extended)</td>
<td>6</td>
<td>P STRG2274</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG3675 Violoncello 5</td>
<td>6</td>
<td>P STRG2674</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG3275 Violoncello 5 (Extended)</td>
<td>12</td>
<td>P STRG2674 or STRG2274</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG3676 Violoncello 6</td>
<td>6</td>
<td>P STRG3675</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG3276 Violoncello 6 (Extended)</td>
<td>12</td>
<td>P STRG3275</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG4277 Violoncello 7 (Extended)</td>
<td>12</td>
<td>P STRG3276</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STRG4278 Violoncello 8 (Extended)</td>
<td>12</td>
<td>P STRG4277</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>
# Voice Principal Study

## Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice Principal Study</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO1611 Voice 1</td>
<td>6</td>
<td>C VSAO1008 or VSAO1009</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO1612 Voice 2</td>
<td>6</td>
<td>P VSAO1611</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO2613 Voice 3</td>
<td>6</td>
<td>P VSAO1612</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO2213 Voice 3 (Extended)</td>
<td>6</td>
<td>P VSAO1612</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO2614 Voice 4</td>
<td>6</td>
<td>P VSAO2613</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO2214 Voice 4 (Extended)</td>
<td>6</td>
<td>P VSAO2213</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO3615 Voice 5</td>
<td>6</td>
<td>P VSAO2614</td>
<td>C VSAO3645</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO3215 Voice 5 (Extended)</td>
<td>12</td>
<td>P VSAO2614 or VSAO2214</td>
<td>VSAO3615</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO3616 Voice 6</td>
<td>6</td>
<td>P VSAO3615</td>
<td>Students are strongly recommended to enrol concurrently in VSAO3646 Diction for Performance 2. This unit is not available to Bachelor of Music (Performance) students.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO3216 Voice 6 (Extended)</td>
<td>12</td>
<td>P VSAO3215</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO4217 Voice 7 (Extended)</td>
<td>12</td>
<td>P VSAO3216</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO4218 Voice 8 (Extended)</td>
<td>12</td>
<td>P VSAO4217</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>
# Woodwind Principal Study

## Subject Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Woodwind Principal Study</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Bassoon</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND1611 Bassoon 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND1612 Bassoon 2</td>
<td>6</td>
<td>P WIND1611</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND2613 Bassoon 3</td>
<td>6</td>
<td>P WIND1612</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND2213 Bassoon 3 (Extended)</td>
<td>6</td>
<td>P WIND1612</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND2614 Bassoon 4</td>
<td>6</td>
<td>P WIND2613</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND2214 Bassoon 4 (Extended)</td>
<td>6</td>
<td>P WIND2213</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3615 Bassoon 5</td>
<td>6</td>
<td>P WIND2614</td>
<td>N WIND3215</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3215 Bassoon 5 (Extended)</td>
<td>12</td>
<td>P WIND2614 or WIND2214</td>
<td>N WIND3615</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3616 Bassoon 6</td>
<td>6</td>
<td>P WIND3615</td>
<td>N WIND3216</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3216 Bassoon 6 (Extended)</td>
<td>12</td>
<td>P WIND3615</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND4217 Bassoon 7 (Extended)</td>
<td>12</td>
<td>P WIND3216</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND4218 Bassoon 8 (Extended)</td>
<td>12</td>
<td>P WIND4217</td>
<td>This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td><strong>Clarinet</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND1621 Clarinet 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND1622 Clarinet 2</td>
<td>6</td>
<td>P WIND1621</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND2623 Clarinet 3</td>
<td>6</td>
<td>P WIND1622</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND2223 Clarinet 3 (Extended)</td>
<td>6</td>
<td>P WIND1622</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND2624 Clarinet 4</td>
<td>6</td>
<td>P WIND2623</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND2224 Clarinet 4 (Extended)</td>
<td>6</td>
<td>P WIND2223</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3625 Clarinet 5</td>
<td>6</td>
<td>P WIND2624</td>
<td>N WIND3325</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3225 Clarinet 5 (Extended)</td>
<td>12</td>
<td>P WIND2624 or WIND2224</td>
<td>N WIND3625</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3626 Clarinet 6</td>
<td>6</td>
<td>P WIND3625</td>
<td>N WIND3326</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3226 Clarinet 6 (Extended)</td>
<td>12</td>
<td>P WIND3625</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND4227 Clarinet 7 (Extended)</td>
<td>12</td>
<td>P WIND3226</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND4228 Clarinet 8 (Extended)</td>
<td>12</td>
<td>P WIND4227</td>
<td>This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>Flute</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND1631</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flute 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND1632</td>
<td>6</td>
<td>P WIND1631</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Flute 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2633</td>
<td>6</td>
<td>P WIND1632</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Flute 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2233</td>
<td>6</td>
<td>P WIND1632</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Flute 3 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2634</td>
<td>6</td>
<td>P WIND2633</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Flute 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2234</td>
<td>6</td>
<td>P WIND2633</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Flute 4 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3635</td>
<td>6</td>
<td>P WIND2634 or WIND2234</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Flute 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3235</td>
<td>12</td>
<td>P WIND2635 or WIND2234</td>
<td>N WIND3635</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Flute 5 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3636</td>
<td>6</td>
<td>P WIND3635</td>
<td>N WIND3235</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Flute 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3236</td>
<td>12</td>
<td>P WIND3235</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Flute 6 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND4237</td>
<td>12</td>
<td>P WIND3236</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Flute 7 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND4238</td>
<td>12</td>
<td>P WIND4237</td>
<td>This unit is only available to Bachelor of Music (Performance) students, ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Oboe</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND1641</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Oboe 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND1642</td>
<td>6</td>
<td>P WIND1641</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Oboe 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2643</td>
<td>6</td>
<td>P WIND1642</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Oboe 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2243</td>
<td>6</td>
<td>P WIND1642</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Oboe 3 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2644</td>
<td>6</td>
<td>P WIND2643</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Oboe 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2244</td>
<td>6</td>
<td>P WIND2643</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Oboe 4 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3645</td>
<td>6</td>
<td>P WIND2644</td>
<td>N WIND3245</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Oboe 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3245</td>
<td>12</td>
<td>P WIND2644 or WIND2244</td>
<td>N WIND3645</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Oboe 5 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3646</td>
<td>6</td>
<td>P WIND3645</td>
<td>N WIND3246</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Oboe 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3246</td>
<td>12</td>
<td>P WIND3245</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Oboe 6 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND4247</td>
<td>12</td>
<td>P WIND3246</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Oboe 7 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND4248</td>
<td>12</td>
<td>P WIND4247</td>
<td>This unit is only available to Bachelor of Music (Performance) students, ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Saxophone</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND1661</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Saxophone 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND1662</td>
<td>6</td>
<td>P WIND1661</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Saxophone 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2663</td>
<td>6</td>
<td>P WIND1662</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Saxophone 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2263</td>
<td>6</td>
<td>P WIND1662</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Saxophone 3 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2664</td>
<td>6</td>
<td>P WIND2663</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Saxophone 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND2264</td>
<td>6</td>
<td>P WIND2263</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Saxophone 4 (Extended)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>------------------</td>
<td>------------------</td>
<td>------------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>WIND3665 Saxophone 5</td>
<td>6</td>
<td>P WIND2664</td>
<td>WIND2664</td>
<td>N WIND3265</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3265 Saxophone 5 (Extended)</td>
<td>12</td>
<td>P WIND2664 or WIND2264</td>
<td>WIND2664</td>
<td>N WIND3665</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3666 Saxophone 6</td>
<td>6</td>
<td>P WIND3665</td>
<td>WIND3665</td>
<td>N WIND3266</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND3266 Saxophone 6 (Extended)</td>
<td>12</td>
<td>P WIND3265</td>
<td>WIND3265</td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND4267 Saxophone 7 (Extended)</td>
<td>12</td>
<td>P WIND3266</td>
<td>WIND3266</td>
<td></td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>WIND4268 Saxophone 8 (Extended)</td>
<td>12</td>
<td>P WIND4267</td>
<td>WIND4267</td>
<td>ACMP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>
## Analysis, History and Culture Studies Units

### Subject tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis, History and Culture Studies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AHCS Foundation Units</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCGY1030 This is Music</td>
<td>6</td>
<td>This is a Foundation unit in Analysis, History and Culture studies.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1031 Musical Worlds of Today</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC1506 Music in Western Culture</td>
<td>6</td>
<td>A The ability to follow a musical score while listening to the music and knowledge of elementary music theory. This is a Foundation unit in Analysis, history and culture studies.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY2611 Music from the Middle Ages to Baroque</td>
<td>6</td>
<td>A Ability to read musical notation. This is a Foundation unit in Analysis, history and culture studies.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY2612 Music in the Classical and Romantic Eras</td>
<td>6</td>
<td>A The ability to read musical notation and basic knowledge of music theory. This is a Foundation unit in Analysis, History and Culture studies.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1021 Jazz History 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment. Jazz degree students need to seek departmental permission in order to enrol.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1022 Jazz History 2</td>
<td>3</td>
<td>P JAZZ1021 Jazz degree students need to seek departmental permission in order to enrol.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2018 Jazz History 3</td>
<td>3</td>
<td>P JAZZ2018 Non Jazz degree students need to seek departmental permission in order to enrol.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ2019 Jazz History 4</td>
<td>3</td>
<td>P JAZZ2019 Non Jazz degree students need to seek departmental permission in order to enrol.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ3618 Jazz Musicology and Analysis</td>
<td>6</td>
<td>P JAZZ3017 or JAZZ2624 Non Jazz degree students need to seek departmental permission in order to enrol.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>AHCS Electives</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN4666 Advanced Analysis</td>
<td>6</td>
<td>P MCGY1019</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1019 Musicology Workshop 2</td>
<td>6</td>
<td>P MCGY1019</td>
<td>MUSC1502</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1019 Musicology Workshop 1</td>
<td>3</td>
<td>Musicology Workshop is available to all undergraduate students and is particularly recommended for those taking the Musicology stream in the B.Mus.Studies. It is a mandatory unit for the Musicology Major in the Bachelor of Music.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY1020 Musicology Workshop 2</td>
<td>3</td>
<td>P MCGY1019</td>
<td>MUSC1502</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1020 Musicology Workshop 1</td>
<td>3</td>
<td>Musicology Workshop is available to all undergraduate students and is particularly recommended for those taking the Musicology stream in the B.Mus.Studies. It is a mandatory unit for the Musicology Major in the Bachelor of Music.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY2601 Perception of Music Performance</td>
<td>6</td>
<td>P 48 credit points of units</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY2615 The Ultimate Art: 400 Years of Opera</td>
<td>6</td>
<td>P (MCGY2611 or MCGY2612) and (MCGY2613 or MCGY2614)</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY3602 Understanding East Asian Music</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY3627 Paleography of Music</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY3630 New Germans: Wagner and Liszt 1848-76</td>
<td>6</td>
<td>A It is expected that students will have some knowledge of harmonic and formal practices up to 1850.</td>
<td>P MCGY2612</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY3631 African-American Music Inquiry</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY3636 Classicism and Transformation</td>
<td>6</td>
<td>A It is strongly recommended that students have completed MCGY2612, or have a sound knowledge of the Viennese Classical repertoire.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY4601 Research Methods</td>
<td>6</td>
<td>This unit is a prerequisite for all Performance/Composition students intending to pursue Honours.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC1507 Sounds, Screens, Speakers: Music and Media</td>
<td>6</td>
<td>N MUSC1000 or MUSC1001 or MUSC1502</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC1604 Music, Health and Wellbeing</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC2645 Psychology of Music</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>---------------</td>
</tr>
<tr>
<td>MUSC2663 Survey of Film Music</td>
<td>6</td>
<td></td>
<td>P 18 junior credit points</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC2672 Australian Popular Music</td>
<td>6</td>
<td></td>
<td>P 18 junior credit points</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC2691 Music and Politics</td>
<td>6</td>
<td>A English literacy</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC3609 Musicology</td>
<td>6</td>
<td>P 12 Junior credit points</td>
<td>Music units MUSC3904</td>
<td></td>
<td>This unit is a requirement for Honours in the Arts Music unit.</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC3624 Music and Sound in 21st Century Film</td>
<td>6</td>
<td>P MUSC2663</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC3629 Music and Everyday Life</td>
<td>6</td>
<td>P 12 credit points of (any MUSC1XXX units or JAZZ1021 or JAZZ1022 or MCGY1031 or MCGY1030)</td>
<td>MUSC2903</td>
<td></td>
<td>This unit is a requirement for Honours in the BA.</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC3630 Popular Music and the Moving Image</td>
<td>6</td>
<td>P 18 junior credit points</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC3631 Music in Public: Performance and Power</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC3640 Rhythms and Sounds of Latin America</td>
<td>6</td>
<td>P 18 Junior credit points</td>
<td>Musical knowledge may be helpful but not necessary</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC3699 Understanding Music: Modes of Hearing</td>
<td>6</td>
<td>P 18 Junior credit points</td>
<td>A good working knowledge of musical terminology and vocabulary is required.</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC4214 Musicology Workshop Advanced</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PERF2622 Professional Practice Internship</td>
<td>6</td>
<td>P 48 credit points from UG Music degree</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td>This unit is graded 'satisfied requirements' only</td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF3610 Professional Practice Internship 2</td>
<td>6</td>
<td>P PERF2622</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PERF3640 Industry and Community Projects</td>
<td>6</td>
<td>A upper-level disciplinary knowledge</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>
## Subject tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composition Studies</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN1000 Composition Through Improvisation 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN1003 Composition Through Improvisation 2</td>
<td>3 P CMPN1000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN1100 Vocal Composition Workshop</td>
<td>3 A Sight singing; basic choral skills required; familiarity with music notation and music notation software.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN1331 Concepts of Music Through Composition 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN1332 Concepts of Music Through Composition 2</td>
<td>6 P CMPN1331</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN1611 Instrumentation and Orchestration</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN1612 New Music, New Thinking</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN2320 Music Notation and Publishing</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN2613 Comp Techniques: Number and Process</td>
<td>6 P CMPN1612</td>
<td>Strong music theory and notation skills are essential in this unit of study.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN2614 Comp Techniques: Tonality and Process</td>
<td>6 P CMPN2613 or CMPN2011</td>
<td>Strong music theory and notation skills are essential in this unit of study.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN3635 Writing Music for the Moving Image</td>
<td>6 P MUED1002 or MUSC2653 or MUED4002</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td><strong>Composer Performer Workshop</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN3000 Composer Performer Workshop 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN3001 Composer Performer Workshop 2</td>
<td>3 P CMPN3000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN4000 Composer Performer Workshop 3</td>
<td>3 P CMPN3001</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN4001 Composer Performer Workshop 4</td>
<td>3 P CMPN4000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td><strong>Digital Music</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN1220 Foundations of Digital Music and Media</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN1221 Digital Composition 1</td>
<td>6 P (MUED1002 or MUSC2653) and CMPN1220</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN1631 Electroacoustic Music</td>
<td>6 A Proficiency in the usage of any industry standard DAW and attendant sound transformation and diffusion software</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN1632 Computer Music Fundamentals</td>
<td>6 P MUED1002 or MUSC2653</td>
<td>Students who don’t have the prerequisite, but have prior computer programming experience can apply to the Coordinator for permission to enrol.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN2006 Sound Recording Fundamentals</td>
<td>3</td>
<td>Jazz students should have completed Jazz Performance 6 before enrolling in this unit of study.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN2007 Sound Recording Advanced</td>
<td>3 A Proficiency in an industry standard DAW and the ability to understand basic microphone and recording techniques.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CMPN3635 Writing Music for the Moving Image</td>
<td>6 P MUED1002 or MUSC2653 or MUED4002</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED1002 Creative Music Technology</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC2653 Introduction to Digital Music Techniques</td>
<td>6 P 18 Junior credit points N MUSC2053</td>
<td>An ability to read music at a basic level and an understanding of fundamental musical terminology is an advantage in this unit of study.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>
## Music Education

### Subject tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Education</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUED1004 Non Western Music</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED1005 Key Approaches in Music Education</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED1007 Aboriginal and Torres Strait Islands Music</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED1008 Fundamentals of Teaching</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED1009 Psychology of Learning and Instruction</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED1010 Key Ideas in Music Education</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED2605 Children, Music and Educational Settings</td>
<td>6</td>
<td>P MUED1008</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED2606 Adolescent Development and Behaviour</td>
<td>6</td>
<td>P MUED2605 and MUED1009 and MUED1008</td>
<td>C MUED3605</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED3631 Teaching Jazz in Secondary School</td>
<td>3</td>
<td>This unit is not available for Jazz Performance students unless they are enrolled in BMus (Music Education).</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED3603 Composition in Music Education</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED3604 Ensemble Pedagogy</td>
<td>6</td>
<td>NB: Department permission required for enrolment by students not enrolled in BMus (Music Ed)</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED3605 Teaching Junior Secondary Music</td>
<td>6</td>
<td>P MUED2605</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED3606 Professional Experience 2</td>
<td>6</td>
<td>P MUED2605, MUED2606, MUED3605</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED4002 Technology in Music Education</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED4006 Popular Music Studies</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED4602 Senior Secondary Music Education</td>
<td>6</td>
<td>P MUED3605 and MUED3606</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED4603 Cultural Diversity in Music Education</td>
<td>6</td>
<td>A It is recommended that students have successfully completed MUED2605 and MUED3605 prior to undertaking this unit.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED4632 Professional Issues in Music Education</td>
<td>12</td>
<td>P MUED4602</td>
<td>C MUED4633</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teaching schedule: Week 1 x 4 days (before PEX starts); Week 10 x 3 days (after PEX finishes); week 11 x 2 days; week 12 x 2 days; week 13 x 1 day (Expo).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUED4633 Professional Experience 3</td>
<td>12</td>
<td>P MUED4602</td>
<td>C MUED4632</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>
# Music Skills

## Subject tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Theory and Aural Skills</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCGY1000 Aural Perception 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Note: Department permission required for enrolment Completion of a Music Skills Test is essential prior to commencement. Conservatorium of Music students who did not do the test during the audition period and non-Conservatorium of Music Students should contact the unit of study coordinator before the start of semester.</td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1001 Aural Perception 1A</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Note: Department permission required for enrolment Completion of a Music Skills Test is essential prior to commencement. Conservatorium of Music students who did not do the test during the audition period and non-Conservatorium of Music Students should contact the unit of study coordinator before the start of semester.</td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1002 Aural Perception 1B</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Note: Department permission required for enrolment Completion of a Music Skills Test is essential prior to commencement. Conservatorium of Music students who did not do the test during the audition period and non-Conservatorium of Music Students should contact the unit of study coordinator before the start of semester.</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY1003 Aural Perception 2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1004 Aural Perception 3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1005 Aural Perception 4</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY1008 Harmony and Analysis 1</td>
<td>3</td>
<td>Ability to read musical notation including treble and bass clefs, and knowledge of scales, intervals and triads in tonal music.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY1009 Harmony and Analysis 2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY2010 Harmony and Analysis 3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY2011 Harmony and Analysis 4</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ1621 Jazz Music Skills 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1622 Jazz Music Skills 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2623 Jazz Music Skills 3</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ2624 Jazz Music Skills 4</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ1015 Jazz Ear Training 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1016 Jazz Ear Training 2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2038 Jazz Ear Training 3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ2039 Jazz Ear Training 4</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ1019 Jazz Harmony and Arranging 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1020 Jazz Harmony and Arranging 2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2016 Jazz Harmony and Arranging 3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ2017 Jazz Harmony and Arranging 4</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ3301 Rhythm Awareness/Analysis</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC1501 Extended Fundamentals of Music</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC1503 Fundamentals of Music 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>---------------</td>
<td>--------------------------------------</td>
<td>-----------------------------------</td>
<td>-------------------------------</td>
<td>-------------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>MUSC1504 Fundamentals of Music 2</td>
<td>6</td>
<td>A MUSC1503</td>
<td>N MUSC1501 or MUSC1502 or MUSC1000 or MUSC1001 or MUSC1002 or MUSC1003 or MUSC1004 or MUSC1005 or MUSC2699</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC2693 Fundamentals of Music 3</td>
<td>6</td>
<td>N MUSC1501 or MUSC2615 or MUSC2699</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>OLET1801 Music Theory and Notation Essentials</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Technology Skills</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN2006 Sound Recording Fundamentals</td>
<td>3</td>
<td></td>
<td>Jazz students should have completed Jazz Performance 6 before enrolling in this unit of study.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN2007 Sound Recording Advanced</td>
<td>3</td>
<td>A Proficiency in an industry standard DAW and the ability to understand basic microphone and recording techniques.</td>
<td>P CMPN2006</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED1002 Creative Music Technology</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC2653 Introduction to Digital Music Techniques</td>
<td>6</td>
<td>P 18 Junior credit points</td>
<td>N MUSC2053</td>
<td>An ability to read music at a basic level and an understanding of fundamental musical terminology is an advantage in this unit of study.</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>OLET1803 Digital Communication: Sound</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Business Skills</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ3631 Music Business Skills</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>
Performance and Ensembles Units

Subject tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance and Ensembles</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chamber Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHMB1301 Chamber Music 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CHMB1302 Chamber Music 2</td>
<td>3 P CHMB1301</td>
<td>N ENSE1007</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CHMB2303 Chamber Music 3</td>
<td>3 P ENSE1007</td>
<td>or CHMB1302</td>
<td>N ENSE2002</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CHMB2304 Chamber Music 4 (CPW)</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CHMB3305 Chamber Music 5</td>
<td>3 P CHMB2304</td>
<td>or CHMB2303</td>
<td>N ENSE3004</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CHMB3306 Chamber Music 6</td>
<td>3 P ENSE3004</td>
<td>or CHMB3305</td>
<td>N ENSE3005</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CHMB4307 Chamber Music 7</td>
<td>3 P ENSE3005</td>
<td>or CHMB3306</td>
<td>N ENSE4006</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CHMB4308 Chamber Music 8</td>
<td>3 P ENSE4006</td>
<td>or CHMB4307</td>
<td>N ENSE4007</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>EMUS1671 Continuo 1</td>
<td>3</td>
<td>EMUS1671</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>EMUS1672 Continuo 2</td>
<td>3 P EMUS1672</td>
<td>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.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>EMUS2673 Continuo 3</td>
<td>3 P EMUS1672</td>
<td>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.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>EMUS2674 Continuo 4</td>
<td>3 P EMUS2673</td>
<td>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.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td><strong>Conducting</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF3603 Advanced Conducting</td>
<td>6 P PERF3000</td>
<td>and PERF3001</td>
<td>Note: Students must obtain the level of a credit or higher in Conducting 2 to gain admission. Students with substantial conducting experience, who have not taken Conducting 1 or 2, can audition for entry.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Contemporary Music Practice</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSC1401 Contemporary Music Practice 1</td>
<td>6 Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC1402 Contemporary Music Practice 2</td>
<td>6 P MUSC1401</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC2403 Contemporary Music Practice 3</td>
<td>6 P MUSC1402</td>
<td>MUSC3601 or MUSC3602</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC2404 Contemporary Music Practice 4</td>
<td>6 P MUSC2403</td>
<td>MUSC3601 or MUSC3602</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC3405 Contemporary Music Practice 5</td>
<td>6 P MUSC2404</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUSC3406 Contemporary Music Practice 6</td>
<td>6 P MUSC3405</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td><strong>Ensemble Studies</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRSS1000 Brass Ensemble 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment Admission subject to audition</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS1001 Brass Ensemble 2</td>
<td>3 P BRSS1000</td>
<td>Admission subject to audition.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2000 Brass Ensemble 3</td>
<td>3 P BRSS1001</td>
<td>Admission subject to audition.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>BRSS2001 Brass Ensemble 4</td>
<td>3 P BRSS2000</td>
<td>Admission subject to audition.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
## Performance and Ensembles Units

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRSS3000 Brass Ensemble 5</td>
<td>3</td>
<td>P BRSS2001</td>
<td>Admission subject to audition.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS3001 Brass Ensemble 6</td>
<td>3</td>
<td>P BRSS3000</td>
<td>Admission subject to audition.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS4000 Brass Ensemble 7</td>
<td>3</td>
<td>P BRSS3001</td>
<td>Admission subject to audition.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>BRSS4001 Brass Ensemble 8</td>
<td>3</td>
<td>P BRSS4000</td>
<td>Admission subject to audition.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td><strong>Chamber Choir</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE1601 Chamber Choir 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td>Audition required for entry in first week of each semester.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE1602 Chamber Choir 2</td>
<td>6</td>
<td>Audition required for entry in first week of each semester.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE2603 Chamber Choir 3</td>
<td>6</td>
<td>Audition required for entry in first week of each semester.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE3605 Chamber Choir 4</td>
<td>6</td>
<td>Audition required for entry in first week of each semester.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE3606 Chamber Choir 6</td>
<td>6</td>
<td>Audition required for entry in first week of each semester.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE4607 Chamber Choir 7</td>
<td>6</td>
<td>Audition required for entry in first week of each semester.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE4608 Chamber Choir 8</td>
<td>6</td>
<td>Audition required for entry in first week of each semester.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Choir</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE1015 Choir 1</td>
<td>3</td>
<td>P ENSE1015</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE1002 Choir 2</td>
<td>3</td>
<td>P ENSE1002</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE2003 Choir 4</td>
<td>3</td>
<td>P ENSE1019</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE2008 Choir 5</td>
<td>3</td>
<td>P ENSE2003</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE3016 Choir 6</td>
<td>3</td>
<td>P ENSE2008</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE2012 Choir 7</td>
<td>3</td>
<td>P ENSE3016</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE4020 Choir 8</td>
<td>3</td>
<td>P ENSE2012</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td><strong>Chinese Music Ensemble</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF2604 Chinese Music Ensemble 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF2605 Chinese Music Ensemble 2</td>
<td>6</td>
<td>P PERF2604 Students may seek permission from the co-ordinator if pre-requisites are not met.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PERF3606 Chinese Music Ensemble 3</td>
<td>6</td>
<td>P PERF2604 or PERF2605 Note: Department permission required for enrolment Students may seek permission from the co-ordinator if pre-requisites are not met.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF3607 Chinese Music Ensemble 4</td>
<td>6</td>
<td>P PERF3606 or (PERF2604 and PERF2605 Students may seek permission from the co-ordinator if pre-requisites are not met.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td><strong>Gamelan</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE2300 Gamelan 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE2301 Gamelan 2</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td><strong>Guitar Ensemble</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG1039 Guitar Ensemble 1</td>
<td>3</td>
<td>P STRG1039</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>STRG1040 Guitar Ensemble 2</td>
<td>3</td>
<td>P STRG1040</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>STRG2035 Guitar Ensemble 3</td>
<td>3</td>
<td>P STRG2035</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>STRG2036 Guitar Ensemble 4</td>
<td>3</td>
<td>P STRG2036</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>STRG3037 Guitar Ensemble 5</td>
<td>3</td>
<td>P STRG3037</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>STRG3038 Guitar Ensemble 6</td>
<td>3</td>
<td>P STRG3038</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>STRG4041 Guitar Ensemble 7</td>
<td>3</td>
<td>P STRG3038</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>-----------------</td>
<td>----------------</td>
<td>----------------</td>
<td>---------</td>
</tr>
<tr>
<td>STRG4042</td>
<td>3</td>
<td>P STRG4041</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guitar Ensemble 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz Ensemble 1</td>
<td>6</td>
<td>C JAZZ1601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jazz students must attend the Large Ensemble auditions for placement in one of the large ensembles; Non-jazz students can apply to the Unit coordinator to audition for entry to either the Large or Small Jazz Ensemble 1-8 electives.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ1611</td>
<td>6</td>
<td>P JAZZ1611</td>
<td>C JAZZ1602</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Ensemble 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2613</td>
<td>6</td>
<td>P JAZZ2613</td>
<td>C JAZZ2603</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Ensemble 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2614</td>
<td>6</td>
<td>P JAZZ2614</td>
<td>C JAZZ2604</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Ensemble 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ3615</td>
<td>6</td>
<td>P JAZZ3615</td>
<td>C JAZZ3605 or JAZZ3205</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Ensemble 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ3616</td>
<td>6</td>
<td>P JAZZ3616</td>
<td>C JAZZ3605 or JAZZ3206</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Ensemble 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ4617</td>
<td>6</td>
<td>P JAZZ4617</td>
<td>C JAZZ4207</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Ensemble 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ4618</td>
<td>6</td>
<td>P JAZZ4618</td>
<td>C JAZZ4208</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Ensemble 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Jazz Large Ensemble Elective</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ1000</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>P JAZZ1000</td>
<td>C JAZZ1000</td>
<td>N: None</td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Large Ensemble 1</td>
<td></td>
<td></td>
<td>These units are only available to non-jazz students. Entry to these ensembles is by audition held during the week before classes commence in semester 1. Contact Unit Coordinator for day and time.</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ1001</td>
<td>3</td>
<td>P JAZZ1001</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Large Ensemble 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2002</td>
<td>3</td>
<td>P JAZZ2002</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Large Ensemble 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2003</td>
<td>3</td>
<td>P JAZZ2003</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Large Ensemble 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ3002</td>
<td>3</td>
<td>P JAZZ3002</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Large Ensemble 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ3003</td>
<td>3</td>
<td>P JAZZ3003</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Large Ensemble 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ4002</td>
<td>3</td>
<td>P JAZZ4002</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Large Ensemble 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ4003</td>
<td>3</td>
<td>P JAZZ4003</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Large Ensemble 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Jazz Small Ensemble Elective</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ1029</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>P JAZZ1029</td>
<td>C JAZZ1029</td>
<td>N: None</td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Small Ensemble 1</td>
<td></td>
<td></td>
<td>These units are only available to non-jazz students.</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ1030</td>
<td>3</td>
<td>P JAZZ1030</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Small Ensemble 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2026</td>
<td>3</td>
<td>P JAZZ2026</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Small Ensemble 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2027</td>
<td>3</td>
<td>P JAZZ2027</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Small Ensemble 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ3012</td>
<td>3</td>
<td>P JAZZ3012</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Small Ensemble 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ3013</td>
<td>3</td>
<td>P JAZZ3013</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Small Ensemble 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ4014</td>
<td>3</td>
<td>P JAZZ4014</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Small Ensemble 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ4015</td>
<td>3</td>
<td>P JAZZ4015</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Jazz Small Ensemble 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>Orchestral Studies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE1618</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Orchestral Studies 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>ENSE1619</td>
<td>6</td>
<td>P ENSE1618</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Orchestral Studies 2</td>
<td></td>
<td></td>
<td>Concurrent enrolment in Principal Study 2 in an appropriate orchestral instrument.</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE2005</td>
<td>6</td>
<td>P ENSE1619</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Orchestral Studies 3</td>
<td></td>
<td></td>
<td>Concurrent enrolment in Principal Study 3 in an appropriate orchestral instrument.</td>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>------------------</td>
<td>-----------------</td>
<td>----------------</td>
<td>------------------</td>
</tr>
<tr>
<td>ENSE2016 Orchestral Studies 4</td>
<td>6</td>
<td>P ENSE2005</td>
<td>Concurrent enrolment in Principal Study 4 in an appropriate orchestral instrument.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE3017 Orchestral Studies 5</td>
<td>6</td>
<td>P ENSE2016</td>
<td>Concurrent enrolment in Principal Study 5 in an appropriate orchestral instrument.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE3018 Orchestral Studies 6</td>
<td>6</td>
<td>P ENSE3017</td>
<td>Concurrent enrolment in Principal Study 6 in an appropriate orchestral instrument.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE4021 Orchestral Studies 7</td>
<td>6</td>
<td>P ENSE3018</td>
<td>Concurrent enrolment in Principal Study 7 in an appropriate orchestral instrument.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE4022 Orchestral Studies 8</td>
<td>6</td>
<td>P ENSE4021</td>
<td>Concurrent enrolment in Principal Study 8 in an appropriate orchestral instrument.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>Orchestral Studies for specialised instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE1018 Orchestral Experience 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE1022 Orchestral Experience 2</td>
<td>3</td>
<td>P ENSE1018</td>
<td>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. Concurrent enrolment in a non-orchestral instrument.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>Repertoire Orchestra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSC2300 Repertoire Orchestra 1</td>
<td>3</td>
<td>A Students enrolling in this Unit of Study are expected to read and understand advanced music notation and should have previous experience playing in orchestral style ensembles.</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>MUSC2301 Repertoire Orchestra 2</td>
<td>3</td>
<td>A Students enrolling in this Unit of Study are expected to read and understand advanced music notation and should have previous experience playing in orchestral style ensembles.</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>Saxophone Orchestra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND1016 Saxophone Orchestra 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>WIND1017 Saxophone Orchestra 2</td>
<td>3</td>
<td>P WIND1016</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>WIND2016 Saxophone Orchestra 3</td>
<td>3</td>
<td>P WIND1017</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>WIND2017 Saxophone Orchestra 4</td>
<td>3</td>
<td>P WIND2016</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>WIND3016 Saxophone Orchestra 5</td>
<td>3</td>
<td>P WIND2017</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>WIND3019 Saxophone Orchestra 6</td>
<td>3</td>
<td>P WIND3018</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>WIND4030 Saxophone Orchestra 7</td>
<td>3</td>
<td>P WIND3030</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>WIND4031 Saxophone Orchestra 8</td>
<td>3</td>
<td>P WIND4030</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>Wind Orchestra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE1017 Wind Orchestra 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE1021 Wind Orchestra 2</td>
<td>3</td>
<td>P ENSE1017</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE2010 Wind Orchestra 3</td>
<td>3</td>
<td>P ENSE1021</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE2014 Wind Orchestra 4</td>
<td>3</td>
<td>P ENSE2010</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE3009 Wind Orchestra 5</td>
<td>3</td>
<td>P ENSE2014</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE3013 Wind Orchestra 6</td>
<td>3</td>
<td>P ENSE3009</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE4010 Wind Orchestra 7</td>
<td>3</td>
<td>P ENSE3013</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE4014 Wind Orchestra 8</td>
<td>3</td>
<td>P ENSE4010</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>Historical Performance Practice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMUS1661 Early Keyboard Class 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS1662 Early Keyboard Class 2</td>
<td>3</td>
<td>P EMUS1661</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS2663 Early Keyboard Class 3</td>
<td>3</td>
<td>P EMUS1662</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>EMUS2664 Early Keyboard Class 4</td>
<td>3</td>
<td>P EMUS2663</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>---------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>-----------------</td>
<td>----------------</td>
<td>---------------</td>
<td>---------</td>
</tr>
<tr>
<td>EMUS1670 Pre-Baroque Practice</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>EMUS2500 Historically Informed Style Workshop</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

**Jazz Performance and Improvised Music**

**Jazz Improvisation**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ1006 Jazz Improvisation 1</td>
<td>3</td>
<td></td>
<td>P JAZZ1006</td>
<td>C JAZZ1602</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1007 Jazz Improvisation 2</td>
<td>3</td>
<td></td>
<td>P JAZZ1006</td>
<td>C JAZZ1602</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ2006 Jazz Improvisation 3</td>
<td>3</td>
<td></td>
<td>P JAZZ1007</td>
<td>C JAZZ2603</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ2007 Jazz Improvisation 4</td>
<td>3</td>
<td></td>
<td>P JAZZ2006</td>
<td>C JAZZ2604</td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

**Improvised Music**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN1000 Composition Through Improvisation 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN1003 Composition Through Improvisation 2</td>
<td>3</td>
<td></td>
<td>P CMPN1000</td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ1041 Improvised Music 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1042 Improvised Music 2</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>

**Jazz Piano**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ1025 Jazz Piano 1</td>
<td>3</td>
<td>A To have a basic understanding of the names of the notes on a piano keyboard, and to have an understanding and basic ability to be able to read music notation in treble and bass clefs N JAZZ1601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ1026 Jazz Piano 2</td>
<td>3</td>
<td>A Jazz quaver articulation. Chord tones. Ability to play the diatonic cycle harmony, 12 bar blues and ii-V-I progressions. P JAZZ1026</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>JAZZ2022 Jazz Piano 3</td>
<td>3</td>
<td>A Jazz quaver articulation; chord tones, to play 4-5 jazz standards reading from lead sheets with logical voicing. Ability to play the diatonic cycle harmony, 12 bar blues and ii V i progressions P JAZZ2022</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ2023 Jazz Piano 4</td>
<td>3</td>
<td>A Jazz quaver articulation. Chord tones. A knowledge of at least 6-8 jazz standards, and the ability to play these tunes from memory or from leadsheets, producing logical and creative harmonic voice leading. Ability to play the diatonic cycle harmony, 12 bar blues, ii V i progressions, and interpret voice leading from reading chord symbols on leadsheets. P JAZZ2022</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>

**Jazz Rhythm**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ3301 Rhythm Awareness/Analysis</td>
<td>3</td>
<td>Non-Jazz degree students may take this unit after completion of their Principal Study 4 with the approval of the Unit Coordinator.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

**Jazz Vocal Workshop**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ2030 Jazz Vocal Workshop 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>JAZZ2031 Jazz Vocal Workshop 2</td>
<td>3</td>
<td>P JAZZ2030</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>

**Performance Classes**

**Organ Resources**

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORGN1008 Organ Resources 1</td>
<td>3</td>
<td>C ORGN1601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ORGN1009 Organ Resources 2</td>
<td>3</td>
<td>P ORGN1008</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ORGN2008 Organ Resources 3</td>
<td>3</td>
<td>P ORGN1009</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ORGN2009 Organ Resources 4</td>
<td>3</td>
<td>P ORGN2008</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ORGN3008 Organ Resources 5</td>
<td>3</td>
<td>P ORGN2009</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ORGN3003 Organ Resources 6</td>
<td>3</td>
<td>P ORGN3008</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ORGN4009 Organ Resources 7</td>
<td>3</td>
<td>P ORGN3003</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ORGN4010 Organ Resources 8</td>
<td>3</td>
<td>P ORGN4009</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>A: Assumed knowledge</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
<td>N: Prohibition</td>
<td>Session</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>------------------</td>
<td>-----------------</td>
<td>----------------</td>
<td>---------</td>
</tr>
<tr>
<td>Strings Performance Class</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG1015 Strings Performance Class 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG1016 Strings Performance Class 2</td>
<td>3 P STRG1015</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG2014 Strings Performance Class 3</td>
<td>3 P STRG1016</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG2015 Strings Performance Class 4</td>
<td>3 P STRG2014</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG3018 Strings Performance Class 5</td>
<td>3 P STRG2015</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG3019 Strings Performance Class 6</td>
<td>3 P STRG3018</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG4016 Strings Performance Class 7</td>
<td>3 P STRG3019</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRG4017 Strings Performance Class 8</td>
<td>3 P STRG4016</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocal Performance Class</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO1017 Vocal Performance Class 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO1018 Vocal Performance Class 2</td>
<td>3 P VSAO1017</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO2037 Vocal Performance Class 3</td>
<td>3 P VSAO1018</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO2038 Vocal Performance Class 4</td>
<td>3 P VSAO2037</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO3037 Vocal Performance Class 5</td>
<td>3 P VSAO3038</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO3038 Vocal Performance Class 6</td>
<td>3 P VSAO3037</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO4037 Vocal Performance Class 7</td>
<td>3 P VSAO3038</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO4038 Vocal Performance Class 8</td>
<td>3 P VSAO4037</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodwind Class</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND2018 Woodwind Class 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND2019 Woodwind Class 2</td>
<td>3 P WIND2018</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND3020 Woodwind Class 3</td>
<td>3 P WIND2019</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND3021 Woodwind Class 4</td>
<td>3 P WIND3020</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND3036 Woodwind Class 5</td>
<td>3 P WIND3021</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIND3037 Woodwind Class 6</td>
<td>3 P WIND3036</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Popular and Contemporary Performance</td>
<td></td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSC1300 Popular Music Ensemble</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSC3601 Contemporary Music Making 1</td>
<td>6 P MUSC1503 or MUSC1504 or MUSC2653</td>
<td>N MUSC1401 or MUSC1402 or MUSC2403 or MUSC2404 or MUSC3405 or MUSC3406 Students who do not meet the pre-requisite may seek special permission from the subject co-ordinator</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSC2612 Music Performance</td>
<td>6 P 18 Junior credit points</td>
<td>N MUSC2012 Audition Requirements: 2 contrasting pieces (or excerpts) totalling 6 minutes and a brief interview</td>
<td></td>
<td></td>
<td></td>
<td>September 1</td>
</tr>
</tbody>
</table>
## Recital Preparation

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCP3611 Recital Preparation 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment This subject is only available to students enrolled in PS 6 or 8 Ext</td>
<td>Semester 1</td>
</tr>
<tr>
<td>ACCP3612 Recital Preparation 2</td>
<td>3</td>
<td>Note: Department permission required for enrolment This subject is only available to students enrolled in PS 6 or 8 Ext.</td>
<td>Semester 1</td>
</tr>
<tr>
<td>ACCP3613 Recital Preparation 3</td>
<td>3</td>
<td>Note: Department permission required for enrolment This subject is only available to students enrolled in PS 6 or 8 Ext or Perf Honours.</td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

## Vocal Studies

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSAO1211 Italian Essentials for Singers</td>
<td>6</td>
<td>C VSAO1611 or VSAO1612</td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO1212 German Essentials for Singers</td>
<td>6</td>
<td>C VSAO1611 or VSAO1612</td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO1300 Classical Singer's Repertoire Book</td>
<td>6</td>
<td>C VSAO1612</td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO2028 French and Italian Diction for Singers 2</td>
<td>3</td>
<td>P VSAO1009 and VSAO1008</td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO2029 German Diction for Singers 2</td>
<td>3</td>
<td>P VSAO1008 and VSAO1009</td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO3645 Diction for Performance 1</td>
<td>3</td>
<td>P VSAO2028 and VSAO2029</td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO3646 Diction for Performance 2</td>
<td>3</td>
<td>P VSAO3645</td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO4647 Diction for Performance 3</td>
<td>3</td>
<td>P VSAO3646</td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO4648 Diction for Performance 4</td>
<td>3</td>
<td>P VSAO4647</td>
<td>Semester 1</td>
</tr>
</tbody>
</table>
# Pedagogy Electives

## Subject tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Teaching and Pedagogy</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ1661 Jazz Pedagogy</td>
<td>3</td>
<td>Class work will include assessed practical teaching to be conducted off-site, and written work.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>KEYB3002 Pedagogy Pianoforte 1</td>
<td>3</td>
<td>P KEYB2624 or EMUS2604 Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED1007 Aboriginal and Torres Strait Islands Music</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PRCN2006 Resource Class - Percussion</td>
<td>3</td>
<td>N PRCN1000 or PRCN1001 or PRCN2000 or PRCN2001 or PRCN3000 or PRCN3001 or PRCN4000 or PRCN4001 This unit is not available for Percussion students enrolled in a BMus degree.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>STRG3010 Pedagogy Guitar 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>STRG3012 Pedagogy Strings 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO3014 Pedagogy Voice 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>WIND3010 Pedagogy Woodwind 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>
## Subject tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bachelor of Arts (Honours)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSC4211 Arts Music Honours Thesis 1</td>
<td>18</td>
<td><strong>P 48 senior credit points with a credit average or above in any MUSC2XXX or MUSC3XXX or MCGY2XXX or MCGY3XXX units which must include MUSC3609 and (MUSC3629 or MUSC3699)</strong></td>
<td><strong>Note: Department permission required for enrolment</strong></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MUSC4212 Arts Music Honours Thesis 2a</td>
<td>18</td>
<td><strong>Note: Department permission required for enrolment</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MUSC4213 Arts Music Honours Thesis 2b</td>
<td>18</td>
<td><strong>Note: Department permission required for enrolment</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td><strong>Bachelor of Music (Composition) Honours</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN4610 Composition Honours A</td>
<td>12</td>
<td><strong>P MCGY4601 and CMPN3606</strong></td>
<td><strong>Note: Department permission required for enrolment</strong></td>
<td><strong>Credit result in MCGY4601, distinction average in third year units of study and in Composition 5 and 6.</strong></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CMPN4611 Composition Honours B</td>
<td>12</td>
<td><strong>C CMPN4610</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CMPN4612 Composition Honours C</td>
<td>12</td>
<td><strong>C CMPN4611</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CMPN4613 Composition Honours D</td>
<td>12</td>
<td><strong>C CMPN4612</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td><strong>Bachelor of Music (Musicology) Honours</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCGY4611 Musicology Honours A</td>
<td>12</td>
<td><strong>P Distinction average in (MCGY3605 and MCGY3606), and credit average results in all academic units.</strong></td>
<td><strong>Note: Department permission required for enrolment</strong></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MCGY4612 Musicology Honours B</td>
<td>12</td>
<td><strong>C MCGY4611</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MCGY4603 Musicology Honours C</td>
<td>12</td>
<td><strong>C MCGY4605</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MCGY4605 Musicology Honours D</td>
<td>12</td>
<td><strong>C MCGY4603</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td><strong>Bachelor of Music (Music Education) Honours</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUED3629 Honours: Research in Music Education 1</td>
<td>6</td>
<td><strong>Note: Department permission required for enrolment</strong></td>
<td><strong>This unit is commenced in the third year of the degree and enrolment is subject to approval of the Unit Coordinator.</strong></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED3630 Honours: Research in Music Education 2</td>
<td>6</td>
<td><strong>P MUED3629</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUED4612 Music Education Honours A</td>
<td>12</td>
<td><strong>P MUED3630 with Credit grade or above</strong></td>
<td><strong>Note: Department permission required for enrolment</strong></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MUED4613 Music Education Honours B</td>
<td>12</td>
<td><strong>C MUED4612</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MUED4614 Music Education Honours C</td>
<td>12</td>
<td><strong>C MUED4613</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td><strong>Bachelor of Music (Performance) Honours</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF4610 Performance Honours A</td>
<td>12</td>
<td><strong>P Credit result in MCGY4601, distinction average in (PERF3626 and PERF2624)</strong></td>
<td><strong>Note: Department permission required for enrolment</strong></td>
<td><strong>A staff accompanist will be available to work with the candidate in 8 hours of rehearsal for concerto-style performance and for the final public Recital (semester 2) where this is appropriate to the needs of the performance and approved in advance.</strong></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF4611 Performance Honours B</td>
<td>12</td>
<td><strong>C PERF4610</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF4002 Performance Honours C</td>
<td>12</td>
<td><strong>C MCGY4003</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF4003 Performance Honours D</td>
<td>12</td>
<td><strong>C PERF4002</strong></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>
# Bachelor of Music Studies (Honours)

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PERF4601</strong> Honours Project 1</td>
<td>12</td>
<td>Note: Department permission required for enrolment. Three year Bachelor of Music Studies degree (or equivalent) in which candidates have obtained a WAM of at least 75 in 2nd and 3rd year units of study for Performance or Musicology, or, a distinction average in 3rd year units of study for Composition; and have the permission of the Honours Coordinator.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 &amp; 2</td>
</tr>
<tr>
<td><strong>PERF4602</strong> Honours Project 2</td>
<td>12</td>
<td>C PERF4601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 &amp; 2</td>
</tr>
<tr>
<td><strong>PERF4603</strong> Honours Project 3</td>
<td>12</td>
<td>C PERF4604</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 &amp; 2</td>
</tr>
<tr>
<td><strong>PERF4604</strong> Honours Project 4</td>
<td>12</td>
<td>C PERF4603</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 &amp; 2</td>
</tr>
</tbody>
</table>
## Special Purpose Units

### Arts Music Exchange Units

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC2810 Music Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MUSC2812 Music Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MUSC2813 Music Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>

### Conservatorium Exchange Units

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONS3001 Conservatorium Exchange</td>
<td>8</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3002 Conservatorium Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3003 Conservatorium Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3004 Conservatorium Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3005 Conservatorium Exchange</td>
<td>4</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3006 Conservatorium Exchange</td>
<td>3</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3007 Conservatorium Exchange</td>
<td>3</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3008 Conservatorium Exchange</td>
<td>8</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3009 Conservatorium Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3010 Conservatorium Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3011 Conservatorium Exchange</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3012 Conservatorium Exchange</td>
<td>3</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>CONS3013 Conservatorium Exchange</td>
<td>3</td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>

### Music Project Units

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF2610 Music Project 1A</td>
<td>3</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2611 Music Project 2A</td>
<td>3</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2612 Music Project 3A</td>
<td>3</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2613 Music Project 4A</td>
<td>3</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2600 Music Project 1D</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2601 Music Project 2D</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2602 Music Project 3D</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2603 Music Project 4D</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>

### Non-Traditional Instrument Principal Study

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF1601 Principal Study 1</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF1602 Principal Study 2</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2623 Principal Study 3</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF2624 Principal Study 4</td>
<td>6</td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>
## Special Purpose Units

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF2223 Principal Study 3 (Extended)</td>
<td>6</td>
<td>P PERF1602</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>PERF2224 Principal Study 4 (Extended)</td>
<td>6</td>
<td>P PERF2223</td>
<td>This unit is only available to Bachelor of Music (Performance) students.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>PERF3625 Principal Study 5</td>
<td>6</td>
<td>P PERF2624</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>PERF3626 Principal Study 6</td>
<td>6</td>
<td>P PERF3625</td>
<td>This unit is not available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>PERF3205 Principal Study 5 (Extended)</td>
<td>12</td>
<td>P PERF2624 or PERF2224</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>PERF3206 Principal Study 6 (Extended)</td>
<td>12</td>
<td>P PERF3205</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>PERF4207 Principal Study 7 (Extended)</td>
<td>12</td>
<td>P PERF3206</td>
<td>This unit is only available to Bachelor of Music (Performance) students</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>PERF4208 Principal Study 8 (Extended)</td>
<td>12</td>
<td>P PERF4207</td>
<td>This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
</tbody>
</table>

### Industry and Community Project
Brass Principal Study

Subject details

Brass Principal Study

Horn

**BRSS1601**

**Horn 1**

- **Credit points:** 6
- **Teacher/Coordinator:** David Thompson
- **Session:** Semester 1, Semester 2
- **Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester
- **Assessment:** Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
- **Note:** Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**BRSS1602**

**Horn 2**

- **Credit points:** 6
- **Teacher/Coordinator:** David Thompson
- **Session:** Semester 1, Semester 2
- **Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester
- **Prerequisites:** BRSS1601 Assessment: 1 x 15min jury exam (50%), Teacher Grade (50%), Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**BRSS2603**

**Horn 3**

- **Credit points:** 6
- **Teacher/Coordinator:** David Thompson
- **Session:** Semester 1, Semester 2
- **Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester
- **Prerequisites:** BRSS1602 Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
- **Note:** This unit is not available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**BRSS2203**

**Horn 3 (Extended)**

- **Credit points:** 6
- **Teacher/Coordinator:** David Thompson
- **Session:** Semester 1, Semester 2
- **Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester
- **Prerequisites:** BRSS1602 Assessment: teacher grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
- **Note:** This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**BRSS2604**

**Horn 4**

- **Credit points:** 6
- **Teacher/Coordinator:** David Thompson
- **Session:** Semester 1, Semester 2
- **Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester
- **Prerequisites:** BRSS2603 Assessment: 1 x 15min jury qualifying exam (80%), Teacher Grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day
- **Note:** This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**BRSS2204**

**Horn 4 (Extended)**

- **Credit points:** 6
- **Teacher/Coordinator:** David Thompson
- **Session:** Semester 1, Semester 2
- **Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester
- **Prerequisites:** BRSS2203 Assessment: 1 x 25min jury exam (80%), teacher grade (20%) Mode of delivery: Normal (lecture/lab/tutorial) day
- **Note:** This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**BRSS3605**

**Horn 5**

- **Credit points:** 6
- **Teacher/Coordinator:** David Thompson
- **Session:** Semester 1, Semester 2
- **Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester
- **Prerequisites:** BRSS2604 Prohibitions: BRSS3205 Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
- **Note:** This unit is not available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.
Brass Principal Study

**BRSS3205**

**Horn 5 (Extended)**

Credit points: 12

Teacher/Coordinator: David Thompson

Session: Semester 1, Semester 2

Classes: 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester

Prerequisites: BRSS2604 or BRSS2204

Prohibitions: BRSS3605

Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS3606**

**Horn 6**

Credit points: 6

Teacher/Coordinator: David Thompson

Session: Semester 1, Semester 2

Classes: 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester

Prerequisites: BRSS3605

Prohibitions: BRSS3206

Assessment: Teacher grade (20%), 1 x 20min jury exam (80%), teacher grade (20%). Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS3206**

**Horn 6 (Extended)**

Credit points: 12

Teacher/Coordinator: David Thompson

Session: Semester 1, Semester 2

Classes: 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester

Prerequisites: BRSS3205

Assessment: Teacher grade (20%), 1 x 40min public recital at junior level (80%), Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**BRSS4207**

**Horn 7 (Extended)**

Credit points: 12

Teacher/Coordinator: David Thompson

Session: Semester 1, Semester 2

Classes: 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester

Prerequisites: BRSS3206

Assessment: Teacher grade (50%), Unit grade including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS4208**

**Horn 8 (Extended)**

Credit points: 12

Teacher/Coordinator: David Thompson

Session: Semester 1, Semester 2

Classes: 1 x 1hr individual lesson/week, 1 x 2hr group horn class/week, 4 x 2hr division-level performance workshops/semester

Prerequisites: BRSS4207

Assessment: 1 x 50min public recital at a senior level assessed (80%), Teacher Grade (20%). Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**Trombone and Bass Trombone**

**BRSS1611**

**Trombone 1**

Credit points: 6

Teacher/Coordinator: Andrew Evans

Session: Semester 1, Semester 2

Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trombone class/week, 4 x 2hr division-level performance workshops/semester

Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**BRSS1612**

**Trombone 2**

Credit points: 6

Teacher/Coordinator: Andrew Evans

Session: Semester 1, Semester 2

Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trombone class/week, 4 x 2hr division-level performance workshops/semester

Assessment: Teacher Grade (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**BRSS2613**

**Trombone 3**

Credit points: 6

Teacher/Coordinator: Andrew Evans

Session: Semester 1, Semester 2

Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trombone class/week, 4 x 2hr division-level performance workshops/semester

Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshops and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.
In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshops and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

In this unit students will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

This semester comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.
Brass Principal Study

Note: This unit is only available to Bachelor of Music (Performance) students.

In this unit, students will prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

Trumpet

BRSS1621

Trumpet 1

Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

BRSS1622

Trumpet 2

Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester Prerequisites: BRSS1621 Assessment: 1 x 15min instrument specific jury exam (50%), teacher grade (50%). Students must pass both assessments Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

BRSS2624

Trumpet 4

Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester Prerequisites: BRSS2623 Assessment: 1 x 15min jury exam (80%), teacher grade (20%). Students must pass both assessments Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

BRSS2224

Trumpet 4 (Extended)

Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester Prerequisites: BRSS2223 Assessment: 1 x 15min jury exam (80%), teacher grade (20%). Students must pass both assessments Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

BRSS3625

Trumpet 5

Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester Prerequisites: BRSS2624 or BRSS2224 Prohibitions: BRSS3625 Assessment: Teacher grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.
achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS3626 Trumpet 6**

Credit points: 6  
Teacher/Coordinator: Andrew Evans  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester  
Prerequisites: BRSS3625  
Assessment: 1 x 20min. jury exam (80%), teacher grade (20%). Students must pass both assessments  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS3226 Trumpet 6 (Extended)**

Credit points: 12  
Teacher/Coordinator: Andrew Evans  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester  
Prerequisites: BRSS3225  
Assessment: 1 x 40min public recital at junior level (80%), Teacher Grade (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit is only available to Bachelor of Music (Performance) students.  
ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**BRSS4227 Trumpet 7 (Extended)**

Credit points: 12  
Teacher/Coordinator: Andrew Evans  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester  
Prerequisites: BRSS3226  
Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS4228 Trumpet 8 (Extended)**

Credit points: 12  
Teacher/Coordinator: Andrew Evans  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr individual lesson/week, 1 x 2hr group trumpet class/week, 4 x 2hr division-level performance workshops/semester  
Prerequisites: BRSS4227  
Assessment: 1 x 50min public recital at senior level (80%), Teacher Grade (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit is only available to Bachelor of Music (Performance) students.  
ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.
They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**BRSS2634**  
**Tuba 4**  
**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group tuba class/week, 4 x 2hr division-level performance workshops/semester  
**Prerequisites:** BRSS2633  
**Assessment:** 1 x 15min jury qualifying exam (80%), Teacher Grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**BRSS2234**  
**Tuba 4 (Extended)**  
**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group tuba class/week, 4 x 2hr division-level performance workshops/semester  
**Prerequisites:** BRSS2233  
**Assessment:** 1 x 25min jury qualifying exam (80%), Teacher grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**BRSS3635**  
**Tuba 5**  
**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group tuba class/week, 4 x 2hr division-level performance workshops/semester  
**Prerequisites:** BRSS2634 or BRSS2234  
**Assessment:** Teacher grade (100%), Teacher Grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is not available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS3235**  
**Tuba 5 (Extended)**  
**Credit points:** 12  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group tuba class/week, 4 x 2hr division-level performance workshops/semester  
**Prerequisites:** BRSS3235  
**Assessment:** Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS3636**  
**Tuba 6**  
**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group tuba class/week, 4 x 2hr division-level performance workshops/semester  
**Prerequisites:** BRSS3635  
**Assessment:** 1 x 20min jury exam (80%), Teacher grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS3236**  
**Tuba 6 (Extended)**  
**Credit points:** 12  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group tuba class/week, 4 x 2hr division-level performance workshops/semester  
**Prerequisites:** BRSS3235  
**Assessment:** 1 x 40min public recital at junior level (80%), Teacher grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**BRSS4237**  
**Tuba 7 (Extended)**  
**Credit points:** 12  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group tuba class/week, 4 x 2hr division-level performance workshops/semester  
**Prerequisites:** BRSS3236  
**Assessment:** Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS4238**  
**Tuba 8 (Extended)**  
**Credit points:** 12  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr individual lesson/week, 1 x 2hr group tuba class/week, 4 x 2hr division-level performance workshops/semester  
**Prerequisites:** BRSS4237  
**Assessment:** 1 x 50min public recital at senior level (80%), Teacher grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical preparation. On completion of this unit students should be able to perform a public recital with high levels of
musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.
Composition Principal Study

Subject details
Composition Principal Study

CMPN1601 Composition 1
- Credit points: 6
- Teacher/Coordinator: Dr Paul Stanhope
- Session: Semester
- Classes: 2 hour seminar plus individual tutorials
- Prerequisites: CMPN1611
- Assessment: Portfolio of creative work as directed by the coordinator (90%), attendance, participation and 3 concert reviews (10%) Mode of delivery: Normal (lecture/lab/tutorial) day
- Note: Department permission required for enrolment.

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.

CMPN1602 Composition 2
- Credit points: 6
- Teacher/Coordinator: Dr Damian Barbeler
- Session: Semester
- Classes: 2 hour seminar plus individual tutorials
- Prerequisites: CMPN1601
- Assessment: Portfolio of creative work as directed by the coordinator (90%), attendance, participation and 3 concert reviews (10%) Mode of delivery: Normal (lecture/lab/tutorial) day

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. Building on foundations established in Composition 1, Composition 2 further extends creative strategies via the investigation of more experimental music techniques.

CMPN2603 Composition 3
- Credit points: 6
- Teacher/Coordinator: Dr Damien Rickeston
- Session: Semester
- Classes: Individual lessons with seminar/group classes
- Prerequisites: CMPN1602
- Assessment: Submission of a portfolio of compositions, preferably with accompanying recordings, of a suggested duration between 6-12 minutes (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Principal Study Composition supports the sustained development of compositional craft and creative voice through the preparation of composition(s) to be submitted at the end of each semester. Via one to one lessons, attendance at weekly seminars and participation in special projects, students are expected to progressively advance through Composition 3 to 8. By the conclusion of the program they will have demonstrated a very high level of compositional ability, research capacity and notation/production skills.

CMPN2604 Composition 4
- Credit points: 6
- Teacher/Coordinator: Dr Damien Rickeston
- Session: Semester
- Classes: Individual lessons with seminar/group classes
- Prerequisites: CMPN2603
- Assessment: Submission of a portfolio of compositions, preferably with accompanying recordings, of a suggested duration between 6-12 minutes. (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

Principal Study Composition supports the sustained development of compositional craft and creative voice through the preparation of composition(s) to be submitted at the end of each semester. Via one to one lessons, attendance at weekly seminars and participation in special projects, students are expected to progressively advance through Composition 3 to 8. By the conclusion of the program they will have demonstrated a very high level of compositional ability, research capacity and notation/production skills.

Note: Department permission required for enrolment.

For internal use by University of Sydney staff only.
Principal Study Composition supports the sustained development of compositional craft and creative voice through the preparation of composition(s) to be submitted at the end of each semester. Via one to one lessons, attendance at weekly seminars and participation in special projects, students are expected to progressively advance through Composition 3 to 8. By the conclusion of the program they will have demonstrated a very high level of compositional ability, research capacity and notation/production skills.
Subject details

Historical Performance Principal Study

**EMUS1611**
Historical Performance 1
Credit points: 6 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills, musical expression and knowledge of historical performing practices. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**EMUS1612**
Historical Performance 2
Credit points: 6 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Prerequisites: EMUS1611 Assessment: 1 x 15min jury exam (50%), teacher grade (50%). Students must pass both assessments Mode of delivery: Normal (lecture/lab/tutorial) day

Students will acquire skills in choosing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**EMUS2613**
Historical Performance 3
Credit points: 6 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: 9 x 1hr lessons/semester, 3 master classes/semester. 1 x 2hr performance workshop/week Prerequisites: EMUS1612 Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**EMUS2213**
Historical Performance 3 (Extended)
Credit points: 6 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Prerequisites: EMUS1612 Assessment: teacher grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**EMUS2614**
Historical Performance 4
Credit points: 6 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week Prerequisites: EMUS2213 Assessment: 1 x 15min jury exam (80%), teacher grade (20%). Students must pass both assessments Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**EMUS2614**
Historical Performance 4 (Extended)
Credit points: 6 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week Prerequisites: EMUS2213 Assessment: 1 x 15min jury exam (80%), teacher grade (20%). Students must pass both assessments Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**EMUS3615**
Historical Performance 5
Credit points: 6 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week Prerequisites: EMUS2614 Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**EMUS3215**
Historical Performance 5 (Extended)
Credit points: 12 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes Prerequisites: EMUS2614 Prohibitions: EMUS3615 Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments Mode of delivery: Normal (lecture/lab/tutorial) day
Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**EMUS3616 Historical Performance 6**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Daniel Yeadon  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1 hr lessons/semester, 3 master classes/semester, 1 x 2 hr performance workshop/week  
**Prerequisites:** EMUS3615  
**Assessment:** 1 x 20 min jury exam (80%), Teacher grade (20%). Students must pass both assessments  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

**Note:** This unit is not available to Bachelor of Music (Performance) students.

Early in the semester students will discuss with the teacher the programme and the suitability of repertoire for their individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**EMUS3216 Historical Performance 6 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** Dr Daniel Yeadon  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop  
**Prerequisites:** EMUS3615  
**Assessment:** 1 x 40 min public recital at junior level (80%), Teacher Grade (20%). Students must pass both assessments  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

**Note:** This unit is only available to Bachelor of Music (Performance) students.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**EMUS4217 Historical Performance 7 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** Dr Daniel Yeadon  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week or unit specific classes  
**Prerequisites:** EMUS3615  
**Assessment:** Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

**Note:** This unit is only available to Bachelor of Music (Performance) students.

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**EMUS4218 Historical Performance 8 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** Dr Daniel Yeadon  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop  
**Prerequisites:** EMUS4617  
**Assessment:** 1 x 50 min public recital at senior level (80%), Teacher Grade (20%). Students must pass both assessments  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.
In this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate, demonstrate a thorough knowledge of the prescribed second year repertoire list as covered in improvisation classes and principal study lessons, as well as retaining by memory the core songs from the first year list, demonstrate an increased level of understanding fundamental and more advanced performance issues and demonstrate an appreciation of the importance of transcription of the work of great jazz artists as an aid to understanding jazz improvisation.

Jazz Performance 5

Subject details

Jazz Principal Study

Jazz Performance

JAZZ1601

Jazz Performance 1

Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr sectional tutorial; Jazz Performance Workshop Prerequisites: JAZZ1601 Corequisites: JAZZ1612 and JAZZ2006 Assessment: Individual assessment (50%). Jury technical exam (50%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day Note: Department permission required for enrolment.

In this unit of study students will begin to develop skills and understanding in jazz improvisation, and an appropriate level of instrumental skill to facilitate its performance. Students will become acquainted with suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships and of how the harmonic structures that are commonplace in jazz repertoire function. At the conclusion of this unit of study students will be able to demonstrate a thorough knowledge of major, melodic minor, diminished, diminished blues, and whole-tone scales and their associated applications, demonstrate a broad understanding of repertoire covered in improvisation classes and principal study lessons and demonstrate appropriate instrumental skills necessary for jazz performance.

JAZZ1602

Jazz Performance 2

Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr sectional tutorial; Jazz Performance Workshop Prerequisites: JAZZ1601 Corequisites: JAZZ1612 and JAZZ2006 Assessment: 90 minute Jury exam conducted in the impro class format (50%) plus individual assessment (50%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit of study students will develop further skills and understanding in jazz improvisation, and an appropriate level of instrumental skill to facilitate its performance. Students will become further acquainted with suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships and of how the harmonic structures that are commonplace in jazz repertoire function. At the conclusion of this unit of study students will be able to demonstrate increased knowledge of the application of major, melodic minor, diminished, diminished blues, and whole-tone scales, demonstrate a complete understanding of repertoire covered in improvisation classes and principal study lessons and demonstrate further instrumental skills necessary for jazz performance.

JAZZ2604

Jazz Performance 4

Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr sectional tutorial; Jazz Performance Workshop Prerequisites: JAZZ2603 Corequisites: JAZZ2614 and JAZZ2007 Assessment: 90-120 minute Jury exam conducted in the impro class format (50%) plus individual assessment (50%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit of study students will further develop advanced skills and understanding in jazz improvisation, and an increased level of instrumental skill to facilitate its performance. The students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships and of how the harmonic structures that are commonplace in jazz repertoire function. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate, demonstrate a thorough knowledge of the prescribed second year repertoire list as covered in improvisation classes and principal study lessons, as well as retaining by memory the core songs from the first year list, demonstrate an increased level of understanding fundamental and more advanced performance issues and demonstrate an appreciation of the importance of transcription of the work of great jazz artists as an aid to understanding jazz improvisation.

JAZZ2605

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 Performance Workshop Prerequisites: JAZZ2604 Prohibitions: JAZZ3205 Assessment: Individual tuition/technical requirements (50%) plus improvisation class component (50%). Students must pass both assessment components. Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit of study students will further develop increasingly advanced skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. The students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with a wider range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate, and demonstrate a thorough knowledge of the prescribed third year repertoire list as covered in improvisation classes and principal study lessons, as well
as retaining by memory the core songs from the first and second year lists, demonstrate an increased level of understanding fundamental and more advanced performance issues and demonstrate an ability to transcribe and perform a more advanced solo from memory.

JAZZ3606 Jazz Performance 6
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 2 Classes: 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial/tutorial. Prerequisites: JAZZ3605 Prohibitions: JAZZ3206 Assessment: Junior Recital 40 minutes (50%), Improvisation class component (30%), plus individual tuition grade (20%). Students must pass all assessment components. Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit of study students will further develop increasingly advanced skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. The students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with a wider range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate; demonstrate a thorough knowledge of the entire prescribed third year repertoire list as covered in improvisation classes and principal study lessons, as well as retaining by memory the core songs from the first and second year lists; demonstrate an increased level of understanding fundamental and more advanced performance issues and demonstrate an ability to perform and be responsible for all aspects of a public recital at the end of the semester.

JAZZ3205 Jazz Performance 5 (Extended)
Credit points: 12 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 13 one to one lessons/semester, Jazz Performance Workshop or unit specific classes, 2 hour Improvisation class and sectional tutorial/tutorial/week. Prerequisites: JAZZ2204 Prohibitions: JAZZ3605 Assessment: Individual tuition/technical requirements (50%), Improvisation class component (50%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

In this unit of study students will further develop increasingly advanced skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. Students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with a wider range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate; demonstrate a thorough knowledge of the entire prescribed third year repertoire list as covered in improvisation classes and principal study lessons, as well as retaining by memory the core songs from the first and second and third year lists and demonstrate an increased level of understanding and mastery of more advanced performance issues.

JAZZ4207 Jazz Performance 7 (Extended)
Credit points: 12 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 13 one to one lessons/semester, Jazz Performance Workshop or unit specific classes, 2 hour Improvisation class and sectional tutorial/tutorial/week. Prerequisites: JAZZ3207 or JAZZ4607 Prohibitions: JAZZ4607 or JAZZ4707 Assessment: Junior tuition/technical requirements (50%), Improvisation class component (50%), Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

In this unit of study students will further develop exemplary skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. Students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with the widest possible range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate; demonstrate a thorough knowledge of the fourth year repertoire list as covered in improvisation classes and principal study lessons, as well as retaining by memory the core songs from the first and second and third year lists and demonstrate an increased level of understanding and mastery of more advanced performance issues.

JAZZ3206 Jazz Performance 6 (Extended)
Credit points: 12 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 13 one to one lessons/semester, Jazz Performance Workshop or unit specific classes, 2 hour Improvisation class and sectional tutorial/tutorial/week. Prerequisites: JAZZ3205 or JAZZ3605 Prohibitions: JAZZ3606 Assessment: Junior recital 40 minutes (50%), Improvisation class component (30%), Individual tuition grade (20%). Students must pass all assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

In this unit of study students will further develop increasingly advanced skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. Students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with the widest possible range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate; demonstrate a thorough knowledge of the complete fourth year repertoire list as covered in improvisation classes and principal study...
Jazz Vocal

JAZZ1631
Jazz Vocal 1
Credit points: 6
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 13 x 1 hr individual lessons; 1 hr tutorial/wk; Jazz Performance Workshop
Corequisites: JAZZ1631
Assessment: Teacher Grade (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

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: 13 x 1 hr individual lessons; 1 hr tutorial/wk; Jazz Performance Workshop
Prerequisites: JAZZ1631
Corequisites: JAZZ1622
Assessment: Teacher grade (50%); Jury Exam: 20 minutes (50%). Students must pass both assessment components.
Mode of delivery: Normal (lecture/lab/tutorial) day

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: 9 x 1 hr individual lessons plus 3 group lessons; 1 hr tutorial/wk; Jazz Performance Workshop
Prerequisites: JAZZ1632
Corequisites: JAZZ2623
Assessment: Teacher Grade (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

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: 9 x 1 hr individual lessons plus 3 group lessons; 1 hr tutorial/wk; Jazz Performance Workshop
Prerequisites: JAZZ2633
Corequisites: JAZZ2624
Assessment: Teacher grade (50%); Jury Exam: 20-30 minutes (50%). Students must pass both assessed components.
Mode of delivery: Normal (lecture/lab/tutorial) day

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: 9 x 1 hr individual lessons plus 3 group lessons; 1 hr tutorial/wk; Jazz Performance Workshop
Prerequisites: JAZZ2634
Assessment: Teacher Grade (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

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.
In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshops and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

ORGN2604
Organ 4
Credit points: 6  
Teacher/Coordinator: Philip Swanton  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week and participation in performance workshops  
Prerequisites: ORGN2603  
Corequisites: ORGN2009  
Assessment: 1 x 20min jury exam (50%), teacher grade (50%). Students must pass both assessments  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

For internal use by University of Sydney staff only.
Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments. **Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** Students are not permitted to enrol in Organ Resources concurrently. This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**ORGN3606**  
Organ 6  

**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week and participation in performance workshops  
**Prerequisites:** ORGN3005  
**Corequisites:** ORGN3003  
**Assessment:** 1 x 25min jury exam (80%), teacher grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**ORGN3206**  
Organ 6 (Extended)  

**Credit points:** 12  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week and participation in performance workshops and Organ specific classes  
**Prerequisites:** ORGN3205  
**Assessment:** 1 x 40min jury exam (80%), teacher grade (20%). Students must pass both assessments  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital. Students are not permitted to enrol in Organ Resources concurrently. This unit is only available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretative and musical awareness in their specific recital repertoire.

**ORGN4207**  
Organ 7 (Extended)  

**Credit points:** 12  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week and participation in performance workshops and Organ specific classes  
**Prerequisites:** ORGN3206  
**Assessment:** Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** Students are not permitted to enrol in Organ Resources concurrently. This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**ORGN4208**  
Organ 8 (Extended)  

**Credit points:** 12  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week and participation in performance workshops and Organ specific classes  
**Prerequisites:** ORGN4207  
**Assessment:** 1 x 50min public recital at senior level (80%), Teacher Grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital. Students are not permitted to enrol in Organ Resources concurrently. This unit is only available to Bachelor of Music (Performance) students

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.
Subject details

Percussion Principal Study

PRCN1601
Percussion 1
Credit points: 6
Teacher/Coordinator: Daryl Pratt
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

PRCN1602
Percussion 2
Credit points: 6
Teacher/Coordinator: Daryl Pratt
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: PRCN1601 Assessment: 1 x 10-15min jury recital (50%), 1 x teacher grade (50%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

PRCN2603
Percussion 3
Credit points: 6
Teacher/Coordinator: Daryl Pratt
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 x master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: PRCN1602 Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

PRCN2203 (Extended)
Percussion 3
Credit points: 6
Teacher/Coordinator: Daryl Pratt
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: PRCN1602 Assessment: teacher grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

PRCN2604
Percussion 4
Credit points: 6
Teacher/Coordinator: Daryl Pratt
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 x master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: PRCN2203 Assessment: 1 x 15min jury exam (80%), 1 x teacher grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

PRCN2204 (Extended)
Percussion 4
Credit points: 6
Teacher/Coordinator: Daryl Pratt
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 x master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: PRCN2203 Assessment: 1 x 15min jury exam assessed by panel (80%), 1 x teacher grade (20%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

PRCN3605
Percussion 5
Credit points: 6
Teacher/Coordinator: Daryl Pratt
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 x master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: PRCN2604 Assessment: Teacher Grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

PRCN3205
Percussion 5
Credit points: 12
Teacher/Coordinator: Daryl Pratt
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop or unit specific class/week
Prerequisites: PRCN3605 or PRCN2204 Prohibitions: PRCN3605 Assessment: 1 x teacher grade (50%), unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day
Percussion Principal Study

Note: This unit is only available to Bachelor of Music (Performance) students.

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

PRCN3606
Percussion 6
Credit points: 6  
Teacher/Coordinator: Daryl Pratt  
Session: Semester 1, Semester 2  
Classes: 9 x 1hr lessons/semester, 3 x master classes/semester, 1 x 2hr performance workshop/week  
Prerequisites: PRCN3605  
Assessment: 1 x 20min jury exam assessed by panel (80%), 1 x teacher grade (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

PRCN3206
Percussion 6 (Extended)
Credit points: 12  
Teacher/Coordinator: Daryl Pratt  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop or unit specific class/week  
Prerequisites: PRCN3205  
Assessment: 1 x 40min public recital at junior level (80%), 1 x teacher grade (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

PRCN4207
Percussion 7 (Extended)
Credit points: 12  
Teacher/Coordinator: Daryl Pratt  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop or unit specific class/week  
Prerequisites: PRCN3206  
Assessment: 1 x teacher grade (50%), unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students.

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

PRCN4208
Percussion 8 (Extended)
Credit points: 12  
Teacher/Coordinator: Daryl Pratt  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop or unit specific class/week including at least 2 performances in the Performance Workshop  
Prerequisites: PRCN4207  
Assessment: 1 x 50min public recital at senior level (80%), 1 x teacher grade (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.
Piano Principal Study

Subject Details

Piano Principal Study

KEYB1621
Piano 1
Credit points: 6

Teacher/Coordinator: A/Prof Stephanie McCallum
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Corequisites: ACCP1601
Assessment: Teacher Grade (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment. Note: BMusPerf students should enrol in ACCP1601 with this Unit

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

KEYB2624
Piano 4
Credit points: 6

Teacher/Coordinator: A/Prof Daniel Herscovitch
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Corequisites: KEYB2623
Assessment: 1 x 15min jury exam (80%), teacher grade (20%). Students must pass both assessments
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

KEYB2224
Pianoforte 4 (Extended)
Credit points: 6

Teacher/Coordinator: A/Prof Daniel Herscovitch
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Corequisites: KEYB2223
Assessment: 1 x 25min jury qualifying exam (80%), teacher grade (20%). Students must pass both assessments
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

KEYB3625
Piano 5
Credit points: 6

Teacher/Coordinator: Dr Bernadette Harvey
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Corequisites: KEYB2624
Assessment: Teacher Grade (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

KEYB3225
Piano 5 (Extended)
Credit points: 12

Teacher/Coordinator: Dr Bernadette Harvey
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop
Corequisites: KEYB2624 or KEYB2224
Assessment: Teacher Grade (50%), Unit assessment

Note: This unit is only available to Bachelor of Music (Performance) students
Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

KEYB3626 Piano 6
Credit points: 6 Teacher/Coordinator: Dr Bernadette Harvey Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Prerequisites: KEYB3625 Assessment: 1 x 20min jury exam (80%), teacher grade (20%). Students must pass both assessments Mode of delivery: Normal (lecture/lab/tutorial) day

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

KEYB3226 Piano 6 (Extended)
Credit points: 12 Teacher/Coordinator: Dr Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: 13 one to one lessons/semester, 2 hours/week of performance workshop or unit specific classes, including at least 2 performances in the Performance Workshop. Prerequisites: KEYB3225 Prohibitions: KEYB3626 or KEYB3726. Assessment: Public recital at junior level assessed by panel (40 mins) (80%), Teacher grade (20%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

KEYB4227 Piano 7 (Extended)
Credit points: 12 Teacher/Coordinator: Clemens Leske Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 3hr performance workshop/week or unit specific classes Prerequisites: KEYB3226 Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day. Note: This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

KEYB4228 Piano 8 (Extended)
Credit points: 12 Teacher/Coordinator: Clemens Leske Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop Prerequisites: KEYB4227 Assessment: 1 x 50min public recital at senior level (80%), Teacher Grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day. Note: This unit is only available to Bachelor of Music (Performance) students

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair and creativity.

Accompaniment
ACCP1601 Accompaniment 1
Credit points: 6 Teacher/Coordinator: David Howie Session: Semester 1, Semester 2 Classes: 1 x 1hr vocal studio/week, 8 x 1 hr accompaniment tuition/semester Corequisites: KEYB1621 Assessment: 1 x 12min vocal repertoire (75%), overall participation to accompaniment tuition and vocal studio lessons (25%). Mode of delivery: Normal (lecture/lab/tutorial) day Note: Department permission required for enrolment. Note: This unit is only available to Bachelor of Music (Performance) students

Students will gain an introduction to the principals of accompaniment, piano duet, ensemble techniques, transposition, sight reading, choral and orchestral score reduction and c clef 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. Reports will be written by the panel attending the concert practice and the teacher supervising the weekly practical tutorials.

ACCP1602 Accompaniment 2
Credit points: 6 Teacher/Coordinator: David Howie Session: Semester 1, Semester 2 Classes: 1 x 1hr vocal studio/week, 8 x 1hr accompaniment tuition/semester Corequisites: ACCP1601 or ENSE1000 Assessment: 1 x 15min instrumental repertoire presentation (75%), overall participation to accompaniment tuition and vocal studio lessons (25%). Mode of delivery: Normal (lecture/lab/tutorial) day. Note: Department permission required for enrolment. Note: This unit is only available to Bachelor of Music (Performance) students

Students will continue to develop the fundamental techniques covered in the first semester. Students will continue their one hour a week playing in a vocal studio throughout the semester and will also work with an instrumentalist of their own choice throughout the semester preparing two movements from a sonata which will be performed for their assessment at the end of 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. Reports will be written by the panel attending the concert practice and the teacher supervising the weekly practical tutorials.

ACCP2603 Accompaniment 3
Credit points: 6 Teacher/Coordinator: David Miller Session: Semester 1, Semester 2 Classes: 1 x 2hr lecture/week Corequisites: ACCP1602 Assessment: Preparation and presentation of class material, contribution to seminars and performance in two master classes (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Students will undertake a comprehensive syllabus of vocal and instrumental repertoire. They will study the pianistic devices demanded by various composition styles; techniques of performance, rehearsal and ensemble; sight-reading, transcription and improvisation; and concepts of communication. The unit will also contain an introduction to the skills required of the vocal coach and the repetiteur (opera, ballet and choral) and a series of two performance masterclasses with professional musicians.

ACCP2604 Accompaniment 4
Credit points: 6 Teacher/Coordinator: David Miller Session: Semester 1, Semester 2 Classes: 1 x 2hr lecture/week Corequisites: ACCP2603 Assessment: Preparation and presentation of class
material, contribution to seminars and performance in two master classes (100%)

Mode of delivery: Normal (lecture/lab/tutorial) day

Students will undertake a comprehensive syllabus of vocal and instrumental repertoire. They will study the pianistic devices demanded by various composition styles; techniques of performance, rehearsal and ensemble; sight-reading, transposition and improvisation; and concepts of communication. The unit will also contain an introduction to the skill required of the vocal coach and the repetiteur (opera, ballet and choral) and a series of two performance masterclasses with professional musicians.

ACCP3505
Accompaniment 5 (Extended)
Credit points: 12 Teacher/Coordinator: A/Prof Jeanell Carrigan Session:
Semester 1, Semester 2 Classes: 1 x 1hr lesson/week Prerequisities:
KEYB2624, ACCP2604 Corequisites: ACCP3611 Assessment: 1 x 40min recital (80%), overall class participation (20%) Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

The piano accompaniment as principal study course aims to develop finely tuned ensemble skills in pianists who intend to pursue a career as a collaborative artist/pianist and who wish to specialize in collaborative work with both instrumentalists and vocalists.

ACCP3506
Accompaniment 6 (Extended)
Credit points: 12 Teacher/Coordinator: A/Prof Jeanell Carrigan Session:
Semester 1, Semester 2 Classes: 1 x 1hr lesson/week Prerequisities:
ACCP3505 Corequisites: ACCP3612 Assessment: 1 x 40min recital (80%), overall class participation (20%) Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

Students will continue to develop finely tuned ensemble skills for pianists who intend to pursue a career as a collaborative artist/pianist and who wish to specialize in collaborative work with both instrumentalists and vocalists.
Strings Principal Study

Subject details

Strings Principal Study

Double Bass 1

STRG1601

Credit points: 6  
Teacher/Coordinator: Alex Henery  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
Assessment: Teacher marking technical assessment as specified by unit at beginning or semester (100%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

Double Bass 2

STRG1602

Credit points: 6  
Teacher/Coordinator: Alex Henery  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
Assessment: Teacher marking technical assessment as specified by unit at beginning or semester (50%); Teacher assessment of semester work (50%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

Double Bass 3

STRG2203

Credit points: 6  
Teacher/Coordinator: Alex Henery  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
Assessment: Teacher marking technical assessment as specified by unit at beginning or semester (100%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will determine with their teacher a programme of study to support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

Double Bass 4

STRG2604

Credit points: 6  
Teacher/Coordinator: Alex Henery  
Session: Semester 1, Semester 2  
Classes: 9 x 1hr lesson/week, 3 master classes/semester, 1 x 2hr performance workshop/week  
Assessment: STRG2603 Assessment (50%); Teacher assessment of semester work (20%); Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare their performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

For internal use by University of Sydney staff only.
least 2 performances at Performance Workshop (50%), Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of individual creativity.

**STRG3606 Double Bass 6**

Credit points: 8 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Class: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Prerequisites: STRG3206 Assesment: 20 minute jury exam (80%); Teacher assessment of semester work (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of individual creativity.

**STRG3206 Double Bass 6 (Extended)**

Credit points: 12 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop. Prerequisites: STRG3205 Assessment: 1 x 40min public recital at junior level (80%), Teacher Grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**STRG4207 Double Bass 7 (Extended)**

Credit points: 12 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop. Prerequisites: STRG3206 Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of individual creativity.

**STRG4208 Double Bass 8 (Extended)**

Credit points: 12 Teacher/Coordinator: A/Prof Goetz Richter Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop. Prerequisites: STRG4207 Assessment: Public recital at senior level assessed by panel (50 mins) (80%), Teacher grade (20%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**Guitar**

**STRG1611 Guitar 1**

Credit points: 6 Teacher/Coordinator: Vladimir Gorbach Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Assessment: Teacher mark including technical assessment as specified by unit at beginning or semester (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**STRG1612 Guitar 2**

Credit points: 6 Teacher/Coordinator: Vladimir Gorbach Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Assessment: Teacher mark including technical assessment as specified by unit at beginning or semester (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**STRG2613 Guitar 3**

Credit points: 6 Teacher/Coordinator: Vladimir Gorbach Session: Semester 1, Semester 2 Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week Assessment: 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will determine with their teacher a programme of study to support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2213 Guitar 3 (Extended)**

Credit points: 6 Teacher/Coordinator: Vladimir Gorbach Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Prerequisites: STRG1612 Assessment: Teacher grade (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students
In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2614 Guitar 4**

Credit points: 6  
Teacher/Coordinator: Vladimir Gorbach  
Session: Semester 1, Semester 2  
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
Prerequisites: STRG2613  
Assessment: 15-25 minute jury exam (80%); Teacher assessment of semester work (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  

*Note: This unit is not available to Bachelor of Music (Performance) students*

Students at this level will be working closely with their teachers to prepare their performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**STRG2214 Guitar 4 (Extended)**

Credit points: 6  
Teacher/Coordinator: Vladimir Gorbach  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
Prerequisites: STRG2213  
Assessment: 1 x 25min jury qualifying exam assessed (80%), teacher grade (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  

*Note: This unit is only available to Bachelor of Music (Performance) students*

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**STRG3615 Guitar 5**

Credit points: 6  
Teacher/Coordinator: Vladimir Gorbach  
Session: Semester 1, Semester 2  
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
Prerequisites: STRG2614  
Assessment: Teacher Assessment (100%)  
Mode of delivery: Normal (lecture/lab/tutorial) day  

*Note: This unit is not available to Bachelor of Music (Performance) students*

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG3616 Guitar 6**

Credit points: 6  
Teacher/Coordinator: Vladimir Gorbach  
Session: Semester 1, Semester 2  
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
Prerequisites: STRG3615  
Prohibitions: STRG3616  
Assessment: 1 x 20min jury exam (80%); Teacher assessment of semester work (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  

*Note: This unit is not available to Bachelor of Music (Performance) students*

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of individual creativity.

**STRG3216 Guitar 6 (Extended)**

Credit points: 12  
Teacher/Coordinator: A/Prof Goetz Richter  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop  
Prerequisites: STRG3215  
Assessment: 1 x 40min public recital at junior level (80%), Teacher Grade (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  

*Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.*

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**STRG4217 Guitar 7 (Extended)**

Credit points: 12  
Teacher/Coordinator: Vladimir Gorbach  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes  
Prerequisites: STRG3216  
Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  

*Note: This unit is only available to Bachelor of Music (Performance) students*

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG4218 Guitar 8 (Extended)**

Credit points: 12  
Teacher/Coordinator: Vladimir Gorbach  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop  
Prerequisites: STRG4217  
Assessment: 1 x 50min public recital at senior level (80%), Teacher Grade (20%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day  

*Note: This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.*

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and
involvement in the art form, and a display of flair, creativity and empathy with other performers.

**Harp**

**STRG1621**

**Harp 1**

Credit points: 6

Teacher/Coordinator: Vladimir Gorbach

Session: Semester 1, Semester 2

Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week

Assessment: Teacher mark including technical assessment as specified by unit at beginning or semester (100%)

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will underpin their instrumental studies at higher levels.

**STRG1622**

**Harp 2**

Credit points: 6

Teacher/Coordinator: Vladimir Gorbach

Session: Semester 1, Semester 2

Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week

Prerequisites: STRG1621

Assessment: 1 x 15min jury recital (50%); Teacher assessment of semester work (50%)

Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**STRG2623**

**Harp 3**

Credit points: 6

Teacher/Coordinator: Vladimir Gorbach

Session: Semester 1, Semester 2

Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week

Prerequisites: STRG1622

Assessment: Teacher mark including technical assessment as specified by unit at beginning or semester (100%)

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will determine with their teacher a programme of study to support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2624**

**Harp 4**

Credit points: 6

Teacher/Coordinator: Vladimir Gorbach

Session: Semester 1, Semester 2

Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week

Prerequisites: STRG2623

Assessment: 1 x 15min jury exam (80%); Teacher assessment of semester work (20%)

Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Students at this level will be working closely with their teachers to prepare their performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**STRG2224**

**Harp 4 (Extended)**

Credit points: 6

Teacher/Coordinator: Vladimir Gorbach

Session: Semester 1, Semester 2

Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week

Prerequisites: STRG2223

Assessment: 1 x 25min jury qualifying exam (80%), teacher grade (20%)

Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**STRG3625**

**Harp 5**

Credit points: 6

Teacher/Coordinator: Vladimir Gorbach

Session: Semester 1, Semester 2

Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

Prerequisites: STRG2624

Assessment: 1 x 20min jury exam (50%); Unit assessment including at least 2 performances at Performance Workshop (50%)

Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate technical progress, awareness of stylistic diversity, and a sense of individual creativity.

**STRG3225**

**Harp 5 (Extended)**

Credit points: 12

Teacher/Coordinator: Vladimir Gorbach

Session: Semester 1, Semester 2

Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes

Prerequisites: STRG2624 or STRG2224

Assessments: STRG3225

Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%)

Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG3626**

**Harp 6**

Credit points: 6

Teacher/Coordinator: Vladimir Gorbach

Session: Semester 1, Semester 2

Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

Prerequisites: STRG3625

Assessment: 1 x 20min jury exam (80%); Teacher assessment of semester work (20%)

Students must pass both assessments.

Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is not available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.
This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of individual creativity.

**STRG3225**

**Harp 6 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** Vladimir Gorbach  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop  
**Prerequisites:** STRG3225  
**Assessment:** 1 x 40min public recital at junior level (80%), Teacher Grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students.  

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**STRG4227**

**Harp 7 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** Vladimir Gorbach  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes  
**Prerequisites:** STRG3226  
**Assessment:** Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students.

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of individual creativity.

**STRG4228**

**Harp 8 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** Vladimir Gorbach  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop  
**Prerequisites:** STRG4227  
**Assessment:** 1 x 50min public recital at senior level (80%), Teacher Grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students.  

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG4234**

**Viola 2**

**Credit points:** 6  
**Teacher/Coordinator:** Roger Benedict  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
**Prerequisites:** STRG1641  
**Assessment:** 1 x 15min jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**STRG2643**

**Viola 3**

**Credit points:** 6  
**Teacher/Coordinator:** Roger Benedict  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
**Prerequisites:** STRG1642  
**Assessment:** Teacher mark including technical assessment as specified by unit at beginning or semester (100%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is not available to Bachelor of Music (Performance) students.

In this unit students will determine with their teacher a programme of study to support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2644**

**Viola 4**

**Credit points:** 6  
**Teacher/Coordinator:** Roger Benedict  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
**Prerequisites:** STRG2643  
**Assessment:** 1 x 15-25min jury or qualifying recital (80%); Teacher assessment of semester work (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is not available to Bachelor of Music (Performance) students.
Students at this level will be working closely with their teachers to prepare their performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

STRG3246
Viola 6 (Extended)
Credit points: 12
Teacher/Coordinator: Roger Benedict
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: STRG3245
Assessment: 40min public recital at junior level (80%), Teacher grade (20%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

STRG4247
Viola 7 (Extended)
Credit points: 12
Teacher/Coordinator: Roger Benedict
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: STRG4246
Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of individual creativity.

STRG4248
Viola 8 (Extended)
Credit points: 12
Teacher/Coordinator: Roger Benedict
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: STRG4247
Assessment: 1 x 50min public recital at senior level (80%), Teacher grade (20%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

Violin

STRG1661
Violin 1
Credit points: 6
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Assessment: Teacher mark including technical assessment as specified by unit at beginning or semester (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop.
where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

STRG1662
Violin 2
Credit points: 6
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: STRG1661 Assessment: 1 x 15min jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

STRG2663
Violin 3
Credit points: 6
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: STRG1662 Assessment: Teacher mark including technical assessment as specified by unit at beginning or semester (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit students will determine with their teacher a programme of study to support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretive distinctiveness.

STRG2263
Violin 3 (Extended)
Credit points: 6
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: STRG1662 Assessment: teacher grade (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretive distinctiveness.

STRG2664
Violin 4
Credit points: 6
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: STRG2663 Assessment: 1 x 15-25min jury exam (80%); Teacher assessment of semester work (20%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare their performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

STRG2264
Violin 4 (Extended)
Credit points: 6
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: STRG2263 Assessment: 1 x 25min jury qualifying exam (80%), teacher grade (20%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

STRG3665
Violin 5
Credit points: 6
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: STRG2664 or STRG2264
Prohibitions: STRG3665 Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate technical progress, awareness of stylistic diversity, and a sense of individual creativity.

STRG3265
Violin 5 (Extended)
Credit points: 12
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes
Prerequisites: STRG2665 Assessment: 1 x 20min jury exam (80%); Teacher assessment of semester work (20%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

STRG3666
Violin 6
Credit points: 6
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: STRG3665 Assessment: 1 x 20min jury exam (80%); Teacher assessment of semester work (20%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of individual creativity.

STRG3266
Violin 6 (Extended)
Credit points: 12
Teacher/Coordinator: A/Prof Goetz Richter
Session: Semester 1, Semester 2
Classes: 1 x 20min jury exam at junior level (80%), Teacher Grade (20%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate technical progress, awareness of stylistic diversity, and a sense of individual creativity.
This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**STRG4267 Violin 7 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** A/Prof Goetz Richter  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes  
**Prerequisites:** STRG3266  
**Assessment:** Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study.  
Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of individual creativity.

**STRG4268 Violin 8 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** A/Prof Goetz Richter  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop  
**Prerequisites:** STRG4267  
**Assessment:** 1 x 50min public recital at senior level (80%), Teacher Grade (20%), Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students. ACP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretative awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**Violoncello**

**STRG1671 Violoncello 1**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Goetz Richter  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
**Assessment:** Teacher mark including technical assessment as specified by unit at beginning or semester (100%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**STRG1672 Violoncello 2**

**Credit points:** 6  
**Teacher/Coordinator:** Georg Pedersen  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes  
**Prerequisites:** STRG1671  
**Assessment:** 1 x 15min jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is available to Bachelor of Music (Performance) students. In this unit students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**STRG2673 Violoncello 3**

**Credit points:** 6  
**Teacher/Coordinator:** Georg Pedersen  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
**Prerequisites:** STRG1672  
**Assessment:** Teacher mark including technical assessment as specified by unit at beginning or semester (100%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

In this unit students will determine with their teacher a programme of study to support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2674 Violoncello 4**

**Credit points:** 6  
**Teacher/Coordinator:** Georg Pedersen  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
**Prerequisites:** STRG2673  
**Assessment:** 1 x 15-25min jury (80%); Teacher assessment of semester work (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare their performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**STRG2274 Violoncello 4 (Extended)**

**Credit points:** 6  
**Teacher/Coordinator:** Georg Pedersen  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
**Prerequisites:** STRG2273  
**Assessment:** 1 x 25min jury
opportunities to present aspects of their recital work during student’s individual presentation. Students will be supported through regarding the programme and the suitability of repertoire for the
This semester will involve an early discussion with the teacher

STRG3675
Violoncello 5
Credit points: 6 Teacher/Coordinator: Georg Pedersen Session: Semester 1, Semester 2 Classes: 9 x 1 hr lessons/semester, 3 master classes/semester, 1 x 2 hr performance workshop/week Prerequisites: STRG2674 Prohibitions: STRG3275 Assessment: Teacher Assessment (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate technical progress, awareness of stylistic diversity, and a sense of individual creativity.

STRG3275
Violoncello 5 (Extended)
Credit points: 12 Teacher/Coordinator: Georg Pedersen Session: Semester 1, Semester 2 Classes: 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week or unit specific classes Prerequisites: STRG2674 or STRG2274 Prohibitions: STRG3675 Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

STRG3676
Violoncello 6
Credit points: 6 Teacher/Coordinator: Georg Pedersen Session: Semester 1, Semester 2 Classes: 9 x 1 hr lessons/semester, 3 master classes/semester, 1 x 2 hr performance workshop/week Prerequisites: STRG3675 Prohibitions: STRG3276 Assessment: 1 x 20min jury exam (80%); Teacher assessment (20%); Unit assessment (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

STRG4277
Violoncello 7 (Extended)
Credit points: 12 Teacher/Coordinator: Georg Pedersen Session: Semester 1, Semester 2 Classes: 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week or unit specific classes Prerequisites: STRG3676 Assessment: Teacher grade (50%), Unit assessment including at least 2 performances at Performance Workshop (50%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of individual creativity.

STRG4278
Violoncello 8 (Extended)
Credit points: 12 Teacher/Coordinator: Georg Pedersen Session: Semester 1, Semester 2 Classes: 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop. Prerequisites: STRG4277 Assessment: 1 x 50min public recital at senior level (80%), Teacher Grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop.
Subject details

Voice Principal Study

Voice

VSAO1611

Voice 1

Credit points: 6  
Teacher/Coordinator: Dr Rowena Cowley  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
Corequisites: VSAO1008 or VSAO1009  
Assessment: Teacher grade (100%)  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills, musical expression and language. Students will gain experience in performance and presentation through performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical, technical and language skills that will prepare their vocal studies at higher levels.

VSAO1612

Voice 2

Credit points: 6  
Teacher/Coordinator: Dr Rowena Cowley  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
Prerequisites: VSAO1611  
Assessment: 1 x 15-20min jury exam (50%), Teacher Grade (50%). Students must pass both assessments.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice that will support their technical development. This semester focuses on technical development with the aim of improving musical and text expression through repertoire. On completion of this unit students should be able to demonstrate developing musical, technical and language skills that will underpin their future vocal development.

VSAO2613

Voice 3

Credit points: 6  
Teacher/Coordinator: Dr Rowena Cowley  
Session: Semester 1, Semester 2  
Classes: 9 x 1 hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
Prerequisites: VSAO1612  
Assessment: Teacher grade (100%)  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities in performance workshop to develop their own analytic skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

VSAO2213

Voice 3 (Extended)

Credit points: 6  
Teacher/Coordinator: Dr Rowena Cowley  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
Prerequisites: VSAO1612  
Assessment: Teacher grade (100%)  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.
Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

VSAO3616
Voice 6
Credit points: 6 Teacher/Coordinator: Dr Rowena Cowley Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes. Prerequisites: VSAO3615 Assessment: 1 x 20min jury exam (80%), Teacher Grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, meaningful text expression and a sense of their individual creativity.

VSAO3216
Voice 6 (Extended)
Credit points: 12 Teacher/Coordinator: Dr Rowena Cowley Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes. Prerequisites: VSAO3215 Assessment: 1 x 40min public recital at junior level (80%), Teacher Grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

VSAO4217
Voice 7 (Extended)
Credit points: 12 Teacher/Coordinator: Dr Rowena Cowley Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes. Prerequisites: VSAO3216 Assessment: 1 x 20min jury exam (80%), Teacher Grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital program that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.
Woodwind Principal Study

Subject details

Woodwind Principal Study

Bassoon

WIND1611 Bassoon 1
Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week Assessment: Teacher Grade (100%), 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

WIND1612 Bassoon 2
Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week Prerequisites: WIND1611 Assessment: 1 x 15 min jury exam (50%), teacher grade (50%). Students must pass both assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

WIND2613 Bassoon 3
Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 9 x 1 hr lessons/semester, 3 master classes/semester, 1 x 2 hr performance workshop/week Prerequisites: WIND1612 Assessment: Teacher Grade (100%), 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

WIND2213 Bassoon 3 (Extended)
Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 1 x 1 hr lesson/week, 1 x 2 hr performance workshop/week Prerequisites: WIND1612 Assessment: teacher grade (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

WIND2614 Bassoon 4
Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 9 x 1 hr lessons/semester, 3 master classes/semester, 1 x 2 hr performance workshop/week Prerequisites: WIND2613 Assessment: 1 x 15-25 min jury exam (80%), teacher grade (20%). Students must pass both assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

WIND2214 Bassoon 4 (Extended)
Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 9 x 1 hr lesson/week, 1 x 2 hr performance workshop/week Prerequisites: WIND2213 Assessment: 1 x 25 min jury qualifying exam (80%), teacher grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

WIND3615 Bassoon 5
Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 9 x 1 hr lessons/semester, 3 master classes/semester, 1 x 2 hr performance workshop/week Prerequisites: WIND2614 Prohibitions: WIND3215 Assessment: Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

For internal use by University of Sydney staff only.
WIND3215
Bassoon 5 (Extended)
Credit points: 12 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes Prerequisites: WIND2614 or WIND2214 Prohibitions: WIND3615 Assessment: Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

WIND3616
Bassoon 6
Credit points: 8 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week Prerequisites: WIND3615 Prohibitions: WIND3216 Assessment: 1 x 20min jury exam (60%), Teacher Grade (20%). Students must pass all assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND3216
Bassoon 6 (Extended)
Credit points: 12 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week or unit specific classes Prerequisites: WIND3215 Assessment: Public recital at junior level assessed by panel (40 mins) (80%), Teacher (10%), Unit assessment (10%). Students must pass all assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretative and musical awareness in their specific recital repertoire.

WIND4217
Bassoon 7 (Extended)
Credit points: 12 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes Prerequisites: WIND3216 Assessment: Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND4218
Bassoon 8 (Extended)
Credit points: 12 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes Prerequisites: WIND4217 Assessment: Public recital at senior level assessed by panel (50 mins) (80%), Teacher grade (10%), Unit assessment (10%). Students must pass all assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

Clarinet
WIND1621
Clarinet 1
Credit points: 6 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes Assessment: Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

WIND1622
Clarinet 2
Credit points: 6 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week Prerequisites: WIND1621 Assessment: 1 x 15min jury exam (50%), Teacher Grade (50%). Students must pass all assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

WIND2623
Clarinet 3
Credit points: 6 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop week Prerequisites: WIND1622 Assessment: Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have the opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to

158
demonstrate technical competence, fluency and some interpretative distinctiveness.

**WIND2223**

**Clarinet 3 (Extended)**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week  
**Prerequisites:** WIND1622  
**Assessment:** teacher grade (100%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**WIND2624**

**Clarinet 4**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
**Prerequisites:** WIND2623  
**Assessment:** 1 x 15min jury/qualifying exam (80%), Teacher Grade (20%). Students must pass all assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**WIND2224**

**Clarinet 4 (Extended)**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
**Prerequisites:** WIND2223  
**Assessment:** 1 x 25min jury qualifying exam (80%), teacher grade (20%). Students must pass both assessments.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**WIND3625**

**Clarinet 5**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
**Prerequisites:** WIND2624  
**Assessment:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes  
**Prohibitions:** WIND3625  
**Assessment:** Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3626**

**Clarinet 6**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week  
**Prerequisites:** WIND3625  
**Prohibitions:** WIND3625  
**Assessment:** 1 x 20min jury exam (80%), teacher grade (20%). Students must pass both assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3225**

**Clarinet 5 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes  
**Prerequisites:** WIND2624 or WIND2224  
**Prohibitions:** WIND3625  
**Assessment:** Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND4227**

**Clarinet 7 (Extended)**

**Credit points:** 12  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes  
**Prerequisites:** WIND3226  
**Assessment:** Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available to Bachelor of Music (Performance) students

This semester comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.
WIND4228
Clarinet 8 (Extended)
Credit points: 12
Teacher/Coordinator: Sue Newsome
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes
Prerequisites: WIND4227
Assessment: Public recital at senior level assessed by panel (50 mins) (80%), Teacher grade (10%). Unit assessment (10%). Students must pass all assessed components.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

Flute
WIND1631
Flute 1
Credit points: 6
Teacher/Coordinator: James Kortum
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes
Assessment: Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

WIND1632
Flute 2
Credit points: 6
Teacher/Coordinator: James Kortum
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes
Assessment: WIND1631
Assessment: 1 x 10-15min jury exam (50%), Teacher Grade (50%). Students must pass all assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.
Mode of delivery: Normal (lecture/lab/tutorial) day
Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

WIND2633
Flute 3
Credit points: 6
Teacher/Coordinator: James Kortum
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: WIND1632
Assessment: Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students.

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

WIND2233
Flute 3 (Extended)
Credit points: 6
Teacher/Coordinator: James Kortum
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week
Prerequisites: WIND1632
Assessment: Teacher grade (100%) 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

In this unit students will work closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

WIND2634
Flute 4
Credit points: 6
Teacher/Coordinator: James Kortum
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: WIND2633
Assessment: 1 x 12min jury exam (80%), teacher grade (20%). Students must pass both assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

WIND3635
Flute 5
Credit points: 6
Teacher/Coordinator: James Kortum
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week
Prerequisites: WIND2634
Prohibitions: WIND3235
Assessment: Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students.

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.
Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

WIND3636
Flute 6
Credit points: 6
Teacher/Coordinator: James Kortum
Session: Semester 1
Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes.
Prerequisites: WIND3235
Prohibitions: WIND3635
Assessment: Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND3326
Flute 6 (Extended)
Credit points: 12
Teacher/Coordinator: James Kortum
Session: Semester 1
Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes, including at least 2 performances in the Performance Workshop.
Prerequisites: WIND3235
Assessment: Public recital at junior level assessed by panel (40 mins) (80%), Teacher (10%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

WIND4237
Flute 7 (Extended)
Credit points: 12
Teacher/Coordinator: James Kortum
Session: Semester 1
Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes.
Prerequisites: WIND3236
Assessment: Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

This unit comes prior to the final recital requirements of Principal Study. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relationship to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND4238
Flute 8 (Extended)
Credit points: 12
Teacher/Coordinator: James Kortum
Session: Semester 1
Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes.
Prerequisites: WIND4237
Assessment: Public recital at senior level assessed by panel (50 mins) (80%), Teacher grade (10%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

Oboe
WIND1641
Oboe 1
Credit points: 6
Teacher/Coordinator: Alexandre Oguey
Session: Semester 1
Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week.
Prerequisites: WIND1641
Assessment: 1 x 15min jury exam (50%), Teacher grade (50%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

WIND1642
Oboe 2
Credit points: 6
Teacher/Coordinator: Alexandre Oguey
Session: Semester 1
Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week.
Prerequisites: WIND1641
Assessment: 1 x 15min jury exam (50%), Teacher grade (50%). Students must pass both assessments.
Mode of delivery: Normal (lecture/lab/tutorial) day
Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

WIND2643
Oboe 3
Credit points: 6
Teacher/Coordinator: Alexandre Oguey
Session: Semester 1
Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week.
Prerequisites: WIND1642
Assessment: Teacher Grade (100%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students.

This unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to...
demonstrate technical competence, fluency and some interpretative distinctiveness.

**WIND2243**

**Oboe 3 (Extended)**

**Credit points:** 6

**Teacher/Coordinator:** Alexandre Oguey

**Session:** Semester 1, Semester 2

**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week

**Prerequisites:** WIND1642

**Assessment:** Teacher grade (100%)

**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is only available to Bachelor of Music (Performance) students

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytical skill through critique of peers in class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**WIND2644**

**Oboe 4**

**Credit points:** 6

**Teacher/Coordinator:** Alexandre Oguey

**Session:** Semester 1, Semester 2

**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

**Prerequisites:** WIND2643

**Assessment:** 1 x 15min jury exam (80%), teacher grade (20%). Students must pass both assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.

**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is not available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**WIND2244**

**Oboe 4 (Extended)**

**Credit points:** 6

**Teacher/Coordinator:** Alexandre Oguey

**Session:** Semester 1, Semester 2

**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

**Prerequisites:** WIND2243

**Assessment:** 1 x 25min jury qualifying exam (80%), teacher grade (20%). Students must pass both assessments. Mode of delivery: Normal (lecture/lab/tutorial) day

**Note:** This unit is only available to Bachelor of Music (Performance) students

Students at this level will be working closely with their teachers to prepare for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**WIND3645**

**Oboe 5**

**Credit points:** 6

**Teacher/Coordinator:** Alexandre Oguey

**Session:** Semester 1, Semester 2

**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

**Prerequisites:** WIND2644

**Assessment:** Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.

**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is not available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3245**

**Oboe 5 (Extended)**

**Credit points:** 12

**Teacher/Coordinator:** Alexandre Oguey

**Session:** Semester 1, Semester 2

**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes

**Prerequisites:** WIND2644 or WIND2244

**Prohibitions:** WIND3645

**Assessment:** Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day

**Note:** This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3646**

**Oboe 6**

**Credit points:** 6

**Teacher/Coordinator:** Alexandre Oguey

**Session:** Semester 1, Semester 2

**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

**Prerequisites:** WIND3645

**Prohibitions:** WIND3246

**Assessment:** 1 x 20min jury exam (80%), teacher grade (20%). Students must pass both assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.

**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3246**

**Oboe 6 (Extended)**

**Credit points:** 12

**Teacher/Coordinator:** Alexandre Oguey

**Session:** Semester 1, Semester 2

**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes

**Prerequisites:** WIND3245

**Assessment:** Public recital at junior level assessed by panel (40 mins) (80%), Teacher (10%), Unit assessment (10%). Students must pass all assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day

**Note:** This unit is only available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**WIND4247**

**Oboe 7 (Extended)**

**Credit points:** 12

**Teacher/Coordinator:** Alexandre Oguey

**Session:** Semester 1, Semester 2

**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes

**Prerequisites:** WIND3246

**Assessment:** Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day

**Note:** This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.
In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**Saxophone**

**WIND1661**

**Saxophone 1**

Credit points: 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week

**Prerequisites:** WIND1661

**Assessment:** 1 x 15min jury exam (50%), teacher grade (50%). Students must pass both assessments.

**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** Department permission required for enrolment.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**WIND1662**

**Saxophone 2**

Credit points: 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 1 x 1hr lesson/week, 1 x 2hr performance workshop/week

**Prerequisites:** WIND1661

**Assessment:** 1 x 15min jury exam (50%), teacher grade (50%). Students must pass both assessments.

**Mode of delivery:** Normal (lecture/lab/tutorial) day

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**WIND2663**

**Saxophone 3**

Credit points: 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

**Prerequisites:** WIND1662

**Assessment:** Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.

**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is only available to Bachelor of Music (Performance) students.

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**WIND2664**

**Saxophone 4 (Extended)**

Credit points: 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

**Prerequisites:** WIND2663

**Assessment:** 1 x 25min jury qualifying exam (80%), teacher grade (20%). Students must pass both assessments.

**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is only available to Bachelor of Music (Performance) students.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**WIND3665**

**Saxophone 5**

Credit points: 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week

**Prerequisites:** WIND2664

**Assessment:** Teacher Grade (100%). 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.

**Mode of delivery:** Normal (lecture/lab/tutorial) day

**Note:** This unit is not available to Bachelor of Music (Performance) students.

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.
WIND3265
Saxophone 5 (Extended)
Credit points: 12
Teacher/Coordinator: Dr Michael Duke
Session: Semester 1, Semester 2
Classes: 1 x 15min jury exam (80%), teacher grade (20%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Assessment: Teacher grade (50%), Unit assessment (50%). Students must pass both assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.
Prohibitions: WIND2664 or WIND2264
Note: This unit is only available to Bachelor of Music (Performance) students

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

WIND3666
Saxophone 6
Credit points: 6
Teacher/Coordinator: Dr Michael Duke
Session: Semester 1, Semester 2
Classes: 9 x 1hr lessons/semester, 3 master classes/semester, 1 x 2hr performance workshop/week. Prerequisites: WIND3265
Prohibitions: WIND3666
Assessment: 1 x 15min jury exam (80%), teacher grade (20%). Students must pass both assessments. 100% attendance required at Performance Workshop, Instrumental Class and masterclasses as appropriate.
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND3266
Saxophone 6 (Extended)
Credit points: 12
Teacher/Coordinator: Dr Michael Duke
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes. Prerequisites: WIND3265
Assessment: Public recital at junior level assessed by panel (40 mins) (80%), Teacher (10%), Unit assessment (10%). Students must pass all assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. Students will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

WIND4267
Saxophone 7 (Extended)
Credit points: 12
Teacher/Coordinator: Dr Michael Duke
Session: Semester 1, Semester 2
Classes: 1 x 1hr lesson/week, 1 x 2hr performance workshop/week or unit specific classes. Prerequisites: WIND3266
Assessment: Teacher grade (60%), Unit assessment (40%). Students must pass both assessed components. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is only available to Bachelor of Music (Performance) students

This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.
Subject details

Analysis, History and Culture Studies

AHCS Foundation Units

**MCGY1030**
This is Music
Credit points: 6
Teacher/Coordinator: Dr Christopher Coady
Session: Semester 1
Classes: 1 x 1hr lecture/week, 1 x 1hr tutorial/week
Assessment: tutorial participation (20%), 1 x 1000wd article analysis (25%), 1 x writing narratives assignment to the equivalent of 1000wds (25%), 1 x 1000wd final essay (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This is a Foundation unit in Analysis, History and Culture studies.

This course introduces students to the different ways of thinking about music that bind together our Conservatorium culture. It is a course concerned with 'big' questions: What exactly is a musical work? What do we hear when music is played? How do we go about making new music and how do we make old music new again? In grappling with these questions, students learn how to formulate persuasive arguments about the nature of music in general and the significance of musical works and artists in particular. The course is broken into four three-week episodes: Talking about Music, Making Music, Listening to Music and Learning about Music. Lectures from performers, composers, music educators and musicologists comprise each of these episodes and cover the wide variety of music genres and approaches to music making taught at the Conservatorium. As students hone their philosophical positions in relation to the course's 'big' questions, they are therefore simultaneously introduced to the constellation of ideas that constitute our musical world.

**MCGY1031**
Musical Worlds of Today
Credit points: 6
Teacher/Coordinator: A/Prof Charles Fairchild
Session: Semester 2
Classes: 1 x 2hr lecture/week, 1 x 1hr tutorial/week
Assessment: 1 x 2000wd essay (40%), 1 x tutorial report (20%), 1 x testing test (20%), overall tutorial participation (20%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Embracing popular music and examples of traditional and contemporary music in Australia and its region, 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, Melanesia) and Australian Music (place and identity, from colonialism to the present day).

**MUSC1506**
Music in Western Culture
Credit points: 6
Teacher/Coordinator: Dr Rachel Campbell
Session: Semester 2
Classes: 2hr lecture and 1 hr tut/wk
Assessment: The ability to follow a musical score while listening to the music and knowledge of elementary music theory. Assessment: Tutorial work (20%), short paper (20%), essay (40%), exam (20%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This is a Foundation unit in Analysis, history and culture studies.

This unit surveys some of the major developments in the history of western classical music from the Medieval period to the present, and relates them to broader historical and artistic trends. In addition to analysing individual musical works, students will engage with musical historiography and develop a critical understanding of some influential techniques of music analysis.

Textbooks

**MCGY2611**
Music from the Middle Ages to Baroque
Credit points: 6
Teacher/Coordinator: Dr Alan Maddox
Session: Semester 2
Classes: One 2hr lecture/1hr tutorial/week
Assessment: Ability to read musical notation. Assessment: Tutorial assignments (20%), essay (40%), exam (40%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This is a Foundation unit in Analysis, history and culture studies.

This unit explores major topics in the history of Western art music from the 9th century to c. 1750 in a broad historical context. Beginning with Gregorian chant and the invention of music education notation, we investigate a wide range of genres and styles of the Medieval, Renaissance and Baroque eras, as well as innovations including the development of music printing, developments in musical instruments, and the emergence of opera, sonata and concerto. Musical works for analysis and discussion include examples by Hildegard of Bingen, Machaut, Dufay, Josquin, Palestina, Monteverdi, Frescobaldi, Lully, Purcell, Vivaldi, Handel and J.S. Bach.

Textbooks

**MCGY2612**
Music in the Classical and Romantic Eras
Credit points: 6
Teacher/Coordinator: Dr David Larkin
Session: Semester 1
Classes: 1 x 2hr lecture/week, 1 x 1hr tutorial/week
Assessment: The ability to read musical notation and basic knowledge of music theory. Assessment: Essay (30%); Tutorial assignments and participation (25%); In-class tests (15%); 1 x 2hr exam (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This is a Foundation unit in Analysis, History and Culture studies.

This unit will survey the main lines of musical development between 1750 and 1890, with primary focus on the composition of music, and how this relates to the social and aesthetic currents of the time. The overview given in the lecture series will be reinforced by detailed focus on individual works in the tutorials from both historical and analytical perspectives. Topics will include the emergence and codification of classical form and syntax; style and genre in the works of the first Viennese School; Beethoven’s ‘heroic’ and ‘late’ styles; nationalism and operatic traditions; symphonic poem and music drama; nationalism and exoticism; and the conflict between progress and tradition.

Textbooks

**MCGY2613**
Music in Modern Times
Credit points: 6
Teacher/Coordinator: Dr Rachel Campbell
Session: Semester 2
Classes: 2hr lecture and 1hr tutorial/week
Assessment: Ability to read musical notation. Assessment: 1500 word essay (35%), mid-semester test (20%), tutorial preparation (10%), 2 hr exam (35%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This is a Foundation unit in Analysis, history and culture studies.
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 tutorials. Areas covered include Late Romanticism, Impressionism, Expressionism, Free Atonality, Rhythmic Innovation, Neo-classicism, Serial Music, Political Music, American Experimentalism, Electro-Acoustic Music, Chance composition, Textural Composition, Minimalism, influences from Popular Music, Collage and Polystylist, East-West Encounters, Neo-Romanticism, Post Modernism and Spectralism. Works analysed include compositions by Andriessen, Bartok, Cage, Debussy, Ligeti, Messiaen, Part, Schenker, Strauss, Stravinsky, Stockhausen and Webern.

Textbooks

JAZZ1021
Jazz History 1
Credit points: 3 Teacher/Coordinator: Andrew Dickeson Session: Semester 1 Classes: 2 hr lecture per week Assessment: In-class Presentation (30%); Transcription/Performance (30%); Listening Exam (40%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: Jazz degree students need to seek departmental permission in order to enrol.

Jazz History 1 provides the student with a practical understanding of the roots of jazz and the music developed, played and composed from the late 1800s - early 1930s and the historical context in which it was created. The classes will be structured around the use of sound recordings and by practical application. Students will be expected to be able to recognise, write about and discuss the major musical contributors of this period and their music, the cultural and socio-economic influences upon and of this music. Aural examinations will be of the 'Blindfold Test' variety. Students will transcribe notable performances from recordings and will direct ensemble performances of these. A recommended listening list, reading list and audio examples will be provided.

JAZZ1022
Jazz History 2
Credit points: 3 Teacher/Coordinator: Andrew Dickeson Session: Semester 2 Classes: 2 hr lecture per week Prerequisites: JAZZ1021 Assessment: In-class Presentation (30%); Transcription/Performance (30%); Listening Exam (40%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Jazz degree students need to seek departmental permission in order to enrol.

Jazz History 2 provides the student with a practical understanding of the Jazz styles developed, played and composed from the early 1930s onwards and the historical context in which it was created. The classes will be structured around the use of sound recordings and by practical application. Students will be expected to be able to recognise, write about and discuss the major musical contributors of this period and their music, the cultural and socio-economic influences upon and of this music. Aural examinations will be of the 'Blindfold Test' variety. Students will transcribe notable performances from recordings and will direct ensemble performances of these. A recommended listening list, reading list and audio examples will be provided.

JAZZ2018
Jazz History 3
Credit points: 3 Teacher/Coordinator: Andrew Dickeson Session: Semester 1 Classes: 2 hr lecture per week Prerequisites: JAZZ1022 Assessment: In-class Presentation (30%); Transcription/Performance (30%); Listening Exam (40%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Non Jazz degree students need to seek departmental permission in order to enrol.

Jazz History 3 provides the student with a practical understanding of the Jazz styles developed, played and composed from the mid-1940s through to 1960 and the historical context in which it was created. The classes will be structured around the use of sound recordings and by practical application. Students will be expected to be able to recognise, write about and discuss the major musical contributors of this period and their music, the cultural and socio-economic influences upon and of this music. Aural examinations will be of the 'Blindfold Test' variety. Students will transcribe notable performances from recordings and will direct ensemble performances of these. A recommended listening list, reading list and audio examples will be provided.

JAZZ2019
Jazz History 4
Credit points: 3 Teacher/Coordinator: Andrew Dickeson Session: Semester 2 Classes: 2 hr lecture/week Prerequisites: JAZZ2018 Assessment: In-class Presentation (30%); Transcription/Performance (30%); Listening Exam (40%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Non Jazz degree students need to seek departmental permission in order to enrol.

Jazz History 4 provides the student with a practical understanding of the Jazz styles developed, played and composed from the early 1960s onwards and the historical context in which it was created. The classes will be structured around the use of sound recordings and by practical application. Students will be expected to be able to recognise, write about and discuss the major musical contributors of this period and their music, the cultural and socio-economic influences upon and of this music. Aural examinations will be of the 'Blindfold Test' variety. Students will transcribe notable performances from recordings and will direct ensemble performances of these. A recommended listening list, reading list and audio examples will be provided.

AHCS Electives

CMPN4666
Advanced Analysis
Credit points: 6 Teacher/Coordinator: Dr Gerard Brophy Session: Semester 1 Classes: 1 x 2 hr seminar/lecture per week Prerequisites: MCGY4601 Assessment: Class presentation (1000 words) (15%), Composition analysis (20%), Weekly readings reports (15%), Research Project (50%) Mode of delivery: Normal (lecture/lab/tutorial) day
This unit is designed to equip students with a working knowledge of current music theory and analysis practice, impart analytical skills that can be applied across a broad spectrum of activities and different musical genres and types, and develop an understanding of related concepts such as what analysis actually is, different types of analysis (functional, descriptive, surface, aural/perceptual vs. score based) and an understanding of working at different levels of abstraction.

MCGY1019
Musicology Workshop 1
Credit points: 3 Teacher/Coordinator: Dr Alan Maddox Session: Semester 1, Semester 2 Classes: 1 x 1 hr lecture and 1 x 2 hr seminar/fortnight, including attendance at Musicology Colloquium Series. Assessment: Presentation of semester paper or assigned written assessment (40%), reflective journal (40%), participation and short tasks (20%) Mode of delivery: Normal (lecture/lab/tutorial) day
This unit is designed to equip students with a working knowledge of current music theory and analysis practice, impart analytical skills that can be applied across a broad spectrum of activities and different musical genres and types, and develop an understanding of related concepts such as what analysis actually is, different types of analysis (functional, descriptive, surface, aural/perceptual vs. score based) and an understanding of working at different levels of abstraction.
Musicology Workshop: A forum for discussion of musicological work and the opportunity to gain a broad perspective on the discipline.

Many Musicology Workshop activities are built around the Conservatorium’s fortnightly Musicology Colloquium Series lectures, presented by SCM staff and visiting national and international scholars speaking on a wide range of topics. Occasional class projects explore areas such as music criticism, controversies in recent music literature, visits to local libraries or archives, and conference attendance and reporting. Students are expected occasionally to attend other musicological activities such as the Conservatorium’s About Music and Alfred Hook lecture series. During classes students also have the opportunity to present and gain feedback on their own research topics.

**MCGY1020**

**Musicology Workshop 2**

Credit points: 3  
Teacher/Coordinator: Dr Alan Maddox  
Session: Semester 1, Semester 2  
Classes: 1 x 1hr lecture and 1 x 2hr seminar per fortnight, including attendance at Musicology Colloquium Series  
Prerequisites: MCGY1019  
Assessment: Presentation of semester paper or assigned written assessment (40%); reflective journal (40%); participation and short tasks (20%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

**MCGY2601**

**Perception of Music Performance**

Credit points: 6  
Teacher/Coordinator: Dr Helen Mitchell  
Session: Semester 2  
Classes: 1 x 1hr lecture/week, 1 x 2hr seminar/week  
Prerequisites: MCGY2611 or MCGY2612 or MCGY2613 or MCGY2614  
Assessment: Essay (40%), Module tasks (30%), Listening tests (30%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Listening to music performance is an everyday occurrence, yet expert listeners possess tacit knowledge about performers’ sound and little is known about how they process sensory information from a performer to conceptualise, recognise and verbalise the sound they hear. This unit of study will focus on recent empirical research studies and examine the ways in which we listen to music performers by sound and sight, how we assess music performance, and how we describe the sounds we hear.

**MCGY3615**

**The Ultimate Art: 400 Years of Opera**

Credit points: 6  
Teacher/Coordinator: Dr Alan Maddox, A/Prof Michael Halliwell  
Session: Semester 2  
Classes: 1 x 1hr lecture/week, 1 x 2hr seminar/week  
Prerequisites: MCGY2611 or MCGY2612 and (MCGY2613 or MCGY2614)  
Assessment: Essay (40%), Module tasks (30%), Listening tests (30%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Since its beginnings around 1600, no genre of Western art music has been more innovative or influential than opera. It has inspired devotion and disdain, and led to innumerable theoretical debates. In this unit, 400 years of changing operatic practices will be explored through a series of seminal works. These will be treated as documents of specific historical circumstances (including contemporaneous singing and staging practices), and as aesthetic objects which have been reinvented continuously down to the present.

**MCGY3602**

**Understanding East Asian Music**

Credit points: 6  
Teacher/Coordinator: Dr Catherine Ingram  
Session: Semester 2  
Classes: 2hr Seminar per week  
Assessment: Academic blog based on class activity (15%); In-class presentation (15%); Academic blog based on set reading (10%); Major essay (60%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Students will learn about, discuss and play different musical forms from East Asia - ranging from ancient guqin music to contemporary K-pop. They will develop an understanding of key aesthetic concepts, musical instruments and musical features of the music cultures in this region. Students will be encouraged to develop awareness of the diversity of East Asian music and cultures, and of music’s interrelation with and great significance to East Asian societies both in the past and today.

**MCGY3627**

**Paleography of Music**

Credit points: 6  
Teacher/Coordinator: A/Professor Kathleen Nelson  
Session: Semester 1  
Assessment: Assignments and in-class assessments (50%); 2-hour examination (50%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Paleography of Music introduces principles and issues of some different types of western musical notation in use during the medieval and Renaissance periods, and contributes to the development of an understanding of original sources of music of these eras. Through studying original notations and sources, students can develop an understanding of the characteristics and problems of medieval and renaissance musical repertories not otherwise available. Among the notations to be studied are likely to be several chant notations including that of the musical sources of Hildegard of Bingen; white mensural notation as used in sources of fifteenth- and sixteenth-century vocal polyphony with examples likely to include music by Dufay, Ockeghem and Byrd; French and Italian lute tablatures; and German keyboard tablatures. Understanding the notations studied forms the main emphasis of this course, and students learn to read and transcribe from the original notations into modern musical notation. In addition, there may be a class project focussed on chant manuscripts in Sydney.

**MCGY3630**

**New Germans: Wagner and Liszt 1848-76**

Credit points: 6  
Teacher/Coordinator: Dr David Larkin  
Session: Semester 2  
Assessment: One 2 hr seminar/week, 1 x 2hr seminar/week  
Prerequisites: MCGY2612  
Assumed knowledge: It is expected that students will have some knowledge of harmonic and formal practices up to 1850.  
Assessment: 1 x research essay (50%); 2 x in-class tests (20%); 1 x in-class presentation (20%); Seminar participation (10%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

The New German School was a controversial term coined in 1859 to legitimise the self-consciously progressive art of figures such as Wagner and Liszt. This course explores the music and aesthetic theories of these two composers against the backdrop of contemporary debates and reception politics. Their personal relationship will also be scrutinized in detail. Works to be studied include selections from Liszt's symphonic poems and piano works, Wagner's Tristan, Die Meistersinger and Ring tetralogy.

**MCGY3631**

**African-American Music Inquiry**

Credit points: 6  
Teacher/Coordinator: Dr Christopher Coady  
Session: Semester 1  
Assessment: Essay 3000 words (50%), Tu presentation 2000 wds (30%), Tutorial participation and demonstrated knowledge of required reading (20%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit aims to provide students with a framework for analysing African-American musical products. An historical survey of research into African-American performance is followed by a discussion of current critical debates and scholarship. Students will apply existing theoretical models to the analysis of jazz, funk and hip-hop works. In
turn, they will develop original research methodologies for the analysis of an African-American expressive work of their choice.

MCGY3636
Classicism and Transformation
Credit points: 6 Teacher/Coordinator: Dr Alan Maddox Session: Semester 1 Classes: 1 x 1hr lecture and 1 x 2hr seminar/week Assumed knowledge: It is strongly recommended that students have completed MCGY2612, or have a solid knowledge of the Viennese Classical repertoire. Assessment: Essay (2,500-3,000 words) (50%); Seminar presentation (30%); critical reading assignments (1,000 words) (20%) Mode of delivery: Normal (lecture/lab/tutorial) day

Since the early 20th century, the period c.1750-1830 has been associated with the idea of Classicism in European music, but it was also a period of rapid development and transformation in both music and society. This unit offers an in-depth examination of the music of Haydn, Mozart, Beethoven, Schubert and their contemporaries in this historical context, and provides an opportunity to explore topics that will deepen and extend students' understanding of this highly significant period. Students will explore important repertoire, become acquainted with scholarly and performance issues associated with the style by studying a selection of critical writings about the period, and choose one topic to research in depth.

MCGY4601
Research Methods
Credit points: 6 Teacher/Coordinator: Dr Helen Mitchell Session: Semester 2 Classes: 2 hour seminar/week Assessment: Assignments include poster presentation, literature review, seminar presentation, written project proposal (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

Note: This unit is a prerequisite for all Performance/Composition students intending to pursue Honours.

This seminar is designed to prepare students for undertaking their own research projects in music in the Honours Program. It will introduce and develop students' awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics. Students will develop strategies for locating and reviewing information efficiently and effectively and begin exploration of their chosen research topic. The seminars culminate with a series of student presentations, in which students present their research proposals to students and staff for discussion.

MUSC1507
Sounds, Screens, Speakers: Music and Media
Credit points: 6 Teacher/Coordinator: A/Prof Charles Fairchild Session: Semester 1 Classes: 2hr lecture and 1 tut/wk. Prohibitions: MUSC1000 or MUSC1502 Assessment: Article summary, 1000 words (25%); Critical analysis, 1000 words (25%); Tutorial test, 500 words (10%); Final Project, 2,000 words(30%), overall participation (10%). Mode of delivery: Normal (lecture/lab/tutorial) day

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 the ways 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.

MUSC1604
Music, Health and Wellbeing
Credit points: 6 Teacher/Coordinator: A/Professor Jennifer Rowley Session: Semester 2 Classes: 1 x 1hr lecture/week, 1 x 1hr tutorial/week Assessment: overall class participation including weekly activities (30%); 1 x written project proposal (40%); 1 x project presentation (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

So how do musicians achieve and maintain their health? This unit of study explores the science of music health and wellbeing through investigation of health promotion, a range of health issues (including mental health) and by giving students practical examples of how to incorporate healthy lifestyle and strategies into their everyday life. It includes a detailed exploration of age-old and millennium debates in the scholarly and practice-based fields of music and health. Topics include: mindfulness; psychology; Alexander Technique/Yoga/Tai Chi; performance science; growth mindset programs; music therapy; mental health; work-place safety; physiotherapy.

MUSC2645
Psychology of Music
Credit points: 6 Teacher/Coordinator: Dr Helen Mitchell Session: Semester 2 Classes: 1 x 2hr lecture/week, 1 x 1hr tutorial/week Assessment: Readings, Summaries and Class Discussion Participation (30%); Key Question Identification and Project Design Poster Presentation (30%); Essay (40%) Mode of delivery: Normal (lecture/lab/tutorial) day

Psychology of Music examines music cognition and behaviour to explore the way music is created, produced and perceived. This unit will introduce recent interdisciplinary research as a way to explore music as a social activity. It will consider the methods used by sociologists and psychologists to investigate music and encourage students to think conceptually about their own musical activities.

MUSC2663
Survey of Film Music
Credit points: 6 Teacher/Coordinator: Dr Clint Bracknell Session: Semester 2 Classes: 1 hr lecture + 1 hr tut/week Prerequisites: 18 junior credit points Assessment: Review assignments 2,000 words (30%); final paper 2,500 words (50%), participation (20%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit is 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.

MUSC2672
Australian Popular Music
Credit points: 6 Teacher/Coordinator: Dr Clint Bracknell Session: Semester 2 Classes: 1 hr lecture + 1 hr tut/week Prerequisites: 18 junior credit points. Assessment: Analytical essay (1000 words) 20%; Tutorial presentation 20%; Listening test 20%; Research essay (3000 words) 40%. Mode of delivery: Normal (lecture/lab/tutorial) day

The history of Australian popular music presents us with a long and complex heritage. It reflects, in its very constitution, the lives of those who create it and is underscored by the dynamic relationship between Indigenous and non-Indigenous Australia. This unit of study will explore the continuing experience and influence of a wide range of music made in Australia, from songlines to bush ballads and dance anthems, Countdown and Rage. We will examine the folk revival of the 50s, pub rock of the 70s, reggae, punk and indie rock of the 80s and 90s as well as the emergence of the multiplicity of styles and expressions that mark the contemporary Australian music scene.

TextBooks

MUSC2691
Music and Politics
Credit points: 6 Teacher/Coordinator: Dr James Wierzbicki Session: Semester 1 Classes: 1 x 2 hr lecture; 1 x 1 hr tutorial per week. Assumed knowledge: English literacy Assessment: Participation in discussions (20%); Written summaries of weekly readings (30%); Final essay of ca. 2,500 words (50%) Mode of delivery: Normal (lecture/lab/tutorial) day
This unit of study offers students a comprehensive understanding of interrelations and convergences between music and politics from a variety of musical genres and political circumstances. Students will be introduced to theoretical models for examining the social agency of musical expression, they will analyse the politics of convention and innovation within musical traditions, and examine musical dialogues that have reflected and influenced momentous social and political movements. No formal musical training necessary.

MUSC3609 Musicology
Credit points: 6 Teacher/Coordinator: Dr James Wierzbicki Session: Semester 2 Classes: 2 hr seminar/wk Prerequisites: 12 Junior credit points in Music units Prohibitions: MUSC3904 Assessment: Written assessments (50%), weekly summaries of readings (30%), participation (20%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: This unit is a requirement for Honours in the Arts Music unit.

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 begins to answer these questions and provides an overview of musicology as an academic discipline. The readings cover the field of musicology from its beginnings in the 1880s up to the present day.

MUSC3624 Music and Sound in 21st Century Film
Credit points: 6 Teacher/Coordinator: Dr James Wierzbicki Session: Semester 2 Classes: 1 x 2hr seminar/wk Prerequisites: MUSC2663 Assessment: overall class participation (20%), 2 x presentations to the equivalent of 1500wds (40%), 1 x 3000wd essay (40%) Mode of delivery: Normal (lecture/lab/tutorial) day

Films in the ‘classical’ style are still being made, but increasing numbers of films veer from tradition, and often their communicativeness depends on innovative uses of music and sound. This upper-level seminar involves intense scrutiny of soundtracks from the 1960s and 70s.

MUSC3629 Music and Everyday Life
Credit points: 6 Teacher/Coordinator: A/Prof Charles Fairchild Session: Semester 2 Classes: 1 x 2hr lecture/wk Prerequisites: 12 credit points of (any MUSC1XXX units or JAZZ1021 or JAZZ1022 or MCGY1031 or MCGY1030) Prohibitions: MUSC2903 Assessment: 1 x 3000wd fieldwork project paper (40%), 1 x 1000wd ethnographic description of a musical event (20%), 2 x 1000wd critical response papers (30%), overall class participation (10%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: This unit is a requirement for Honours in the BA.

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.

MUSC3630 Popular Music and the Moving Image
Credit points: 6 Teacher/Coordinator: Associate Professor Charles Fairchild Session: Semester 1 Classes: 1 x 2hr seminar/wk Prerequisites: 18 Junior credit points Assessment: 1 x 1000wd musical analysis (20%), 1 x 1000wd industrial critique (20%), 1 x listening and viewing test (20%), 1 x 3000wd final project (30%), overall participation (10%) Mode of delivery: Normal (lecture/lab/tutorial) day

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 multimedia productions.

MUSC3631 Music in Public: Performance and Power
Credit points: 6 Teacher/Coordinator: Associate Professor Charles Fairchild Session: Semester 2 Classes: 1 x 2hr seminar/wk Assessment: 1 x 500wd fieldwork report and presentation (10%), 1 x 1500wd performance genre report (25%), 1 x 1000wd fieldwork report and presentation (20%), 1 x 3000wd essay (30%), overall seminar participation (15%) Mode of delivery: Normal (lecture/lab/tutorial) day

The act of performing music creates a multitude of social relationships between listeners, audiences, musicians, performers, and the industries and institutions that surround them. This subject will ask students to study acts of performance historically, theoretically, and observationally. They will examine a wide range of situations and circumstances and try to work out how the expression of music is also an expression, affirmation, and contestation of social power. This subject will appeal to those who wish to study subjects such as music, performance studies, sociology, anthropology, and gender and cultural studies. It cuts across all of these areas of inquiry in the attention that is paid to the complexity and subtlety of how music is perceived and experienced across multiple social scenes and communities. This subject is not about performance practice or assessment. Instead, it seeks to allow students to gain some insight into the experience of performance as multifaceted and perspectival. The case studies will focus primarily on popular music, but will also include boundary riding performances from the avant garde and experimental music traditions of the 1960s and 70s.

MUSC3640 Rhythms and Sounds of Latin America
Credit points: 6 Session: Semester 2 Prerequisites: 18 Junior credit points Assessment: Essay 2,500 words or creative project with reflective statement (50%), 2 listening assessments (20%), Exam (30%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: Musical knowledge may be helpful but not necessary

Latin American music has become a powerful force in today’s music industry, but its rich diversity and cultural contexts are not always known or acknowledged. This unique unit of study surveys a number of Latin American popular, folk and indigenous musical traditions in terms of their cultural milieu and historical development. These include Afro-Cuban traditions, samba, sala, tango and Andean music. Various musical, historical and cultural concerns are examined alongside a practical and creative involvement with the compositional characteristics and the repertoire pertinent to these traditions.

MUSC3699 Understanding Music: Modes of Hearing
Credit points: 6 Teacher/Coordinator: Dr James Wierzbicki Session: Semester 2 Classes: 2 hr lecture, 1 hr tut/wk Prerequisites: 18 Junior credit points Assessment: Brief essays eq. 1,500 words (30%), final paper 3,000 words (50%), tutorial participation (20%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: A good working knowledge of musical terminology and vocabulary is required.

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. This is a required unit of study for a music major in an Arts degree.

MUSC4214 Musicology Workshop Advanced
Credit points: 6 Teacher/Coordinator: Dr Alan Maddox Session: Semester 2 Classes: 3 hours/week including attendance at SCM Musicology Colloquium Series (1 hour/fortnight) Assessment: 1 x reflective journal (20%); 1 x 15-20min presentation (20%); 1 x 3000wd essay (50%); overall participation (10%) Mode of delivery: Normal (lecture/lab/tutorial) day

Musicology Workshop Advanced provides a forum for discussion of musicological work and provides experience in the spoken presentation of ideas and research, and in discussion of ideas and research in a
group context. It also provides a broadening of students' experience in the field through contact with the work of other students, staff, visiting scholars, and musicology graduates, as well as through class projects when time permits, in areas such as publication, music criticism, visits to local libraries or archives, and conference attendance and reporting.

**PERF2622**
Professional Practice Internship
Credit points: 6  
Teacher/Coordinator: A/Professor Jennifer Rowley  
Session: Semester 1, Semester 2  
Classes: 3 x 1 hour seminars  
Prerequisites: 48 credit points from UG Music degree  
Assessment: Reflective journal completed in ePortfolio (50%), Seminar presentation (50%)  
Practical field work: Students will be on placement approx. 6 hours per week (a total of 60-80 hours for the internship/buddy program)  
Mode of delivery: Professional practice

Note: Department permission required for enrolment. Note: This unit is graded 'satisfied requirements' only

This unit of study will enhance the students' musical knowledge and learning through placement in a professional practice context within an arts sector environment. An Internship is a system of on-the-job training and as such, this unit of study will seek and select the most appropriate places for students to gain valuable experience and training in the Arts industry. These places may and will change from time to time and according to the students' interests and expertise and the availability of suitable hosts. Included in this Unit of Study is the 'Buddy' Program that sees SCM students placed in NSW regional conservatoriums where they play a significant role in enhancing the local musical community through work with staff, students and specific outreach programs of the regional conservatorium (e.g. regional and remote schools).

**PERF3610**
Professional Practice Internship 2
Credit points: 6  
Teacher/Coordinator: Associate Professor Jennifer Rowley  
Session: Semester 1, Semester 2  
Classes: 3 x 1hr seminar/semester  
Prerequisites: PERF2622  
Assessment: 1 x 2000wd portfolio (50%), 1 x portfolio presentation (50%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

Professional Practice Internship 2 provides students with an opportunity to undertake a second internship program (on successful completion of Professional Practice Internship). An Internship is a system of on-the-job training experience that provides future career related musical work. This unit of study enhances students' musical knowledge and learning through placement in a professional practice context within a creative industries sector environment. In particular, students are afforded the opportunity to work in regional NSW in partnership with one or more of the seventeen NSW Regional Conservatoriums and/or locals schools. The unit seeks and selects the most appropriate places for students to gain valuable experience and training and these places may and will change from time to time and according to the students’ interests and expertise and the availability of suitable hosts.

**PERF3640**
Industry and Community Projects
Credit points: 6  
Teacher/Coordinator: Professor Matthew Hindson  
Session: Semester 1, Semester 2  
Classes: blended learning (online, seminar and group work)  
Assumed knowledge: upper-level disciplinary knowledge  
Assessment: 1 x group plan (10%), 1 x group presentation (20%), 1 x group project (70%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment.

This unit is designed for third year students to undertake a project that allows them to work with one of the university's industry and community partners. Students will work in teams on a real-world problem provided by the partner. This experience will allow students to apply their academic skills and disciplinary knowledge to a real world issue in an authentic and meaningful way. Participation in this unit will require students to submit an application.
Composition Descriptions

Subject details

Composition Studies

CMPN1000
Composition Through Improvisation 1
Credit points: 3
Teacher/Coordinator: Dr Kevin Hunt
Session: Semester 1
Classes: 1hr workshop/wk
Assessment: Weekly assignments (70%), final recorded composition (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit aims, through performance, to help students develop vital aural and improvisational skills which will significantly enhance their compositional process.

CMPN1003
Composition Through Improvisation 2
Credit points: 3
Teacher/Coordinator: Dr Kevin Hunt
Session: Semester 2
Classes: 1hr workshop/wk
Prerequisites: CMPN1000
Assessment: Weekly assignments (70%), final recorded composition (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit continues to develop through performance and investigation into experimental modes of presentation, to help students develop vital aural and improvisational skills which will significantly enhance their compositional process.

CMPN1010
Vocal Composition Workshop
Credit points: 3
Teacher/Coordinator: Dr Paul Stanhope
Session: Semester 2
Classes: 1 x 2 hr seminar per week; Workshop of composition ideas in Special Projects Week; Extra rehearsal time outside class in preparation for performance of student works; composition time (2 hours per week); score study and listening (1 hour per week).
Assumed knowledge: Sight singing; basic choral skills
Assessment: Composition for vocal ensemble (40%); Performance and rehearsal, professional participation (30%); Two short compositions (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Music for the voice is found across a range of styles from the ancient sounds of plainsong through to the music of Icelandic pop star, Bjork. Creative Vocal Ensemble provides the opportunity to workshop new compositions for groups of voices. Students analyse compositions from an eclectic range of styles that are covered in lecture/seminars in order to inform the creation of new works. Students taking this course will comprise a 'resident ensemble' in which the studied works may lead to the creation of new musical languages in student compositions.

CMPN1331
Concepts of Music Through Composition 1
Credit points: 6
Teacher/Coordinator: Dr Paul Stanhope
Session: Semester 1
Classes: 1 x 2hr lecture/fortnight, 1 x 2hr tutorial/fortnight, 1 x 1hr lesson/week
Assessment: 5 x composition assignments to the equivalent of 4000wds (70%), 3 x arrangement assignments to the equivalent of 2000wds (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

The rationale behind this unit of study is to explore fundamental concepts of music as related to built upon Concepts of Music through Composition 1 where fundamental concepts of music are explored as musical notation, improvisation, recorded audio and their combinations. It also allows for students to curate an individual creative project and be supported via a scaffolded process. This unit is the first pathway for students interested in exploring such issues in the Creative Music program as part of the Bachelor of Music.

CMPN1332
Concepts of Music Through Composition 2
Credit points: 6
Teacher/Coordinator: Dr Paul Stanhope
Session: Semester 2
Prerequisites: CMPN1331
Assessment: 5 x composition assignments to the equivalent of 4000wds (70%), 1 x exam (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

The rationale behind this unit of study is to build upon Concepts of Music through Composition 1 where fundamental concepts of music are explored via the medium of a portfolio of compositions. The practice of musical composition. Musical compositions may be completed via various means: musical notation, improvisation, recorded audio and their combinations. It also allows for students to curate an individual creative project and be supported via a scaffolded process.

CMPN1611
Instrumentation and Orchestration
Credit points: 6
Teacher/Coordinator: Carl Vine
Session: Semester 1
Classes: 2 hour seminar/wk
Assessment: short orchestration exercises (45%), score analysis presentation (20%), large ensemble arrangement (35%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Instrumentation and Orchestration, enhances students' knowledge of the modern orchestra while reinforcing core musicianship skills. Instrumentation study investigates the technical limitations and expressive potential of individual instruments. Orchestration examines a range of instrumental combinations in diverse styles and ensemble contexts, and requires that students learn best typographic practice and current conventions of notation and score layout. In examining instrumental characteristics the unit will also cover the fundamentals of acoustics and timbre perception, and will demand a thorough grasp of the harmonic series and its broader musical implications. Throughout the course students will be required to present their own arrangements and transcriptions.

CMPN1612
New Music, New Thinking
Credit points: 6
Teacher/Coordinator: Dr Damien Ricketson
Session: Semester 2
Classes: 1 x 2hr seminar/week
Assessment: Three assessment items: (1) essay (50%); weekly engagement in discussion and creative exercises (25%) and; (3) portfolio of three small creative works (25%)
Mode of delivery: Normal (lecture/lab/tutorial) day

New Music, New Thinking is designed to challenge the way in which students understand the music of our time. Through in-depth analyses of music of the past 100 years, students will be exposed to a variety of compositional techniques, concepts and aesthetics. The content and assessment of this subject will enable students to further develop critical thinking and judgments with regards to the composition of new classical music and relate this knowledge to other contemporary cultural practices. Students will be expected to undertake weekly readings and listenings, participate in discussion and conduct independent research.

CMPN2320
Music Notation and Publishing
Credit points: 6
Teacher/Coordinator: Dr Damien Ricketson
Session: Semester 1
Classes: 1 x 2hr seminar in computer lab/week
Assessment: 1 x portfolio of series of exercises (60%), 1 x score presentation (40%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Music Notation and Publishing builds student capacity to notate music at a professional industry standard.

**CMPN2513**

**Comp Techniques: Number and Process**
Credit points: 6 Teacher/Coordinator: A/Prof Michael Smetanin Session: Semester 1 Classes: 2 hour seminar/week Prerequisites: CMPN1612 Assessment: Two analytical essays of set works, combined with short compositional tasks: 3,000 words each (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study looks at classic techniques and processes in composition which emerged during the middle to the later part of the twentieth century. The focus is on key works of this period by composers such as Stockhausen, Xenakis and Ligeti and others. The material covered will enable the student to strengthen their own repertoire of compositional techniques and allow them to understand their own work in a clear historical context.

**CMPN2514**

**Comp Techniques: Tonality and Process**
Credit points: 6 Teacher/Coordinator: A/Prof Michael Smetanin Session: Semester 2 Classes: 2 hour seminar/week Prerequisites: CMPN2613 or CMPN2011 Assessment: Two analytical essays of set work combined with short compositional tasks: 3,000 words each (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study looks at techniques and processes in tonal and minimalist composition which emerged during the later part of the twentieth century. The focus is on key works of this period by composers such as Andriessen, Reich, Adams and others. The material covered will enable the student to strengthen their own repertoire of compositional technique and allow them to understand their work in a clear historical context.

**CMPN3635**

**Writing Music for the Moving Image**
Credit points: 6 Teacher/Coordinator: Dr Daniel Blinkhorn Session: Semester 1 Classes: 6 x 1 hour lectures for the first six weeks; 6 x 2 hour tutorials thereafter Prerequisites: MUED1002 or MUSC2653 or MUED4002 Assessment: Written paper (20%). Presentation (30%). Final Music (50%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit provides a practical introduction to composing music for the screen. Topics for discussion will include, but not be limited to: the relationship between image and sound, music as a force in dramatic narrative, important scores in cinema history, sound design, music for documentary film and drama, music for games, and non-commercial applications of music for image. Importantly, the course will focus on the practical aspects of film scoring relevant to establishing professional practice; both at a business level and at a technical level. Students in this unit of study must be fluent in sequencing and/or recording and/or music notation software.

**Composer Performer Workshop**

**CMPN3000**

**Composer Performer Workshop 1**
Credit points: 3 Teacher/Coordinator: A/Prof Michael Smetanin Session: Semester 1, Semester 2 Classes: 2hr workshop/wk Assessment: For composers: Professional approach in workshops (60%) and 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: Professional approach in workshops (50%), Performance at the CPW concerts (30%), Classroom presentation of instrumental techniques (20%). Mode of delivery: Normal (lecture/lab/tutorial) day

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

**CMPN3001**

**Composer Performer Workshop 2**
Credit points: 3 Teacher/Coordinator: A/Prof Michael Smetanin Session: Semester 1, Semester 2 Classes: 2hr workshop/wk Prerequisites: CMPN3000 Assessment: For composers: Professional approach in workshops (60%) and 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: Professional approach in workshops (50%), Performance at the CPW concerts (30%), Classroom presentation of instrumental techniques (20%). Mode of delivery: Normal (lecture/lab/tutorial) day

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

**CMPN4000**

**Composer Performer Workshop 3**
Credit points: 3 Teacher/Coordinator: A/Prof Michael Smetanin Session: Semester 1, Semester 2 Classes: 2hr workshop/wk Prerequisites: CMPN3001 Assessment: For composers: Professional approach in workshops (60%) and 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: Professional approach in workshops (50%), Performance at the CPW concerts (30%), Classroom presentation of instrumental techniques (20%). Mode of delivery: Normal (lecture/lab/tutorial) day

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

**CMPN4001**

**Composer Performer Workshop 4**
Credit points: 3 Teacher/Coordinator: A/Prof Michael Smetanin Session: Semester 1, Semester 2 Classes: 2hr workshop/wk Prerequisites: CMPN4000 Assessment: For composers: Professional approach in workshops (60%) and 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: Professional approach in workshops (50%), Performance at the CPW concerts (30%), Classroom presentation of instrumental techniques (20%). Mode of delivery: Normal (lecture/lab/tutorial) day

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

**Digital Music**

**CMPN1220**

**Foundations of Digital Music and Media**
Credit points: 6 Teacher/Coordinator: Dr Ivan Zavada Session: Semester 1 Classes: 1 x 2hr lecture/week, 1 x 1hr tutorial/week Assessment: 3 x listening test (60%), 1 x final exam (40%) Mode of delivery: Normal (lecture/lab/tutorial) day

Foundations of Digital Music will provide students with a basic understanding of the theoretical concepts of digital music. The unit includes a historical overview in the development of sound-based composition and creativity from its initial beginnings with the advent of sound recording through to the emergence of computer-based applications to create and organise sounds in time and space. The unit will focus on the approaches taken over the last century to record, transform and organise sound in a variety of creative contexts, ranging from early electroacoustic music experiments, through to contemporary electronic music production. Repertoire from the vast field of sonic arts will be covered to offer a new perspective on audio and sound production in today's contemporary music scene.

**CMPN1221**

**Digital Composition 1**
Credit points: 6 Teacher/Coordinator: Dr Ivan Zavada Session: Semester 2 Classes: 1 x 3hr lecture/fortnight, 1 x 3hr tutorial/fortnight Prerequisites: (MUED1002 or MUSC2653) and CMPN1220 Assessment: 1 x presentation (40%), 3 x compositions (60%) Mode of delivery: Normal (lecture/lab/tutorial) day
Digital Composition units of study support the sustained development of compositional craft and creativity through the practical integration of music technology and digital music techniques in the preparation of sound based compositions to be submitted throughout the semester. This unit will focus on the approaches taken over the last century to record, transform and organise sound in a variety of creative contexts, ranging from early electroacoustic music experiments, through to contemporary electronic music production.

**CMPN1631**

**Electroacoustic Music**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Daniel Blinkhorn  
**Session:** Semester 1  
**Classes:** 2 hr lecture/ wk, 1 hr lab class/ wk  
**Prerequisites:** MUED1002 or MUSC2653  
**Assumed knowledge:** Proficiency in the usage of any industry standard DAW and attendant sound transformation and diffusion software.  
**Assessment:** Composition demonstrating electroacoustic techniques (40%), electroacoustic composition drawing from any manner of materials discussed within the unit (60%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

This unit will explore concurrent techniques in electroacoustic composition through the completion of various tasks in sound processing and the composing of electroacoustic sound works. Students will discuss existent and emergent examples of the electroacoustic repertoire, and will gain insights into the recording and composing process leading to the creation of new musical compositions in the field of electroacoustics.

**CMPN1632**

**Computer Music Fundamentals**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Ivan Zavada  
**Session:** Semester 2  
**Classes:** 2 hr lecture/ wk, 1 hr lab class  
**Prerequisites:** MUED1002 or MUSC2653  
**Assessment:** 2 programming assignments (2x25%), final project (50%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Students who don’t have the prerequisite, but have prior computer programming experience can apply to the Coordinator for permission to enrol.  

This unit will focus on computer based music composition utilising formal processes to create music with computers. This unit investigates an interactive graphical programming environment for music, audio and media called Max, allowing the composer to program and implement interactive music processes quickly and with varying levels of sophistication, thus encouraging the student to explore real-time creative possibilities of digital music technology.

**CMPN2006**

**Sound Recording Fundamentals**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Ivan Zavada  
**Session:** Semester 1  
**Classes:** 1 hr lecture/ wk, 1 hr lab class/ wk  
**Assessment:** Stereo Recording (60%), Online Quiz (30%), Participation (10%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Jazz students should have completed Jazz Performance 6 before enrolling in this unit of study.  

In this unit of study students will be introduced to a range of audio technologies and gain a basic proficiency in sound recording, editing and mixing. Students will experience working in the Conservatorium sound studios, and learn how to make good quality recordings with portable recording devices. This unit of study also examines microphone design, stereo microphone techniques, mixing console operation and digital audio recording. Students will experience prac-based recording sessions to gain a comprehensive understanding of the recording technology on offer at the Sydney Conservatorium.

**Textbooks**


**CMPN2007**

**Sound Recording Advanced**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Daniel Blinkhorn  
**Session:** Semester 2  
**Classes:** 2hr studio, workshop, class and student group focused projects  
**Prerequisites:** CMPN2006  
**Assumed knowledge:** Proficiency in an industry standard DAW and the ability to understand basic microphone and recording techniques.  
**Assessment:** Class Attendance and Participation and presentation (20%), Recording Project 1 (35%), Recording Project 2 (45%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

This unit follows on from Sound Recording Fundamentals with a variety of both theoretical and practical applications and aesthetics within the studio-based recording environment. Additional topics include frequency response/spectral range and shaping, dynamic range (to compress, or not to compress), DSP functionality in pre- and post-production and analysis of audio mixdowns and concurrent mixing techniques.

**CMPN3635**

**Writing Music for the Moving Image**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Daniel Blinkhorn  
**Session:** Semester 1  
**Classes:** 6 x 1 hour lectures for the first six weeks; 6 x 2 hour tutorials thereafter  
**Prerequisites:** MUED1002 or MUSC2653 or MUED4002  
**Assessment:** Written paper (20%), Presentation (30%), Final Music (50%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

This unit provides a practical introduction to composing music for the screen. Topics for discussion will include, but not be limited to: the relationship between image and sound, music as a force in dramatic narrative, important scores in cinema history, sound design, music for documentary film and drama, music for games, and non-commercial applications of music for image. Importantly, the course will focus on the practical aspects of film scoring relevant to establishing professional practice; both at a business level and at a technical level. Students in this unit of study must be fluent in sequencing and/or recording and/or music notation software.

**MUED1002**

**Creative Music Technology**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Benjamin Carey  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr lecture/studio/wk  
**Assessment:** Creative Audio Assignment (70%), Formative Skills Assessment (20%), Participation (10%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

In this unit of study students will be introduced to a range of music technologies and gain a basic proficiency in sound recording, editing and mixing. Students will learn to work with audio in a digital audio workstation, how to make good quality recordings with portable recording devices, and make use of these skills in service of a creative outcome. The unit will include an overview of software for notation/sequencing, as well as basic sound synthesis concepts. In the final assessment students will explore the creative possibilities of music technology by realising a sound work using either instrumental and/or environmental sound recorded and edited by them.

**MUSC2653**

**Introduction to Digital Music Techniques**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Damian Barbeler  
**Session:** Semester 1  
**Classes:** 2 hr lecture/demonstration/wk  
**Prerequisites:** MUSC2053  
**Assessment:** Sound recording and editing assignment (30%); creative assignments (60%); online assessments, attendance and participation (10%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**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.  

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.
Music Education

Subject details

Music Education

MUED1004
Non Western Music

Credit points: 3
Teacher/Coordinator: Dr Gary Watson
Session: Semester 1
Classes: 1 x 2 hour workshop/week
Assessment: Participation; performance; regular submission of written reports; major assignment. (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Music educators today must be equipped to teach from a perspective that acknowledges the cultural dimensions of music. Contributing to the development of such a perspective, this unit of study provides students with the opportunity to encounter a musical culture and nonfamiliar music system through direct practical experience, and to consider the implications this presents for teaching and learning. Issues including methodologies of teaching, learning and research; ethical considerations; and the availability and applications of resources are covered in the unit. In some years this unit may be offered in a field location.

MUED1005
Key Approaches in Music Education

Credit points: 3
Teacher/Coordinator: Professor Kathryn Marsh
Session: Semester 2
Classes: 1 x 2 hour workshop per week
Assessment: Written review (50%), Devise teaching/learning sequences (40%), Practical in-class participation (10%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: NB: Department permission required for enrolment by students not enrolled in BMus (Music Ed)

This unit will provide students with an opportunity to develop knowledge of and teaching skills related to music education approaches that have influenced current practice. Students will focus on a number of internationally recognised approaches to teaching music, for example, those developed by Orff and Kodaly; Comprehensive Musicianship, and the creativity movements of the 1960s and 1970s. More recent approaches reflecting multiculturalism, globalization, mediated learning, constructivism, Informal Learning and forms of enculturation and musical creativity evident in children's musical worlds will also be explored.

MUED1007
Aboriginal and Torres Strait Islands Music

Credit points: 3
Teacher/Coordinator: Dr Michael Webb
Session: Semester 1
Classes: 2 hr lecture/workshop per week
Assessment: Readings/media items discussion-group task (40%), Song performance task (45%), Participation, preparation and contribution (15%)
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit comprises an introduction to the music and dance expressions of Australian Aboriginal and Torres Strait Islanders in their various geographical, historical, social and cultural settings. The Unit provides students with a broad understanding of Australian indigenous societies, past and present, and introduces them to issues of ethical responsibility involved in the study of Australian indigenous music and dance. It addresses a range of practical issues related to the incorporation of Australian indigenous music within school music education programs.

MUED1008
Fundamentals of Teaching

Credit points: 3
Teacher/Coordinator: A/Professor Jennifer Rowley
Session: Semester 1
Classes: 1 x 2 hour workshop/week
Assessment: Research reflection 1000 wds (30%), Lesson planning and assessment (40%), Eportfolio personal profile and electronic poster (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Examining the theory and practice of how to teach and how students learn music is important for intending teachers of groups and individuals. This unit of study provides strategies and skills for reflective music teaching creating appropriate learning experiences through understanding and applying effective use of pedagogy. The goal is the development of reflective music teachers, who can design, implement and evaluate effective teaching and learning experiences. As an introductory education unit principles underlying theoretical models of pedagogy for effective teaching and learning, effective lesson planning and a range of teaching strategies using both traditional and digital resources that meet the needs of all learners from diverse backgrounds with a range of learning needs, styles and abilities are explored.

MUED1009
Psychology of Learning and Instruction

Credit points: 3
Teacher/Coordinator: A/Professor Jennifer Rowley
Session: Semester 2
Classes: 1 x 1 hour lecture and 1 x 1 hour tutorial/week
Assessment: Collaborative Learning task (20%), Essay 1000 wds (30%), Group tutorial presentation (15%), Lesson plan and analysis Quiz (25%), ePortfolio task (10%)
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit introduces the study of the psychology to learning and instruction, presenting an overview of the historical relationships between education and psychology, and how cognitive research informs educational practices. It develops students' understandings of psychology's applicability to music education through discussion of relevant research, participation in class activities, and consideration of real-life situations. It aims to develop students' understanding of learners, the learning process, and how educators can optimise music instruction through adopting best practices based on research and understandings of psychology relevant to educational settings.

MUED1010
Key Ideas in Music Education

Credit points: 3
Teacher/Coordinator: Dr Michael Webb
Session: Semester 1
Classes: 1 x 2 hour workshop per week
Assessment: EPortfolio reflection on music teaching relating to class readings and content (15%), Script of imaginary debate on contrasting approaches to music education (35%), Scripting, performance and filming of an excerpt from a children's TV program based on a newly composed song (50%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

This unit will provide students with an opportunity to investigate a sequence of key ideas that contribute to an understanding of music as a performed, expressive system that is defined by specific historical and cultural situations and circumstances. It examines not only how music contributes to making us human, but also how humans conceptualise and experience music. Further, it concentrates on ways music is transmitted, a crucial precursor to understanding pedagogy as well as particular pedagogical approaches in music education. Such knowledge is essential for the effective teaching and learning of music in today's globalized and globalizing world.

Textbooks
MUED2605
Children, Music and Educational Settings
Credit points: 6 Teacher/Coordinator: Professor Kathryn Marsh, A/Professor Jennifer Rowley Session: Semester 2 Classes: A combination of classes (2 hrs x 10 weeks) and professional experience (practice teaching) in schools for 15 days. Prerequisites: MUED1008. Assessment: Syllabus and primary music discussion (35%); planning, teaching and evaluating of music experiences (45%); self-evaluation of Professional Experience for ePortfolio (5%); overall participation (15%); assessment of teaching competence in relation to stipulated criteria (AITSL Graduate Standards) (Pass/Fail). Mode of delivery: Normal (lecture/lab/tutorial) day

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 the first practice teaching experience in primary schools (Professional Experience 1). The Professional Experience is graded Pass/Fail only and consists of 7 single days and an eight day block in a primary school under the supervision of a classroom teacher. See Professional Experience 1 Handbook for further details.

MUED2606
Adolescent Development and Behaviour
Credit points: 6 Teacher/Coordinator: A/Professor Jennifer Rowley Session: Semester 2 Classes: 1 x 2 hour workshop per week. Prerequisites: MUED2605 and MUED1009 and MUED1008. Corequisites: MUED3605. Assessment: Case study and seminar presentation (25%); Behaviour management plan and evaluation (30%); Essay (35%); ePortfolio task (10%). Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study provides students with a broadly based view of the issues and challenges faced by teachers of adolescents in a high school music classroom setting and is designed to prepare students for secondary school Professional Experience. It explores the development unique to adolescents and the changes in behaviour through a study of developmental psychology. How does cognitive, social, emotional and biological changes influence adolescent behaviour in schools? The transition from childhood to adolescence is investigated and the major research and theories related to behaviour management are discussed. Topics studied are adolescence and family, peer and personal relationships; development of identity; creating and managing learning environments; exploration of issues in adolescence such as moral dilemmas, rebellion and peer influence and their implications for high school classroom music teaching. Aspects of social cognition are discussed through the various scenarios that adolescents present to teachers in secondary school classrooms. With a substantive focus on developmental psychology and behavior management principles and practices, it contributes to the development of graduate teacher standards set by the NSW teacher's accreditation body (NESA).

MUED3031
Teaching Jazz in Secondary School
Credit points: 3 Teacher/Coordinator: Dr Michael Webb Session: Semester 2. Classes: 1 hour lecture, 1 hour workshop per week. Assessment: Teaching sequence (30%), Tutorial presentation (45%), Essay (25%). Mode of delivery: Normal (lecture/lab/tutorial) day. Note: This unit is not available for Jazz Performance students unless they are enrolled in BMus (Music Education).

This unit of study provides students with a broad overview of the development of jazz from its earliest stages to the present and from its origins in New Orleans to its contemporary expressions in Australia, Europe and elsewhere. An understanding of key stylistic and technical aspects of jazz will be undertaken through immersion in jazz-related skills of listening and transcription as well as idiomatic improvisation, which are developed progressively through weekly workshops. The unit is designed for students in the BMus (MusEd) degree program for whom it is a core requirement. Bringing an instrument to weekly sessions is mandatory - pianists should acquire a melody for the unit.

MUED3603
Composition in Music Education
Credit points: 3 Teacher/Coordinator: Dr James Humberstone Session: Semester 2. Classes: 2 hour workshop/week. Assessment: Arrange a piece of your own choice combining studied pedagogies (30%); Write (digital) content that scaffolds composition for students (20%); Compose and record an original piece based on a model (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study will examine the teaching and learning of composition in schools with a models-based pedagogy. Through the completion of small-scale composition exercises students will develop strategies to successfully integrate composition into their teaching and experience ways in which composition can be seen as a site of music learning. Students will survey sampling, sequencing and notation software, develop skills in software evaluation suitable for composition, and discuss how technology can enhance the teaching and learning of composition. Strategies for assessing composition work will be considered.

MUED3604
Ensemble Pedagogy
Credit points: 6 Teacher/Coordinator: Dr James Humberstone Session: Semester 2. Classes: Three 2 hr workshops per week for 6 weeks. Assessment: Submission of an arrangement/composition 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 (100%). Mode of delivery: Normal (lecture/lab/tutorial) day. Note: NB: Department permission required for enrolment by students not enrolled in BMus (Music Ed)

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.

MUED3605
Teaching Junior Secondary Music
Credit points: 6 Teacher/Coordinator: Dr Michael Webb Session: Semester 1. Classes: 1 x 1 hr lecture; 1 x 2 hour workshop per week. Prerequisites: MUED2605. Assessment: Development of two classroom music teaching resources (30%); Devising of teaching/learning sequences of activities (50%); Practical in-class peer teaching demonstration (20%). Mode of delivery: Normal (lecture/lab/tutorial) day.

This Unit of Study considers approaches to teaching music in a junior secondary school context (Years 7-10) and contributes to preparing students for a career in the challenging field of music education. Current syllabus documents are analysed, approaches to music curriculum construction are discussed, and pedagogical theories are examined. Repertoire, technology and media issues related to music education are addressed, as is resource selection and development. All of these components are studied in the broader context of creating and managing an engaging classroom learning environment and the fostering of self-motivated learners. This Unit of Study leads to a secondary school Professional Experience component in Semester 2.

MUED3606
Professional Experience 2
Credit points: 6 Teacher/Coordinator: A/Professor Jennifer Rowley Session: Semester 1, Semester 2. Classes: 1 x 2 hour workshop for 2 weeks; 6 weeks of block practice teaching in schools (30 days). Prerequisites: MUED2605.
This unit of study examines the practice of how to teach and how students learn in a senior secondary music classroom (Years 7-10). The second professional experience is a 6 week block practice teaching for 5 days a week and is designed to help you become a reflective classroom music teacher who utilizes appropriate pedagogy, creates valuable musical learning experiences and appropriate behavior management strategies through effective student engagement in the junior secondary school. The workshops each week outside of the professional experience placement will continue the work covered in Teaching Junior Secondary Music Education and Adolescent Development and Behaviour. This unit of study provides students with a practical application of the theory through a second Professional Experience and it contributes to the development of graduate teacher standards set by the teacher’s accreditation body (NESA).

MUED4002
Technology in Music Education
Credit points: 3
Teacher/Coordinator: Dr James Humberstone
Session: Semester 2
Classes: 2 hour seminar/week
Assessment: PA setup (30%), Preparation of teaching kit (70%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit will explore the possibilities offered by technology in music teaching and learning. Representative software packages for sequencing, aural training and computer-aided notation will be examined. Students will explore the potential of sound recording and the manipulation of sound files on a computer in a software environment such as GarageBand and Logic, and the associated copyright issues. Management of students within the computer and keyboard labs will be considered. The primary assessments will be the development of a small website that integrates audiovisual content, and an exercise in setting up/running a PA system.

MUED4006
Popular Music Studies
Credit points: 3
Teacher/Coordinator: Adrian Kingwell
Session: Semester 1
Classes: 2hr workshop/wk
Assessment: Presentation (30%), reports (25%), assignment (45%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit examines approaches to the teaching of popular music. This includes: a study of relevant literature, considerations of the place of popular music in music education, analysis methods suitable for popular music, composition and performance of popular music, and emerging technologies in relation to popular music studies.

MUED4602
Senior Secondary Music Education
Credit points: 6
Teacher/Coordinator: James Coyle
Session: Semester 1
Classes: 3 hr lecture-seminar
Prerequisites: MUED3605 and MUED3606
Assessment: Student presentation/s; reading assignments; major assignment (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study investigates the principles and practices of music teaching and learning at the senior secondary school level. It covers: aural skills, creativity, assessment, planning, repertoire, music analysis, musical understanding, resources and curriculum development. Musical content in this unit of study concentrates on music of the last 25 years with and Australian focus.

MUED4603
Cultural Diversity in Music Education
Credit points: 6
Teacher/Coordinator: Professor Kathryn Marsh
Session: Semester 1
Classes: 1 hr lecture, 2 hours seminar
Assumed knowledge: It is recommended that students have successfully completed MUED2605 and MUED3605 prior to undertaking this unit.
Assessment: Personal rationale (30%), fieldwork assignment (40%) and seminar presentation (20%), participation in class discussion and activities (10%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study prepares students to teach music in a culturally diverse society. Music of a range of cultures is investigated in relation to its structure and cultural context and varied approaches to teaching this music in a classroom context are explored. Provision is made for the collection, evaluation and development of music resources appropriate for teaching in culturally diverse educational settings.

MUED4632
Professional Issues in Music Education
Credit points: 12
Teacher/Coordinator: A/Professor Jennifer Rowley
Session: Semester 2
 Classes: 1 x 1 hr lecture and 1x 4 hr seminar/week
Prerequisites: MUED4602
Corequisites: MUED4633
Assessment: Action research project proposal (20%) and poster for Expo (30%), Seminar presentation (20%), Case Study (40%), ePortfolio task on professional identity development ‘one minute me’ (10%). Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Teaching schedule: Week 1 x 4 days (before PEX starts); Week 10 x 3 days (after PEX finishes); week 11 x 2 days; week 12 x 2 days; week 13 x 1 day (Expo).

This unit of study assists students in making the transition to music teaching professional. It draws on knowledge and skills derived from previous units of study, and provides students with a broader view of the social and professional contexts of teaching with reference to local, national and international educational settings. It focuses on special education, educational sociology and gender issues to explore aspects of individual difference (cognitive, social, emotional and physical). In combination with the practical teaching experience in the associated unit of study, Professional Experience 3 (MUED4633), this unit provides a foundation and opportunity for students to become reflective practitioners in the field of music education. The focus on individual needs of school students provides a specific perspective on special education required for teaching in NSW schools.

MUED4633
Professional Experience 3
Credit points: 12
Teacher/Coordinator: A/Professor Jennifer Rowley
Session: Semester 1, Semester 2
Classes: 36-40 days placement in a school.
Prerequisites: MUED4602
Corequisites: MUED4632
Assessment: Professional Experience Report (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study provides the final professional experience for music education students. The program consists of a 7-8 week teaching block (5 days a week) in a NSW secondary school. Students will be required to teach both junior and senior secondary school music classes (Years 7-12) and undertake the daily responsibilities and activities of a music teacher. It is envisaged that in the final weeks of this unit students will be responsible for a music teacher’s full day teaching program. This last practice teaching experience enables the student music teacher to put into practice theoretical and practical content of all previous music education courses completed in their four year degree. It provides experiences, through which student teachers further develop an understanding of the ethical and professional requirements of being a teacher, successfully communicate with their students and fellow teaching colleagues and become independent, self-motivated practicing music teachers.

177
Music Skills

Subject details

Music Skills

Music Theory and Aural Skills

MCGY1000

Aural Perception 1

Credit points: 3
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 1
Classes: One 1hr Lab and one 1hr Solfege tut/wk
Assessment: Weekly Lab assignments (15%); Non-Western Music Transcription assignment (15%); Solfege class work assessment (15%); 10 min Solfege examination (25%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: Completion of a Music Skills Test is essential prior to commencement. Conservatorium of Music students who did not do the test during the audition period and non-Conservatorium of Music Students should contact the unit of study coordinator before the start of semester.

Students work on dictation and sightsinging exercises using diatonic pitch materials in all major and minor keys, and rhythms using triplets and duplets. Sight singing exercises use both moveable-'do' sol-fa and letter-names systems. Dictation exercises emphasise the aural identification of tonic, pitch collection and metre.

Textbooks

MCGY1001

Aural Perception 1A

Credit points: 3
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 1
Classes: One 1hr lab and one 1hr Solfege tut/wk
Assessment: Weekly Lab tests (25%); weekly Lab assignments (15%); Solfege tutorial assessment (15%); 1hr Lab examination (25%); 5 min Solfege examination (20%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: Completion of a Music Skills Test is essential prior to commencement. Conservatorium of Music students who did not do the test during the audition period and non-Conservatorium of Music Students should contact the unit of study coordinator before the start of semester.

Students work on dictation and sightsinging exercises using diatonic pitch materials in all major and minor keys, and simple and compound metres, including rhythms using triplets and duplets. Sight singing exercises use both moveable-'do' sol-fa and letter-names systems. Dictation exercises emphasise the aural identification of tonic, pitch collection and metre.

Textbooks

MCGY1002

Aural Perception 1B

Credit points: 3
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 2
Classes: One 1hr Lab and one 1hr Solfege tut/wk
Assessment: MCGY1001 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%).
Mode of delivery: Normal (lecture/lab/tutorial) day

Students continue to working on dictation and sightsinging exercises using diatonic pitch materials in all major and minor keys, and rhythms using triplets and duplets. Sight singing exercises use both moveable-'do' sol-fa and letter-names systems. Dictation exercises emphasise the aural identification of tonic, pitch collection and metre.

Textbooks

MCGY11003

Aural Perception 2

Credit points: 3
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 1, Semester 2
Classes: One 1hr Lab and one 1hr Solfege tut/wk
Prerequisites: MCGY1000 or MCGY1002 Assessment: Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); Transcription assignment (30%); 10 min Solfege examination (25%).
Mode of delivery: Normal (lecture/lab/tutorial) day

Materials studied include diatonic harmony, species counterpoint, modes and rhythms using sub- and supertriplets.

Textbooks

MCGY2004

Aural Perception 3

Credit points: 3
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 1, Semester 2
Classes: One 1hr Lab and one 1hr Solfege tut/wk
Prerequisites: MCGY1000 Assessment: Weekly Lab assignment (15%); Transcription assignment (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).
Mode of delivery: Normal (lecture/lab/tutorial) day

Materials studied include more complex tonal melodies, chromatic tonal harmony, and rhythms using irregular division and small divisions.

Textbooks

MCGY2005

Aural Perception 4

Credit points: 3
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 1, Semester 2
Classes: One 1hr Lab and one 1hr Solfege tut/wk
Prerequisites: MCGY2004 Assessment: Weekly Lab assignment (15%); Transcription assignment (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (25%).
Mode of delivery: Normal (lecture/lab/tutorial) day

Materials studied include more complex chromatic tonal harmony, atonal melodic and harmonic materials, and more complex rhythmic materials including irregular and mixed metres.

Textbooks

MCGY11008

Harmony and Analysis 1

Credit points: 3
Teacher/Coordinator: Lewis Cornelius
Session: Semester 1
Classes: 1 lecture,1 tutorial/wk
Prerequisites: MUSC2699 Assumed knowledge: Ability to read musical notation including treble and bass clefs, and knowledge of scales, intervals and triads in tonal music.
Assessment: Assignments (40%), examination (60%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Completion of a Music Skills Test is essential prior to commencement. Students who have not completed the test should contact the unit of study coordinator before the start of semester.

179
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 the first 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 specie 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

MCGY1009
Harmony and Analysis 2
Credit points: 3 Teacher/Coordinator: Lewis Cornell
Session: Semester 2
Classes: 1 lecture, 1 tutorial/wk
Prerequisites: MCGY1008
Assessment: Assignments (40%), examination (60%) Mode of delivery: Normal (lecture/lab/tutorial) day

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

MCGY2010
Harmony and Analysis 3
Credit points: 3 Teacher/Coordinator: Lewis Cornell
Session: Semester 1
Classes: 1 lecture, 1 tutorial/wk
Prerequisites: MCGY1009
Assessment: Assignments (50%), Examination (50%) Mode of delivery: Normal (lecture/lab/tutorial) day

Harmony and Analysis 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 Harmony and Analysis 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

MCGY2011
Harmony and Analysis 4
Credit points: 3 Teacher/Coordinator: Lewis Cornell
Session: Semester 2
Classes: 1 lecture, 1 tutorial/wk
Prerequisites: MCGY2010
Assessment: Assignments (50%), examination (50%) Mode of delivery: Normal (lecture/lab/tutorial) day

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

JAZZ1621
Jazz Music Skills 1
Credit points: 6 Teacher/Coordinator: Craig Scott
Session: Semester 1
Classes: 2 x 2 hr tuts/week
Prerequisites: JAZZ1622
Assessment: Written harmony test (30%), Classwork (15%), End of Semester large arrangement (25%), 3 x smaller arrangements at 10% each (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Harmony and Arranging Module: This unit includes understanding the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, rhythm section scoring and voicing techniques for small jazz combo arrangements A2 featuring Trumpet, Alto Sax, Tenor Sax, Trombone + Rhythm section. This unit deals with the study of the harmony of standard jazz repertoire. Students will learn to understand and use basic harmonic rules and standard harmonic devices, diatonic progression and chord patterns. Legibility in engraving and copying is also an assessable aspect.

Aural Module: 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. N.B Both the Harmony and Aural Modules must be passed in order for the student to proceed to Jazz Music Skills 2.

Textbooks
Lindsay, Gary (2005) "Jazz Arranging Techniques from Quartet to Big Band";
Nestico, Sammy A2: The Complete Arranger A2

JAZZ1622
Jazz Music Skills 2
Credit points: 6 Teacher/Coordinator: Craig Scott
Session: Semester 2
Classes: 2 x 2 hr tuts/week
Prerequisites: JAZZ1622
Assessment: Written harmony test (30%), Classwork (15%), End of Semester large arrangement (25%), 3 x smaller arrangements at 10% each (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

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. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented.

Aural Module: Consolidates and expands upon concepts and skills introduced in Jazz Music Skills 1, and introduces compound intervals, open voicings, the addition of upper extensions to all chord types, and increasingly complex harmonic structures. N.B Both the Harmony and Aural Modules must be passed in order for the student to proceed to Jazz Music Skills 3.

Textbooks
Lindsay, Gary (2005) "Jazz Arranging Techniques from Quartet to Big Band"

JAZZ2623
Jazz Music Skills 3
Credit points: 6 Teacher/Coordinator: Craig Scott
Session: Semester 1
Classes: 2 x 2 hr tuts/week
Prerequisites: JAZZ1622
Assessment: Written harmony test (30%), Classwork (15%), End of Semester large arrangement (25%), 3 x smaller arrangements at 10% each (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Harmony and Arranging Module: Concentrates on more complex harmonic material that forms the basis for Jazz Improvisation 3. Students will learn big band orchestration which will include ensemble scoring, sax solo, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Methods of reharmonisation of existing jazz and standard compositions will be explored further.

Aural Module: 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. N.B Both the Harmony and Aural Modules must be passed in order for the student to proceed to Jazz Music Skills 4.

**Textbooks**

Lindsay, Gary (2005) "Jazz Arranging Techniques from Quartet to Big Band"; Nestico, Sammy A, The Complete Arranger A2

**JAZZ2624**

**Jazz Music Skills 4**

Credit points: 6 | Teacher/Coordinator: Craig Scott | Session: Semester 2

Classes: 2 x 2 hr tuts/week | Prerequisites: JAZZ2603 Corequisites: JAZZ2604 or JAZZ2634 | Assessment: Written harmony test (30%), Classwork (15%), End of Semester large arrangement (25%), 3 x smaller arrangements at 10% each (30%). Aural Module: Two class tests at 20% each, and end of semester exam at 60%. Mode of delivery: Normal (lecture/lab/tutorial) day

Harmony and Arranging Module: Students learn big band orchestration including 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 and recorded by a Big Band. Students may study contemporary techniques encompassing elements of polytonality, serial composition, extended instrumental effects and textural voicings. This subject also deals with the harmonic concepts used in Jazz Improvisation.

Aural Module: 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. N.B Both the Harmony and Aural Modules must be passed in order for the student to complete.

**Textbooks**

Lindsay, Gary (2005) "Jazz Arranging Techniques from Quartet to Big Band", Nestico, Sammy A, The Complete Arranger A2

**JAZZ1015**

**Jazz Ear Training 1**

Credit points: 3 | Teacher/Coordinator: Craig Scott | Session: Semester 1

Classes: 2hr tut/wk | Prerequisites: JAZZ1015 | Assessment: Two tests (2x20%), one 2 hour examination (60%) | Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment. Note: These units are only available to non-jazz students

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.

**JAZZ1016**

**Jazz Ear Training 2**

Credit points: 3 | Teacher/Coordinator: Craig Scott | Session: Semester 2

Classes: 2hr tut/wk | Prerequisites: JAZZ1015 | Assessment: Two tests (2x20%), one 2 hour exam (60%) | Mode of delivery: Normal (lecture/lab/tutorial) day

Note: These units are only available to non-jazz students

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1, plus introducing compound interval combinations, open voicings, the addition of all upper extensions to all chord types, and increasingly complex harmonic structures.

**JAZZ2038**

**Jazz Ear Training 3**

Credit points: 3 | Teacher/Coordinator: Craig Scott | Session: Semester 1

Classes: 2hr tut/wk | Prerequisites: JAZZ1016 | Assessment: Two tests (2x20%), one 2 hour examination (60%) | Mode of delivery: Normal (lecture/lab/tutorial) day

Note: These units are only available to non-jazz degree students

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1 and 2, plus introducing advanced chord types, and increasingly complex harmonic structures.

**JAZZ2039**

**Jazz Ear Training 4**

Credit points: 3 | Teacher/Coordinator: Craig Scott | Session: Semester 2

Classes: 2hr tut/wk | Prerequisites: JAZZ2038 | Assessment: Two tests (2x20%), one 2 hour examination (60%) | Mode of delivery: Normal (lecture/lab/tutorial) day

Note: These units are only available to non-jazz degree students

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.

**JAZZ1019**

**Jazz Harmony and Arranging 1**

Credit points: 3 | Teacher/Coordinator: Craig Scott | Session: Semester 1

Classes: 2hr tut/wk | Prerequisites: JAZZ1019 | Assessment: Written harmony test (30%), Classwork (15%), End of Semester large arrangement (25%), 3 x smaller arrangements at 10% each (30%). Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Department permission required for enrolment. Note: These units are only available to non-jazz students

This unit includes understanding the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, rhythm section scoring and voicing techniques for small jazz combo arrangements A4 featuring Trumpet, Alto Sax, Tenor Sax, Trombone + Rhythm section. 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 standard harmonic devices, diatonic progression and chord patterns. Legibility in engraving and copying is also an assessable aspect.

**Textbooks**

Lindsay, Gary (2005) "Jazz Arranging Techniques from Quartet to Big Band"; Nestico, Sammy A, The Complete Arranger A2

**JAZZ2020**

**Jazz Harmony and Arranging 2**

Credit points: 3 | Teacher/Coordinator: Craig Scott | Session: Semester 2

Classes: 2hr tut/wk | Prerequisites: JAZZ2019 | Assessment: Written harmony test (30%), Classwork (15%), End of Semester large arrangement (25%), 3 x smaller arrangements at 10% each (30%). Mode of delivery: Normal (lecture/lab/tutorial) day

Note: These units are only available to non-jazz students

This unit voicing techniques for two to four horns stressing the most effective registers, harmonisation of passing tones, clusters and other techniques will be introduced. The harmonic techniques explored are used as the theoretical basis for Jazz Improvisation.

**Textbooks**

Lindsay, Gary (2005) "Jazz Arranging Techniques from Quartet to Big Band"; Nestico, Sammy A, The Complete Arranger A2

**JAZZ2016**

**Jazz Harmony and Arranging 3**

Credit points: 3 | Teacher/Coordinator: Craig Scott | Session: Semester 1

Classes: 2hr tut/wk | Prerequisites: JAZZ2016 | Assessment: Two tests (2x20%), one 2 hour exam (60%) | Mode of delivery: Normal (lecture/lab/tutorial) day

Note: These units are only available to non-jazz students

This unit concentrates on more complex harmonic material that forms the basis for Jazz Improvisation, 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 learn big band orchestration which includes 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.

**Textbooks**

Lindsay, Gary (2005) "Jazz Arranging Techniques from Quartet to Big Band"; Nestico, Sammy A, The Complete Arranger A2

**JAZZ2017**

**Jazz Harmony and Arranging 4**

Credit points: 3 | Teacher/Coordinator: Craig Scott | Session: Semester 2

Classes: 2hr tut/wk | Prerequisites: JAZZ2016 | Assessment: Written harmony test (30%), Classwork (15%), End of Semester large arrangement (25%), 3 x smaller arrangements at 10% each (30%). Mode of delivery: Normal (lecture/lab/tutorial) day

Note: These units are only available to non-jazz students
Note: These units are only available to non-jazz students

Students learn big band orchestration including 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 a Big Band. Students may study contemporary techniques encompassing elements of polytonality, extended instrumental effects and textural voicings.

Textbooks
Lindsay, Gary (2005) "Jazz Arranging Techniques from Quartet to Big Band": Nestico, Sammy, The Complete Arranger.

JAZZ3001
Rhythm Awareness/Analysis
Credit points: 3
Teacher/Coordinator: Simon Barker
Session: Semester 1
Classes: 12 x 2 hour lectures Assessment: Class assessment 1 (20%); Class assessment 2 (20%); Rhythmic analysis (40%); Class assessment 3 (20%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Non-Jazz degree students may take this unit after completion of their Principal Study 4 with the approval of the Unit Coordinator.

This unit of study is an elective course in rhythm that introduces students to a broad range of material, including case studies of influential local and international approaches to rhythm construction, and overviews of various rhythmic traditions from Asia, Latin America, the USA, Africa, and India. Without doubt, rhythm has become the primary organisational tool in contemporary jazz performance, with many of the world's most influential jazz artists now employing complex rhythmic structures, odd-time signatures, odd-rhythmic groupings, metric modulations, as well as rhythmic models from traditional music styles, as basic structural frameworks and improvisational prompts.

MUSC1503
Extended Fundamentals of Music
Credit points: 6
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 1
Classes: 1 hr lecture and 2 x 1 hr tutorials (aural and written)/wk Assessment: Written and online music theory assessment (70%), aural assessment (30%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students will take a diagnostic in Week 1 of semester to ensure they have the required level of music theory and aural skills.

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 musical styles including classical music (past and present), jazz, popular music, film music and noise.

MUSC1503
Fundamentals of Music 1
Credit points: 6
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 1
Classes: 1 hr lecture and 2 x 1 hr tutorials (aural and written)/wk Assessment: Written and online music theory assessment (70%), aural assessment (30%).
Mode of delivery: Normal (lecture/lab/tutorial) day
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 basic skills of music theory and listening to ensure that participants have a solid grounding for a firm understanding of music notation and organisation.

MUSC1503
Fundamentals of Music 2
Credit points: 6
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 2
Classes: 1 hr lecture and 2 x 1 hr tutorials (aural and written)/wk Assessment: Written and online music theory assessment (60%), aural assessment (30%), participation (10%).
Mode of delivery: Normal (lecture/lab/tutorial) day
A more advanced exploration of music literacy skills than MUSC1503. The material covered in this unit of study 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. Analysis and compositional craft regarding melody, harmony and rhythm in classical and contemporary popular music are a central focus of this unit of study. Critical listening skills are developed in this unit of study.

MUSC2693
Fundamentals of Music 3
Credit points: 6
Teacher/Coordinator: Dr Daniel Rojas
Session: Semester 1
Classes: 1 hr lecture and 2 x 1 hr tutorials (aural and written)/wk Prohibitions: MUSC1004 or MUSC1005 or MUSC1501 or MUSC1502 or MUSC2699 or MUSC2699 Assessment: Written and online music theory assessment (70%), aural assessment (30%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Mode of delivery: Normal (lecture/lab/tutorial) day
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 musical styles including classical music (past and present), jazz, popular music, film music and noise.

OLET1801
Music Theory and Notation Essentials
Credit points: 2
Teacher/Coordinator: Dr James Humberstone
Session: Semester 1
Classes: 1 hr lect/wk, 1 hr lab class/wk Assessment: Stereo Recording (60%), Online Quiz (30%), Participation (10%).
Mode of delivery: Normal (lecture/lab/tutorial) day
This Online Learning Environment unit (OLE) provides a means by which music notation, and thus music theory, can be taught to those without a background in these areas. The basic music theory covered in this unit relates to our contemporary western music notation system(s). An understanding of how music theory works is extremely useful to a range of diverse disciplines that engage with music. Examples include games and user interface designers, film and drama studies students and those who have learnt musical practice from an aural rather than notated tradition, such as contemporary popular musicians and singers.

Technology Skills

CMPN2006
Sound Recording Fundamentals
Credit points: 3
Teacher/Coordinator: Dr Ivan Zavada
Session: Semester 1
Classes: 1 hr lect/wk, 1 hr lab class/wk Assessment: Stereo Recording (60%), Online Quiz (30%), Participation (10%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Jazz students should have completed Jazz Performance 6 before enrolling in this unit of study.

In this unit of study students will be introduced to a range of audio technologies and gain a basic proficiency in sound recording, editing and mixing. Students will experience working in the Conservatorium sound studios, and learn how to make good quality recordings with portable recording devices. This unit of study also examines microphone design, stereo microphone techniques, mixing console operation and digital audio recording. Students will experience prac-based recording sessions to gain a comprehensive understanding of the recording technology on offer at the Sydney Conservatorium.

Textbooks

CMPN2007
Sound Recording Advanced
Credit points: 3
Teacher/Coordinator: Dr Daniel Blinkhorn
Session: Semester 2
Classes: 2 hr studio, workshop, class and student group focused projects Prerequisites: CMPN2006 Assessment: Coverage in an industry standard DAW and the ability to understand basic microphone and recording techniques. Assessment: Class Attendance and Participation and presentation (20%), Recording Project 1 (35%), Recording Project 2 (45%).
Mode of delivery: Normal (lecture/lab/tutorial) day
This unit follows on from Sound Recording Fundamentals with a variety of both theoretical and practical applications and aesthetics within the
In this unit of study students will be introduced to a range of music technologies and gain a basic proficiency in sound recording, editing and mixing. Students will learn to work with audio in a digital audio workstation, how to make good quality recordings with portable recording devices, and make use of these skills in service of a creative outcome. The unit will include an overview of software for notation/sequencing, as well as basic sound synthesis concepts. In the final assessment students will explore the creative possibilities of music technology by realising a sound work using either instrumental and/or environmental sound recorded and edited by them.

MUSC2653
Introduction to Digital Music Techniques
Credit points: 6  
Teacher/Coordinator: Dr Damian Barbeler  
Session: Semester 1  
Classes: 2 hr lecture/demonstration/wk  
Prerequisites: 18 Junior credit points  
Prohibitions: MUSC2053  
Assessment: Sound recording and editing assignment (30%); creative assignments (60%); online assessments, attendance and participation (10%).  
Mode of delivery: Normal (lecture/lab/tutorial) day

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.

OLET1803
Digital Communication: Sound
Credit points: 2  
Teacher/Coordinator: Dr James Humberstone  
Session: Semester 1, Semester 2  
Classes: up to 2hrs of video lectures/week, 1 x 1hr problem based learning/week  
Assessment: 4 x peer reviews to the equivalent of 250wds (40%), 1 x presentation (10%), 1 x project (50%)  
Mode of delivery: Online

This unit focuses on how sound can be used to present information effectively. It deals with audio recording techniques, and the creation of original music to add emotional weight to presentations, using sampling and synthesis techniques.

Business Skills
JAZZ3631
Music Business Skills
Credit points: 6  
Teacher/Coordinator: David Theak  
Session: Semester 2  
Classes: 2hr lect/wk  
Assessment: Press Kit (35%), Tour Plan (65%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Music Business Skills is designed to prepare graduating students for the non-musical aspects of their forthcoming career. The unit is designed as an overview of the many different facets of the music industry, including setting up a small music business (including taxation overview and responsibilities), funding sources and alternatives, tour planning and budgeting, producing and designing promotional tools, dealing with record companies/music publishing, and other essential techniques and requirements of running a successful music business in today's competitive arts environment.
Performance and Ensembles Units

Subject details

Performance and Ensembles

Chamber Music

CHMB1301
Chamber Music 1
Credit points: 3 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: Six 1 hr tutorials and a minimum of one chamber workshop as listed in the unit of study outlined. Assessment: Chamber performance workshop (10%), tutorials (40%), 1 x performance exam (50%) Mode of delivery: Normal (lecture/lab/tutorial) day

Students engage in intensive chamber music rehearsals and work towards live performances of the highest standard, learning from their peers as well as expert practitioners. Students are assigned a Principal Tutor who will recommend appropriate works and coach the ensemble during the semester. Both pre-formed groups and individuals may sign up.

CHMB1302
Chamber Music 2
Credit points: 3 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: Six 1 hr tutorials and a minimum of one chamber workshop as listed in the unit of study outlined. Prerequisites: CHMB1301 Prohibitions: ENSE1007 Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Students engage in intensive chamber music rehearsals and work towards live performances of the highest standard, learning from their peers as well as expert practitioners. Chamber music repertoire is studied with either a new ensemble or a continuing ensemble. Musical, technical and communication skills are developed further.

CHMB2303
Chamber Music 3
Credit points: 3 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: Six 1 hr tutorials and unit specific seminars as outlined in course handout. Prerequisites: ENSE1007 or CHMB1302 Prohibitions: ENSE2002 Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Chamber music 3 involves the ongoing development of key musical and ensemble skills. The essential entrepreneurial ability to produce and promote concerts is encouraged as a natural extension of working in a chamber music group and creating a niche in the marketplace. Concert and tour opportunities may be offered to assist in this process.

CHMB2304
Chamber Music 4 (CPW)
Credit points: 3 Teacher/Coordinator: A/Prof Michael Smetanin Session: Semester 1, Semester 2 Classes: 1 x hr workshop/week Assessment: Professional approach in workshops (50%), Performance at the CPW concerts (30%), Classroom presentation of instrumental techniques (20%). Mode of delivery: Normal (lecture/lab/tutorial) day

This semester will mark the end of chamber music studies for some students and is compulsory. The achievement of a high standard of professional preparation, rehearsal and performance will be expected and progress will be evaluated. Students will participate in Composer Performer Workshop either as an individual or as a group. The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

CHMB3305
Chamber Music 5
Credit points: 3 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: Six 1 hr tutorials and unit specific seminars as outlined in course handout. Prerequisites: CHMB2304 or CHMB2303 Prohibitions: ENSE3004 Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Students are expected to have reached more advanced levels of preparation, rehearsal and performance skills. Major repertoire should be studied, including contemporary and Australian chamber works. Students are required to sign up with an established group or present a satisfactory group for approval.

CHMB3306
Chamber Music 6
Credit points: 3 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: Six 1 hr tutorials and unit specific seminars as outlined in the unit of study outline Prerequisites: ENSE3004 or CHMB3305 Prohibitions: ENSE3005 Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Groups are expected to show some initiative in liaising with the musical community outside the Conservatorium. Emphasis is placed on thoughtful programming, effective audience communication and convincing performance techniques. Students will be encouraged to investigate new repertoire, commission new works, promote themselves and seek out performance opportunities.

CHMB4307
Chamber Music 7
Credit points: 3 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: Six 1 hr tutorials and unit specific seminars as outlined in the unit of study outline Prerequisites: ENSE3005 or CHMB3306 Prohibitions: ENSE4006 Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

The essential techniques of chamber music performance are re-evaluated in the light of an extended period of study in the previous three years. Groups should seek out opportunities for residencies, festivals, recordings, master classes and other intensive programs. By now many students are performing with well-established combinations of players and building a professional profile.

CHMB4308
Chamber Music 8
Credit points: 3 Teacher/Coordinator: Dr Daniel Yeadon Session: Semester 1, Semester 2 Classes: Six 1 hr tutorials and unit specific seminars as outlined in the unit of study outline. Prerequisites: ENSE4006 or CHMB4307 Prohibitions: ENSE4007 Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

A final semester of intensive chamber music study before entering the profession or undertaking periods of postgraduate study. Repertoire is extended further; works studied earlier may be revisited in the light of more greater experience and maturity. Established groups are encouraged to make their final performance a major public event, providing a launch into the profession. Assistance may be given to achieve this.
In this Unit of Study students will gain essential foundations for successful and artistic basso continuo realisation. The Unit is 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.

In this Unit of Study students will further develop skills for successful and artistic basso continuo realisation, through 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.

In this Unit of Study students will become musically and technically proficient in basso continuo realisation through 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.

In this Unit of Study students will gain mastery of basso continuo realisation through 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.
MUSC2404 Contemporary Music Practice 4
Credit points: 8 Teacher/Coordinator: Dr Clint Bracknell Session: Semester 2 Classes: 1 x 1hr Lectures; 2 x 1hr Tutorials Prerequisites: MUSC2403 Prohibitions: MUSC3601 or MUSC3602 Assessment: Acoustic recording, chart and report (500 words) 25%; Electronic recording, chart and report (500 words); Horns/Strings recording, charts and report (500 words) 25%; Collaborative performance with proposal (500 words) 25%. Mode of delivery: Normal (lecture/lab/tutorial) day

This subject is a continuation of Contemporary Music Principal Study 3. Students will bring their composition, performance and music technology skills together to plan, pursue and complete three projects in a studio setting. Students will also work on a semester-long performance collaboration with one or more other students. Throughout the semester, students will engage in research, analysis and assessment of their own work and the work of their peers.

Textbooks

MUSC3405 Contemporary Music Practice 5
Credit points: 6 Teacher/Coordinator: Dr Clint Bracknell Session: Semester 1 Classes: 1 x 2hr workshop per week Prerequisites: MUSC2404 Assessment: Progress Reports (Oral Presentation and Online) (15%); Project Proposal (15%); Major Creative Work (40%); Exegesis (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study provides students support to plan and create a major work at the culmination of completing previous principle study units, Contemporary Music Practice 1, 2, 3 and 4. A process of music composition, performance and recording will be supported by ongoing peer, instructor and industry feedback plus written critical self-reflection. Students will be asked to consider, justify and situate their practice and production of music within both broad and specific contexts. At the conclusion of this unit, students will have developed a body of work (approximately 15-20 minutes of music) to further refine and present to audiences in the following unit, Contemporary Music Practice 6.

MUSC3406 Contemporary Music Practice 6
Credit points: 6 Teacher/Coordinator: Dr Clint Bracknell Session: Semester 2 Classes: 1 x 2hr workshop per week Prerequisites: MUSC3405 Assessment: Progress Reports (Oral Presentation and Online) (15%); Production Proposal (15%); Major Work (30%); Marketing Strategy (40%) Mode of delivery: Normal (lecture/lab/tutorial) day

Students will have developed a body of work (approximately 30 minutes of music) to further refine and present to audiences in this unit. Having developed skills and understandings of the nature of musical performance and presentation, students will experiment with various means of presenting and performing their music to the outside world. This will include consideration of online musical cultures, a range of live performance venues, synchronisation, radio, press and marketing.

Ensemble Studies

Brass Ensemble

BRSS1000 Brass Ensemble 1
Credit points: 3 Teacher/Coordinator: Andrew Evans 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%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: Department permission required for enrolment. Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

BRSS1001 Brass Ensemble 2
Credit points: 3 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 2hr rehearsal/wk Prerequisites: BRSS1000 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

BRSS2000 Brass Ensemble 3
Credit points: 3 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 2hr rehearsal/wk Prerequisites: BRSS1001 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

BRSS2001 Brass Ensemble 4
Credit points: 3 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 2hr rehearsal/wk Prerequisites: BRSS2000 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

BRSS3000 Brass Ensemble 5
Credit points: 3 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 2hr rehearsal/wk Prerequisites: BRSS2001 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

BRSS3001 Brass Ensemble 6
Credit points: 3 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 2hr rehearsal/wk Prerequisites: BRSS3000 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day Note: Admission subject to audition
In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

**BRSS4000**

**Brass Ensemble 7**

**Credit points:** 3  
**Teacher/Coordinator:** Andrew Evans  
**Session:** Semester 1, Semester 2  
**Classes:** 2hrs rehearsal/wk  
**Prerequisites:** BRSS3000  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Admission subject to audition.

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

**ENSE2603**

**Chamber Choir 3**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3hrs 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%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Audition required for entry in first week of each semester.  

Rehearsals prepare the auditioned members of the Chamber Choir for a public concert(s) at the end of each semester. The music chosen covers compositions from Gregorian chant to the twenty-first century, and may include a baroque orchestra, or instrumental ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Rehearsals include 2hrs with the Conservatorium Choir.

**ENSE2604**

**Chamber Choir 4**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3hrs 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%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Audition required for entry in first week of each semester.  

Rehearsals prepare the auditioned members of the Chamber Choir for a public concert(s) at the end of each semester. The music chosen covers compositions from Gregorian chant to the twenty-first century, and may include a baroque orchestra, or instrumental ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Rehearsals include 2hrs with the Conservatorium Choir.

**ENSE3605**

**Chamber Choir 5**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3hrs 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%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Audition required for entry in first week of each semester.  

Rehearsals prepare the auditioned members of the Chamber Choir for a public concert(s) at the end of each semester. The music chosen covers compositions from Gregorian chant to the twenty-first century, and may include a baroque orchestra, or instrumental ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Rehearsals include 2hrs with the Conservatorium Choir.

**ENSE3606**

**Chamber Choir 6**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3hrs 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%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Audition required for entry in first week of each semester.  

Rehearsals prepare the auditioned members of the Chamber Choir for a public concert(s) at the end of each semester. The music chosen covers compositions from Gregorian chant to the twenty-first century, and may include a baroque orchestra, or instrumental ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Rehearsals include 2hrs with the Conservatorium Choir.

**ENSE4607**

**Chamber Choir 7**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3hrs 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%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Audition required for entry in first week of each semester.
Rehearsals prepare the auditioned members of the Chamber Choir for a public concert(s) at the end of each semester. The music chosen covers compositions from Gregorian chant to the twenty-first century, and may include a baroque orchestra, or instrumental ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Rehearsals include 2hrs with the Conservatorium Choir.

ENSE4008
Chamber Choir 8
Credit points: 6 Teacher/Coordinator: A/Prof 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%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Audition required for entry in first week of each semester.

Rehearsals prepare the auditioned members of the Chamber Choir for a public concert(s) at the end of each semester. The music chosen covers compositions from Gregorian chant to the twenty-first century, and may include a baroque orchestra, or instrumental ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Rehearsals include 2hrs with the Conservatorium Choir.

Choir
ENSE1015
Choir 1
Credit points: 3 Teacher/Coordinator: A/Prof 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%). Mode of delivery: Normal (lecture/lab/tutorial) day
Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works in association with the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the Early Music Ensemble. No auditions required. (Rehearsals are usually held on Thursdays, refer to timetable for details).

ENSE1002
Choir 2
Credit points: 3 Teacher/Coordinator: A/Prof Neil McEwan Session: Semester 1, Semester 2 Classes: 3 hrs of rehearsals/wk Prerequisites: ENSE1015 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works in association with the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the Early Music Ensemble. No auditions required. (Rehearsals are usually held on Thursdays, refer to timetable for details).

ENSE1019
Choir 3
Credit points: 3 Teacher/Coordinator: A/Prof Neil McEwan Session: Semester 1, Semester 2 Classes: 3 hrs of rehearsals/wk Prerequisites: ENSE1002 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works in association with the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the Early Music Ensemble. No auditions required. (Rehearsals are usually held on Thursdays, refer to timetable for details).

ENSE2003
Choir 4
Credit points: 3 Teacher/Coordinator: A/Prof Neil McEwan Session: Semester 1, Semester 2 Classes: 3 hrs of rehearsals/wk Prerequisites: ENSE1019 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works in association with the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the Early Music Ensemble. No auditions required. (Rehearsals are usually held on Thursdays, refer to timetable for details).

ENSE2008
Choir 5
Credit points: 3 Teacher/Coordinator: A/Prof Neil McEwan Session: Semester 1, Semester 2 Classes: 3 hrs of rehearsals/wk Prerequisites: ENSE2003 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works in association with the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the Early Music Ensemble. No auditions required. (Rehearsals are usually held on Thursdays, refer to timetable for details).

ENSE3016
Choir 6
Credit points: 3 Teacher/Coordinator: Dr Neil McEwan Session: Semester 1, Semester 2 Classes: 3 hrs of rehearsals/wk Prerequisites: ENSE2008 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works in association with the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the Early Music Ensemble. No auditions required. (Rehearsals are usually held on Thursdays, refer to timetable for details).

ENSE2012
Choir 7
Credit points: 3 Teacher/Coordinator: A/Prof Neil McEwan Session: Semester 1, Semester 2 Classes: 3 hrs of rehearsals/wk Prerequisites: ENSE3016 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works in association with the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the Early Music Ensemble. No auditions required. (Rehearsals are usually held on Thursdays, refer to timetable for details).

ENSE4020
Choir 8
Credit points: 3 Teacher/Coordinator: A/Prof Neil McEwan Session: Semester 1, Semester 2 Classes: 3 hrs of rehearsals/wk Prerequisites: ENSE2012 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works in association with the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the Early Music Ensemble. No auditions required. (Rehearsals are usually held on Thursdays, refer to timetable for details).
Chinese Music Ensemble

PERF2604 Chinese Music Ensemble 1
Credit points: 6
Teacher/Coordinator: Dr Catherine Ingram
Session: Semester 1
Classes: 1 x 2hr group lesson/seminar per week; 1 x 1hr tutti rehearsal per week in weeks 6-12 (some additional rehearsals may be arranged prior to concerts).
Assessment: Written Summaries (20%); Concert report (15%); Instrument Study and Performance (65%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

In this unit students will receive small group tuition on one traditional Chinese musical instrument (provided on loan). They will be guided in playing the instrument in an ensemble, and will participate in ensemble performances. Through seminar-style discussions of four selected readings and of at least one concert of Chinese music attended during the semester, they will begin to develop a broad understanding of Chinese traditional musical instruments, ensembles, and musical structures, thus enhancing their knowledge of China’s thousands of years of recorded musical history and its extensive and diverse musical traditions.

PERF2605 Chinese Music Ensemble 2
Credit points: 6
Teacher/Coordinator: Dr Catherine Ingram
Session: Semester 2
Classes: 1 x 2hr group lesson/seminar per week; 1 x 1hr tutti rehearsal per week in weeks 6-12; (some additional rehearsals may be arranged prior to concerts).
Prerequisites: PERF2604
Assessment: Online Discussion of Set Recordings (15%); Reflective Diary (10%); Instrument Study and Performance (75%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students may seek permission from the co-ordinator if pre-requisites are not met.

In this unit students continue their previous study of one Chinese instrument in both small group and ensemble settings. They are encouraged to build on technical capacity developed in their first semester’s study, and to perform a wider range of pieces. They will also engage with a range of recordings and live performances of Chinese music to further develop their understandings of traditional and contemporary Chinese music, and of how Chinese musical instruments have featured in a variety of musical contexts.

Gamelan

ENSE2300 Gamelan 1
Credit points: 3
Teacher/Coordinator: Dr Gary Watson
Session: Semester 1
Classes: 2 hours per week
Assessment: Participation and student contribution (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

In this unit of study students learn to perform a repertoire of Balinese pieces of music on the Conservatorium’s Balinese gamelan instruments. Through this, they will gain understanding of terminology for Balinese music, Balinese tuning systems, the roles of instruments in the gamelan, and formal characteristics of Balinese gamelan music. Performative aspects of Balinese music will be experienced and analysed.

ENSE2301 Gamelan 2
Credit points: 3
Teacher/Coordinator: Dr Gary Watson
Session: Semester 2
Classes: 2 hours per week
Assessment: Participation and student contribution (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

In this unit of study students continue to learn to perform a repertoire of Balinese pieces of music on the Conservatorium’s Balinese gamelan instruments. Through this, they will build on their knowledge and understanding of terminology for Balinese music, Balinese tuning systems, the roles of instruments in the gamelan, and formal characteristics of Balinese gamelan music. Performative and elaborative aspects of Balinese music will be experienced and analysed.

Guitar Ensemble

STRG1039 Guitar Ensemble 1
Credit points: 3
Teacher/Coordinator: Vladimir Gorbach
Session: Semester 1
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%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Students 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: Vladimir Gorbach
Session: Semester 1
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%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Students 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.
Students 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.

Students 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.

Students 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.

Students 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.

Students 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.

Students 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.
This unit of study provides the jazz student with opportunities for performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band, and performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble.

**JAZZ3615**  
**Jazz Ensemble 5**  
**Credit points:** 6  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hr Small Ensemble class or (3 hrs for advanced ensemble); 2 hr Elective Jazz Orchestra class, or 3 hr Big Band Class  
**Prerequisites:** JAZZ2614 Corequisites: JAZZ3605 or JAZZ3205  
**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.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

This unit of study provides the jazz student with opportunities for performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band, and performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble.

**JAZZ3616**  
**Jazz Ensemble 6**  
**Credit points:** 6  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hr Small Ensemble class or (3 Hrs for advanced ensemble); 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class  
**Prerequisites:** JAZZ3615 Corequisites: JAZZ3606 or JAZZ3206  
**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.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

This unit of study provides the jazz student with opportunities for performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band, and performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble.

**JAZZ4617**  
**Jazz Ensemble 7**  
**Credit points:** 6  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hr Small Ensemble class or (3hrs for advanced ensemble); 2hr Elective Jazz Orchestra class, or 3hr Big Band Class  
**Prerequisites:** JAZZ3616 Corequisites: JAZZ4207  
**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.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

This unit of study provides the jazz student with opportunities for performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band, and performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble.

**JAZZ4618**  
**Jazz Ensemble 8**  
**Credit points:** 6  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hr Small Ensemble class or (3hrs for advanced ensemble); 2hr Elective Jazz Orchestra class, or 3hr Big Band Class  
**Prerequisites:** JAZZ4617 Corequisites: JAZZ4208  
**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.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

This unit of study provides the jazz student with opportunities for performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band, and performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble.

**Jazz Large Ensemble Elective**

**JAZZ1000**  
**Jazz Large Ensemble 1**  
**Credit points:** 3  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr Elective Jazz Orchestra or 3hr Big Band class  
**Prerequisites:** JAZZ1000  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Department permission required for enrolment. Note: These units are only available to non-jazz students. Entry to these ensembles is by audition held during the week before classes commence in semester 1. Contact Unit Coordinator for day and time.

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**  
**Jazz Large Ensemble 2**  
**Credit points:** 3  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr Elective Jazz Orchestra or 3hr Big Band class  
**Prerequisites:** JAZZ1001  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** These units are only available to non-jazz students

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.

**JAZZ2002**  
**Jazz Large Ensemble 3**  
**Credit points:** 3  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr Elective Jazz Orchestra or 3hr Big Band class  
**Prerequisites:** JAZZ2002  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** These units are only available to non-jazz students. Entry to these ensembles is by audition held during the week before classes commence in semester 1. Contact Unit Coordinator for day and time.

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.

**JAZZ2003**  
**Jazz Large Ensemble 4**  
**Credit points:** 3  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr Elective Jazz Orchestra or 3hr Big Band class  
**Prerequisites:** JAZZ2003  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** These units are only available to non-jazz students. Entry to these ensembles is by audition held during the week before classes commence in semester 1. Contact Unit Coordinator for day and time.

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.

**JAZZ3002**  
**Jazz Large Ensemble 5**  
**Credit points:** 3  
**Teacher/Coordinator:** David Theak  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr Elective Jazz Orchestra or 3hr Big Band class
Prerequisites: JAZZ2003 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-Jazz students. Entry to these ensembles is by audition held during the week before classes commence in semester 1. Contact Unit Coordinator for day and time.

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.

JAZZ3003 Jazz Large Ensemble 6
Credit points: 3 Teacher/Coordinator: David Theak Session: Semester 1, Semester 2 Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class Prerequisites: JAZZ3002 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-Jazz degree students. Entry to these ensembles is by audition held during the week before classes commence in semester 1. Contact Unit Coordinator for day and time.

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.

JAZZ4002 Jazz Large Ensemble 7
Credit points: 3 Teacher/Coordinator: David Theak Session: Semester 1, Semester 2 Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class Prerequisites: JAZZ3003 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-Jazz degree students. Entry to these ensembles is by audition. Contact Unit Coordinator for day and time.

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.

JAZZ4003 Jazz Large Ensemble 8
Credit points: 3 Teacher/Coordinator: David Theak Session: Semester 1, Semester 2 Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class Prerequisites: JAZZ4002 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-Jazz degree students. Entry to these ensembles is by audition. Contact Unit Coordinator for day and time.

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.

Jazz Small Ensemble Elective
JAZZ1029 Jazz Small Ensemble 1
Credit points: 3 Teacher/Coordinator: David Theak 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%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: These units are only available to non-Jazz students.

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ1030 Jazz Small Ensemble 2
Credit points: 3 Teacher/Coordinator: David Theak Session: Semester 1, Semester 2 Classes: 2hr tut/wk Prerequisites: JAZZ1029 Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-jazz students.

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ2026 Jazz Small Ensemble 3
Credit points: 3 Teacher/Coordinator: David Theak Session: Semester 1, Semester 2 Classes: 2hr tut/wk Prerequisites: JAZZ2026 Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-Jazz degree students.

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ2027 Jazz Small Ensemble 4
Credit points: 3 Teacher/Coordinator: David Theak Session: Semester 1, Semester 2 Classes: 2hr tut/wk Prerequisites: JAZZ2026 Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-Jazz degree students.

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ3012 Jazz Small Ensemble 5
Credit points: 3 Teacher/Coordinator: David Theak Session: Semester 1, Semester 2 Classes: 2hr tut/wk Prerequisites: JAZZ2027 Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-Jazz students.

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ3013 Jazz Small Ensemble 6
Credit points: 3 Teacher/Coordinator: David Theak Session: Semester 1, Semester 2 Classes: 2hr tut/wk Prerequisites: JAZZ3012 Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: These units are only available to non-jazz students.
Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ4014
Jazz Small Ensemble 7
Credit points: 6 Teacher/Coordinator: David Theak Session: Semester 1 Classes: 2hrs/week Prerequisites: JAZZ3013 Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day Note: These units are only available to non-jazz degree students.

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ4015
Jazz Small Ensemble 8
Credit points: 6 Teacher/Coordinator: David Theak Session: Semester 1 Classes: 2hrs/week Prerequisites: JAZZ4014 Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day Note: These units are only available to non-jazz degree students.

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

Orchestral Studies
Including Symphony Orchestra, Wind Symphony, Modern Music Ensemble, Chamber Orchestra and Early Music Ensemble

ENSE1618
Orchestral Studies 1
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez Session: Semester 1, Semester 2 Classes: 6hrs/week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies Handbook. Mode of delivery: Normal (lecture/lab/tutorial) day

In these units of study, through a wide range of repertoire, students will develop 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.

ENSE1619
Orchestral Studies 2
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez Session: Semester 1, Semester 2 Classes: 6hrs/week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. Prerequisites: ENSE1618 Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies Handbook. Mode of delivery: Normal (lecture/lab/tutorial) day Note: Concurrent enrolment in Principal Study 2 in an appropriate orchestral instrument.

In these units of study, through a wide range of repertoire, students will develop 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 Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez Session: Semester 1, Semester 2 Classes: 6hrs/week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. Prerequisites: ENSE1619 Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies Handbook. Mode of delivery: Normal (lecture/lab/tutorial) day Note: Concurrent enrolment in Principal Study 3 in an appropriate orchestral instrument.

In these units of study, through a wide range of repertoire, students will develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestra musician.

ENSE2016
Orchestral Studies 4
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez Session: Semester 1, Semester 2 Classes: 6hrs/week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. Prerequisites: ENSE2005 Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies Handbook. Mode of delivery: Normal (lecture/lab/tutorial) day

In these units of study, through a wide range of repertoire, students will develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestra musician.

ENSE3017
Orchestral Studies 5
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez Session: Semester 1, Semester 2 Classes: 6hrs/week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. Prerequisites: ENSE2016 Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies Handbook. Mode of delivery: Normal (lecture/lab/tutorial) day

In these units of study, through a wide range of repertoire, students will develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestra musician.

ENSE3018
Orchestral Studies 6
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez Session: Semester 1, Semester 2 Classes: 6hrs/week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. Prerequisites: ENSE3017 Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies Handbook. Mode of delivery: Normal (lecture/lab/tutorial) day

In these units of study, through a wide range of repertoire, students will further develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestra musician.

ENSE4021
Orchestral Studies 7
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez Session: Semester 1, Semester 2 Classes: 6hrs/week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. Prerequisites: ENSE3018 Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies Handbook. Mode of delivery: Normal (lecture/lab/tutorial) day

In these units of study, through a wide range of repertoire, students will further develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestra musician.
In these units of study, through a wide range of repertoire, students will develop 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
Teacher/Coordinator: Professor Eduardo Diamuzno Gomez
Session: Semester 1, Semester 2
Classes: 6 hours' week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit.
Prerequisites: ENSE4021
Note: Concurrent enrolment in Principal Study 8 in an appropriate orchestral instrument.

In these units of study, through a wide range of repertoire, students will develop 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.

Orchestral Studies for specialised instruments
ENSE1018
Orchestral Experience 1
Credit points: 3
Teacher/Coordinator: Professor Eduardo Diamuzno Gomez
Session: Semester 1, Semester 2
Classes: Up to 6 hrs/wk - Sectional classes, ensemble rehearsals and 2 public performances.
Prerequisites: ENSE1018
Note: Department permission required for enrolment. Note: 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. Concurrent enrolment in a non-orchestral instrument.

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 Experience 2
Credit points: 3
Teacher/Coordinator: Professor Eduardo Diamuzno Gomez
Session: Semester 1, Semester 2
Classes: Up to 6 hrs/wk - Sectional classes, ensemble rehearsals and 2 public performances.
Prerequisites: ENSE1018
Note: This unit of study is only open for pianists and other specialised instruments assisting with/performing in limited orchestral repertoire. Please see your Unit Coordinator if you wish to enrol in this unit. Concurrent enrolment in a non-orchestral instrument.

In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance and orchestral performance including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

Repertoire Orchestra
MUSC2300
Repertoire Orchestra 1
Credit points: 3
Teacher/Coordinator: Professor Eduardo Diamuzno Gomez
Session: Semester 1, Semester 2
Classes: 1 x 2 hour lecture/rehearsal per week
Assumed knowledge: Students enrolling in this Unit of Study are expected to read and understand advanced music notation and should have previous experience playing in orchestral style ensembles.
Assessment: A final grade for individual students will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day.
Note: Department permission required for enrolment. Note: This unit is offered at the Sydney Conservatorium of Music. Students enrolling in this unit are expected to read and understand advanced music notation and should have previous experience playing in orchestral style ensembles.

The Repertoire Orchestra will give opportunities to develop the entire range of skills that musicians must possess to prepare them to be a member of a professional orchestral ensemble, educator or orchestral trainer. This course is designed to prepare students to audition also to the SCM Symphony Orchestra. Teamwork will be developed thorough knowledge of orchestral style and practice, ensemble intonation, the ability to work with a conductor and interpret gestures. Assessment is based on all aspects of participation, aptitude and performance in the ensemble.

MUSC2301
Repertoire Orchestra 2
Credit points: 3
Teacher/Coordinator: Professor Eduardo Diamuzno Gomez
Session: Semester 1, Semester 2
Classes: 1 x 3 hour lecture/rehearsal per week
Assumed knowledge: Students enrolling in this Unit of Study are expected to read and understand advanced music notation and should have previous experience playing in orchestral style ensembles. Assessment: A final grade for individual students will be compiled from continual assessment of ensemble skills demonstrate in weekly rehearsals. (100%) Mode of delivery: Normal (lecture/lab/tutorial) day.
Note: This unit is offered at the Sydney Conservatorium of Music. Students enrolling in this unit are expected to read and understand advanced music notation and should have previous experience playing in orchestral style ensembles.

The Repertoire Orchestra will give opportunities to develop the entire range of skills that musicians must possess to prepare them to be a member of a professional orchestral ensemble, educator or orchestral trainer. This course is designed to prepare students to audition also to the SCM Symphony Orchestra. Teamwork will be developed thorough knowledge of orchestral style and practice, ensemble intonation, the ability to work with a conductor and interpret gestures. Assessment is based on all aspects of participation, aptitude and performance in the ensemble.

Saxophone Orchestra
WIND1016
Saxophone Orchestra 1
Credit points: 3
Teacher/Coordinator: Dr Michael Duke
Session: Semester 1, Semester 2
Classes: 2hr rehearsal/wk
Prerequisites: WIND1016
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day.
Note: Department permission required for enrolment.

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.

WIND1017
Saxophone Orchestra 2
Credit points: 3
Teacher/Coordinator: Dr Michael Duke
Session: Semester 1, Semester 2
Classes: 2hr rehearsal/wk
Prerequisites: WIND1016
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day.
Note: Department permission required for enrolment.

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.

WIND2016
Saxophone Orchestra 3
Credit points: 3
Teacher/Coordinator: Dr Michael Duke
Session: Semester 1, Semester 2
Classes: 2hr rehearsal/wk
Prerequisites: WIND1017
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Mode of delivery: Normal (lecture/lab/tutorial) day.
Note: Department permission required for enrolment.

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.
conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

**WIND2017**  
**Saxophone Orchestra 4**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Michael Duke</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

**WIND3018**  
**Saxophone Orchestra 5**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Michael Duke</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

**WIND3019**  
**Saxophone Orchestra 6**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Michael Duke</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

**WIND4030**  
**Saxophone Orchestra 7**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Michael Duke</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

**WIND4031**  
**Saxophone Orchestra 8**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Michael Duke</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

---

**Wind Orchestra**

**ENSE1017**  
**Wind Orchestra 1**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Steven Capaldo</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>Level of preparation, actively weekly participation in the rehearsal process, and quality of performance. (100%)</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: Department permission required for enrolment.

Wind Orchestra is a performing ensemble open to musically experienced performers on woodwind, brass, and percussion instruments, as well as one string bass and one piano. This large concert ensemble performs the finest repertoire for concert band in a broad range of styles including the standard masterworks alongside challenging new compositions. This ensemble provides an artistic and expressive outlet for the members from the Conservatorium and the University through weekly rehearsals and public performance. The Wind Orchestra rehearses and performs in the historic Verbrugh Hall at the Sydney Conservatorium of Music. Assessment: level of preparation, actively weekly participation in the rehearsal process, and quality of performance.

**ENSE1021**  
**Wind Orchestra 2**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Steven Capaldo</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>Level of preparation, actively weekly participation in the rehearsal process, and quality of performance. (100%)</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Wind Orchestra is a performing ensemble open to musically experienced performers on woodwind, brass, and percussion instruments, as well as one string bass and one piano. This large concert ensemble performs the finest repertoire for concert band in a broad range of styles including the standard masterworks alongside challenging new compositions. This ensemble provides an artistic and expressive outlet for the members from the Conservatorium and the University through weekly rehearsals and public performance. The Wind Orchestra rehearses and performs in the historic Verbrugh Hall at the Sydney Conservatorium of Music. Assessment: level of preparation, actively weekly participation in the rehearsal process, and quality of performance.

**ENSE2010**  
**Wind Orchestra 3**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Steven Capaldo</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>Level of preparation, actively weekly participation in the rehearsal process, and quality of performance. (100%)</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Wind Orchestra is a performing ensemble open to musically experienced performers on woodwind, brass, and percussion instruments, as well as one string bass and one piano. This large concert ensemble performs the finest repertoire for concert band in a broad range of styles including the standard masterworks alongside challenging new compositions. This ensemble provides an artistic and expressive outlet for the members from the Conservatorium and the University through weekly rehearsals and public performance. The Wind Orchestra rehearses and performs in the historic Verbrugh Hall at the Sydney Conservatorium of Music. Assessment: level of preparation, actively weekly participation in the rehearsal process, and quality of performance.

**ENSE2014**  
**Wind Orchestra 4**

<table>
<thead>
<tr>
<th>Credit points: 3</th>
<th>Teacher/Coordinator: Dr Steven Capaldo</th>
<th>Session: Semester 1, Semester 2</th>
<th>Classes: 2</th>
<th>Mode of delivery: Normal (lecture/lab/tutorial) day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment:</strong></td>
<td>Level of preparation, actively weekly participation in the rehearsal process, and quality of performance. (100%)</td>
<td><strong>Mode of delivery:</strong> Normal (lecture/lab/tutorial) day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Wind Orchestra is a performing ensemble open to musically experienced performers on woodwind, brass, and percussion...
Wind Orchestra rehearses and performs in the historic Verbrugghen Hall at the Sydney Conservatorium of Music. Assessment: level of preparation, actively weekly participation in the rehearsal process, and quality of performance.

ENSE3009 Wind Orchestra 5
Credit points: 3
Teacher/Coordinator: Dr Steven Capaldo
Session: Semester 1, Semester 2 Classes: 3hrs/wk plus performances
Prerequisites: ENSE3009
Assessment: Level of preparation, actively weekly participation in the rehearsal process, and quality of performance. (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Wind Orchestra is a performing ensemble open to musically experienced performers on woodwind, brass, and percussion instruments, as well as one string bass and one piano. This large concert ensemble performs the finest repertoire for concert band in a broad range of styles including the standard masterworks alongside challenging new compositions. This ensemble provides an artistic and expressive outlet for the members from the Conservatorium and the University through weekly rehearsals and public performance. The Wind Orchestra rehearses and performs in the historic Verbrugghen Hall at the Sydney Conservatorium of Music. Assessment: level of preparation, actively weekly participation in the rehearsal process, and quality of performance.

ENSE3013 Wind Orchestra 6
Credit points: 3
Teacher/Coordinator: Dr Steven Capaldo
Session: Semester 1, Semester 2 Classes: 3hrs/wk plus performances
Prerequisites: ENSE3009
Assessment: Level of preparation, actively weekly participation in the rehearsal process, and quality of performance. (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Wind Orchestra is a performing ensemble open to musically experienced performers on woodwind, brass, and percussion instruments, as well as one string bass and one piano. This large concert ensemble performs the finest repertoire for concert band in a broad range of styles including the standard masterworks alongside challenging new compositions. This ensemble provides an artistic and expressive outlet for the members from the Conservatorium and the University through weekly rehearsals and public performance. The Wind Orchestra rehearses and performs in the historic Verbrugghen Hall at the Sydney Conservatorium of Music. Assessment: level of preparation, actively weekly participation in the rehearsal process, and quality of performance.

ENSE4014 Wind Orchestra 8
Credit points: 3
Teacher/Coordinator: Dr Steven Capaldo
Session: Semester 1, Semester 2 Classes: 3hrs/wk plus performances
Prerequisites: ENSE4010
Assessment: Level of preparation, actively weekly participation in the rehearsal process, and quality of performance. (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Wind Orchestra is a performing ensemble open to musically experienced performers on woodwind, brass, and percussion instruments, as well as one string bass and one piano. This large concert ensemble performs the finest repertoire for concert band in a broad range of styles including the standard masterworks alongside challenging new compositions. This ensemble provides an artistic and expressive outlet for the members from the Conservatorium and the University through weekly rehearsals and public performance. The Wind Orchestra rehearses and performs in the historic Verbrugghen Hall at the Sydney Conservatorium of Music. Assessment: level of preparation, actively weekly participation in the rehearsal process, and quality of performance.

197
EMUS2664
Early Keyboard Class 4
Credit points: 3
Teacher/Coordinator: Dr Daniel Yeason
Session: Semester 1, Semester 2
Classes: 13 one-hour group classes
Prerequisites: EMUS2663 Assessment:
One 10-minute mid semester and end of semester exam - covering the performance of three works as well as a 1000-word written assignment or equivalent spoken presentation on a topic related to the repertoire (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
In this Unit of Study students will further develop musical ideas and technical skills to play Classical and Romantic repertoire on 18th- and 19th-century fortepianos in an advanced 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.

EMUS1670
Pre-Baroque Practice
Credit points: 6
Teacher/Coordinator: Dr Daniel Yeason
Session: Semester 1, Semester 2
Classes: 1 x 2hr seminar per week (12 weeks per semester)
Assessment: Tutorial participation and preparation (50%); Spoken presentation (25%); Performance Exam (25%)
Mode of delivery: Normal (lecture/lab/tutorial) day
This UoS will give vocal and instrumental students both theoretical and practical experience in pre-Baroque European music. Students will examine the basics of sixteenth- and early-seventeenth-century performance practice, discover how the sixteenth-century musical mind approached art, and understand how perceptions of the music of this period are coloured by modern aesthetics. Students will learn about and apply practices elucidated in a range of historical written texts to sacred and secular ensemble music of the era, using historically appropriate instruments and/or techniques.

EMUS2500
Historically Informed Style Workshop
Credit points: 6
Teacher/Coordinator: Dr Daniel Yeason
Session: Semester 1
Classes: 1 x 2hr workshop/seminar per week, 3 x 1.5hr individual reading per semester
Assessment: 1 x 1000wd romantic style report (20%), 1 x 1000wd classical style report (20%), 1 x final lecture presentation (60%)
Mode of delivery: Normal (lecture/lab/tutorial) day
This unit of study presents students with an opportunity to learn the theory and to experience the nuts and bolts of historically informed performance (HIP). Today's performers need to be able to navigate their way through a wide variety of styles, genres and modes of performance. HIP is a growth area globally, which influences the style of performance of period and modern instrument ensembles and vocalists. Here in Australia, for example, the ACO requires its members to have a keen awareness of HIP conventions in repertoire ranging from 1600-1900. Students will explore readings from primary and secondary written sources, recordings (including historical recordings) and will learn how to apply their findings to repertoire spanning the high-Baroque, Classical and Romantic periods. Mini-lectures are combined with demonstrations of HIP style, peer-led discussions and practical workshops.

Jazz Performance and Improvised Music
JAZZ1006
Jazz Improvisation 1
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 2hr tut/wk
Prerequisites: JAZZ1006 Assessment: 3 class tests (60%), attendance and participation (40%)
Mode of delivery: Normal (lecture/lab/tutorial) day
This 2 hour combo-sized class meets once per week and will cover improvisation techniques including identification of key centres, selection of appropriate scales and other melodic considerations, rhythmic considerations and accuracy of time and pitch. A list of set repertoire will be provided.

JAZZ1007
Jazz Improvisation 2
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 2hr tut/wk
Prerequisites: JAZZ1006
Assessment: 3 class tests (60%), overall participation (40%)
Mode of delivery: Normal (lecture/lab/tutorial) day
This 2 hour combo-sized class meets once per week and will cover improvisation techniques including identification of key centres, selection of appropriate scales and other melodic considerations, rhythmic considerations and accuracy of time and pitch. A list of set repertoire will be provided.

JAZZ2006
Jazz Improvisation 3
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 2hr tut/wk
Prerequisites: JAZZ1006
Assessment: 3 class tests (60%), overall participation (40%)
Mode of delivery: Normal (lecture/lab/tutorial) day
This 2 hour combo-sized class meets once per week and will cover improvisation techniques including identification of key centres, selection of appropriate scales and other melodic considerations, rhythmic considerations and accuracy of time and pitch. A list of set repertoire will be provided.

JAZZ2007
Jazz Improvisation 4
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 2hr tut/wk
Prerequisites: JAZZ1006
Assessment: 3 class tests (60%), overall participation (40%)
Mode of delivery: Normal (lecture/lab/tutorial) day
This 2 hour combo-sized class meets once per week and will cover improvisation techniques including identification of key centres, selection of appropriate scales and other melodic considerations, rhythmic considerations and accuracy of time and pitch. A list of set repertoire will be provided.

Improved Music
CMPN1000
Composition Through Improvisation 1
Credit points: 3
Teacher/Coordinator: Dr Kevin Hunt
Session: Semester 1
Classes: 1hr workshop/wk
Assessment: Weekly assignments (70%), final recorded composition (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day
This unit aims, through performance, to help students develop vital aural and compositional skills which will significantly enhance their compositional process.

CMPN1003
Composition Through Improvisation 2
Credit points: 3
Teacher/Coordinator: Dr Kevin Hunt
Session: Semester 2
Classes: 1hr workshop/wk
Prerequisites: CMPN1000
Assessment: Weekly assignments (70%), final recorded composition (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day
This unit continues to develop through performance and investigation into experimental modes of presentation, to help students develop vital aural and improvisational skills which will significantly enhance their compositional process.

JAZZ1041
Improvised Music 1
Credit points: 6
Teacher/Coordinator: Carl D'Emoust
Session: Semester 1
Classes: 1 x 2hr lecture/wk
Assessment: 3 x in-class repertoire and technical exam (80%), overall class participation (40%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.
This unit will allow students to learn further improvisation techniques that will enhance their performance practice irrespective of their primary discipline. There is a rich history of improvisation in many musical genres, much of it has fallen out of favour in contemporary practice. The study of improvising over chord structures by examining
jazz repertoire will provide the students with new knowledge, and/or expand on existing knowledge.

**JAZZ1042 Improvised Music 2**

**Credit points:** 6  
**Teacher/Coordinator:** Carl Dewhurst  
**Session:** Semester 2  
**Classes:** 1 x 2hr lecture/week  
**Prerequisites:** JAZZ1041  
**Assessment:** 3 x in-class repertoire and technical exam (60%), overall class participation (40%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Department permission required for enrolment.

This class will expand on techniques of improvisation, and will primarily focus on more advanced jazz repertoire as the vehicles for improvisation.

**Jazz Piano**

**JAZZ1025 Jazz Piano 1**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kevin Hunt  
**Session:** Semester 1  
**Classes:** 1hr tut/wk  
**Prohibitions:** JAZZ2022  
**Assessment:** Short technical exam (10%); 12 bar blues, ii V I progressions, and interpret voice leading from reading chord symbols on lead sheets.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit of study is only available to non-Jazz degree students. Students should have a basic understanding of the names of the notes on a piano keyboard, and to have an understanding and basic ability to be able to read music notation in treble and bass clefs.

This unit of study 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 semester examinations, students are required to demonstrate their understanding of the chords and voice leading of the selected repertoire. An introduction to playing chords of tunes of the jazz repertoire. An introduction into jazz rhythmic articulations.

**JAZZ1026 Jazz Piano 2**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kevin Hunt  
**Session:** Semester 2  
**Classes:** 1hr tut/wk  
**Prerequisites:** JAZZ1025  
**Assessment:** Jazz quaver articulation. Chord tones. Ability to play the diatonic cycle harmony, 12 bar blues and ii-VI progressions.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit of study is only available to non-Jazz degree students.

Consolidation and development of concepts and skills introduced in Jazz Piano 1. Applying A/B chord voicings and Drop 2 chord voicings to Jazz Standards.

**JAZZ2022 Jazz Piano 3**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kevin Hunt  
**Session:** Semester 1  
**Classes:** 1hr tut/wk  
**Prerequisites:** JAZZ1026  
**Assessment:** Jazz quaver articulation; chord tones; to play 4-5 jazz standards reading from lead sheets with logical voicing. Ability to play the diatonic cycle harmony, 12 bar blues and ii-VI progressions.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Consolidation and further development of concepts and skills introduced in Jazz Piano 2. ‘Call and Response’ rhythm playing; Modal harmony; ii V I progression voicings.

**JAZZ2023 Jazz Piano 4**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kevin Hunt  
**Session:** Semester 2  
**Classes:** 1hr tut/wk  
**Prerequisites:** JAZZ2022  
**Assessment:** Jazz quaver articulation. Chord tones. A knowledge of at least 6-8 jazz standards, and the ability to play these tunes from memory or from lead sheets, producing logical and creative harmonic voice leading. Ability to play the diatonic cycle harmony, 12 bar blues, ii V I progressions, and interpret voice leading from reading chord symbols on lead sheets.  
**Assessment:** 15 min technical exam (100%); Mode of delivery: Normal (lecture/lab/tutorial) day  
**Consolidation and further development of concepts and skills introduced in Jazz Piano 3. Variations of the jazz standard repertoire are examined, and interpreted by reading lead sheets. Chord voicings are memorized. Australian jazz repertoire and jazz piano composition is explored.

**Jazz Rhythm**

**JAZZ3301 Rhythm Awareness/Analysis**

**Credit points:** 3  
**Teacher/Coordinator:** Simon Barker  
**Session:** Semester 1  
**Classes:** 12 x 2 hour lectures  
**Assessment:** Class assessment 1 (20%); Class assessment 2 (20%); Rhythmic analysis (40%); Class assessment 3 (20%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Non-Jazz degree students may take this unit after completion of their Principal Study 4 with the approval of the Unit Coordinator.

This unit of study is an elective course in rhythm that introduces students to a broad range of material, including case studies of influential local and international approaches to rhythm construction, and overviews of various rhythmic traditions from Asia, Latin America, the USA, Africa, and India. Without doubt, rhythm has become the primary organisational tool in contemporary jazz performance, with many of the world’s most influential jazz artists now employing complex rhythmic structures, odd-time signatures, odd-rhythmic groupings, metric modulations, as well as rhythmic models from traditional music styles, as basic structural frameworks and improvisational prompts.

**Jazz Vocal Workshop**

**JAZZ2030 Jazz Vocal Workshop 1**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kevin Hunt  
**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%); Mode of delivery: Normal (lecture/lab/tutorial) day  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This course aims to help students develop their skills with listening, part-singing (SATB), pitch awareness, intervalv alicy, internal balance, use of dynamics, breathing, posture, general musicianship and performance.

**JAZZ2031 Jazz Vocal Workshop 2**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kevin Hunt  
**Session:** Semester 2  
**Classes:** 2hr tut/wk  
**Prerequisites:** JAZZ2030  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%); Mode of delivery: Normal (lecture/lab/tutorial) day  
**Consolidation and development of content introduced in Jazz Vocal Workshop 1.**

**Performance Classes**

**Organ Resources**

**ORGN1008 Organ Resources 1**

**Credit points:** 3  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 1hr tut/wk  
**Corequisites:** ORGN1001  
**Assessment:** Essay (2000w) or prac tests (100%); Mode of delivery: Normal (lecture/lab/tutorial) day  
**Note:** Department permission required for enrolment.

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  
**Assessment:**
Strings Performance Class

STRG1015

Strings Performance Class 1

Credit points: 3
Teacher/Coordinator: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: One 2hr class/wk
Assessment: Recording Portfolio (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Performers require frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from 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: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: One 2hr class/wk
Assessment: Recording Portfolio (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Performers require frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from 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: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: One 2hr class/wk
Assessment: Recording Portfolio (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Performers require frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from 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: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: One 2hr class/wk
Assessment: Recording Portfolio (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Performers require frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from 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: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: One 2hr class/wk
Assessment: Recording Portfolio (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Performers require frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from 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.
perform work in progress and receive qualified feedback from 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.

STRG0319
Strings Performance Class 6
Credit points: 3 Teacher/Coordinator: A/Prof Alice Waten Session: Semester 1, Semester 2 Classes: One 2hr class/wk Prerequisites: STRG0318 Assessment: Recording Portfolio (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Performers require frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from 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.

STRG0406
Strings Performance Class 7
Credit points: 3 Teacher/Coordinator: A/Prof Alice Waten Session: Semester 1, Semester 2 Classes: One 2hr class/wk Prerequisites: STRG03019 Assessment: Recording Portfolio (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Performers require frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from 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.

VSAO1018
Vocal Performance Class 2
Credit points: 3 Teacher/Coordinator: Barry Ryan Session: Semester 1, Semester 2 Classes: 2 x 1hr tutorial/wk Practical Work Prerequisites: VSAO1017 Assessment: class discussion (40%), 3 in-class performances (60%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

This semester focuses on discussion between the connection of technique, musical and interpretative skills. Through open and appropriate discussion regarding performance development with peers, by the conclusion of the semester, students will gain necessary insights that will underpin their performance at higher levels.

VSAO2037
Vocal Performance Class 3
Credit points: 3 Teacher/Coordinator: Barry Ryan Session: Semester 1, Semester 2 Classes: 2 x 1hr tutorial/wk Practical Work Prerequisites: VSAO1018 Assessment: class discussion (40%), 3 in-class performances (60%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

In this unit, students work in close collaboration with each other gaining experience of peer learning and creative expression. Detailed work on the major singing languages will further develop the ability to interpret in a variety of styles and genre. By the conclusion of this semester, students should be able to demonstrate growing technical competence and some individual interpretative distinctiveness.

VSAO2038
Vocal Performance Class 4
Credit points: 3 Teacher/Coordinator: Barry Ryan Session: Semester 1, Semester 2 Classes: 2 x 1hr tutorial/wk Practical Work Prerequisites: VSAO2037 Assessment: class discussion (40%), 3 in-class performances (60%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

In this semester, students will develop more advanced concert performance skills. Imagination will be encouraged as well as additional detailed text development and understanding. By the completion of the semester, students will be able to interact more successfully with the audience through this increased knowledge of the text and its interpretation.

VSAO3037
Vocal Performance Class 5
Credit points: 3 Teacher/Coordinator: Barry Ryan Session: Semester 1, Semester 2 Classes: 2 x 1hr tutorial/wk Practical Work Prerequisites: VSAO2038 Assessment: 3 performances per semester plus class attendance and discussion (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Students in this unit will refine their technical foundation, reinforce their awareness of stylistic variety, and reveal a growing confidence in ensemble with the piano. Performance will focus on successful presentation between time periods and styles of the studied material. At the conclusion of the semester, students will present with more authority and confidence in a variety of styles.

VSAO3038
Vocal Performance Class 6
Credit points: 3 Teacher/Coordinator: Barry Ryan Session: Semester 1, Semester 2 Classes: 2 x 1hr tutorial/wk Practical Work Prerequisites:
VSAO3037 Assessment: 3 performances per semester plus class attendance and discussion (100%), Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

This unit of study introduces the development of advanced concert presentation skills, with the application of technique at a high level of skill. By the end of the semester, tonal and dynamic variety in relation to the interpretative concept will develop effective communication to further develop individual performance.

VSAO4037
Vocal Performance Class 7
Credit points: 3 Teacher/Coordinator: Barry Ryan Session: Semester 1, Semester 2 Classes: 2 x 1 hr tutorial/wk. Prerequisite: VSAO3038 Assessment: class discussion (25%), 3 in-class performances (75%), Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

Students are encouraged to reflect on their individual performance strengths and weaknesses in preparation for recitals. They will utilise the workshop to develop their recital repertoire using peer feedback to elevate their performance skills. At the completion of this unit, students should be able to demonstrate some individual creativity through the use of sound technique, with musical and interpretative understanding.

VSAO4038
Vocal Performance Class 8
Credit points: 3 Teacher/Coordinator: Barry Ryan Session: Semester 1, Semester 2 Classes: 2 x 1 hr tutorial/wk. Prerequisite: VSAO4037 Assessment: class discussion (25%), 3 in-class performances (75%), Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) units may not concurrently enrol in unit specific performance classes.

In this unit, students will receive additional refinement in order to be at the appropriate level of performance for graduation. At the conclusion, students should be able to perform with confidence and authority, showing technical facility, a sense of style, effective vocal and visual communication, artistry and empathy with other performers.

Woodwind Class

WIND2018 Woodwind Class 1
Credit points: 3 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 1 hr tut/wk. Assessment: Masterclass performances, class participation (100%), Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) 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.

WIND2019 Woodwind Class 2
Credit points: 3 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 1 hr tut/wk. Prerequisite: WIND2018 Assessment: Masterclass performances, class participation (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) 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.

WIND3020 Woodwind Class 3
Credit points: 3 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 1 hr tut/wk. Prerequisite: WIND2019 Assessment: Preparation of class material, masterclass performances, class participation (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) 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.

WIND3021 Woodwind Class 4
Credit points: 3 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 1 hr tut/wk. Prerequisite: WIND3020 Assessment: Preparation of class material, masterclass performances, class participation (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) 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.

WIND3036 Woodwind Class 5
Credit points: 3 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 1 hr tut/wk. Prerequisite: WIND3021 Assessment: Preparation of class material, masterclass performances, class participation (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) 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.

WIND3037 Woodwind Class 6
Credit points: 3 Teacher/Coordinator: Sue Newsome Session: Semester 1, Semester 2 Classes: 1 hr tut/wk. Prerequisite: WIND3036 Assessment: Masterclass performances, class participation (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students enrolled in Principal Study (Extended) 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.

Popular and Contemporary Performance

MUSC1300 Popular Music Ensemble
Credit points: 3 Teacher/Coordinator: Dr Jade O'Regan Session: Semester 1 Classes: 1 x 2hr workshop/week. Assessment: 1 x 1000wd song analysis essay (30%), 1 x recital and written performance notes (40%), overall class participation (30%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Today, the broad variety of music the professional musician is likely to encounter requires an awareness and practical familiarity with a wide range of popular music genre conventions and contemporary approaches to rhythm. This course provides students with a range of expressive tools that allow them to confidently engage with popular music genres and rhythms. In this unit students will undertake intensive
rhythmic awareness training and limited group tuition on one musical instrument (student to provide). They will be guided in playing the instrument in an ensemble, and will participate in ensemble performances. Through seminar-style workshops of selected covers, they will begin to develop a broad understanding of popular music rhythms, instrumentation, ensembles, and musical structures, thus enhancing their knowledge of recorded popular music history and its extensive and diverse musical genres.

MUSC3601
Contemporary Music Making 1
Credit points: 6 Teacher/Coordinator: Dr Jade O'Regan Session: Semester 1, Semester 2 Classes: 1 hr lecture; 2 X 1 hr tut/wk Prerequisites: MUSC1503 or MUSC1504 or MUSC2653 Prohibitions: MUSC1401 or MUSC1402 or MUSC2403 or MUSC2404 or MUSC3405 or MUSC3406 Assessment: Chart and Brief (500 words) 20%; Demo recording and report (500 words) 25%, Refined demo recording, chart and report (500 words) 35%; Journal (1500 words) 20%. Mode of delivery: Normal (lecture/lab/tutorial) day Note: Students who do not meet the pre-requisite may seek special permission from the subject co-ordinator

Students will bring their composition, performance and music technology skills together to complete one project during the course of the semester. They will write, rehearse, perform and record their music. Finally, they will work with music industry professionals to create a plan to present their work to the public. Throughout the semester, students will engage in research, analysis and assessment of their own work and the work of their peers.

Textbooks

MUSC2612
Music Performance
Credit points: 6 Teacher/Coordinator: Dr Daniel Rojas Session: Semester 1 Classes: 1 x 3hr class/week Prerequisites: 18 Junior credit points Prohibitions: MUSC2012 Assessment: solo performances (40%); ensemble performances (15%); collaborative seminar presentation (15%); critical and evaluative notes (20%); participation and contribution during course and final public concert (10%); Mode of delivery: Normal (lecture/lab/tutorial) day Note: Audition Requirements: 2 contrasting pieces (or excerpts) totalling 6 minutes and a brief interview.

This unit of study offers an integrated approach to live music performance that includes practical and research components. Students participate in solo and ensemble situations in weekly in-class 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. This audition consists of two contrasting pieces and a short interview. To be offered an audition, please enroll in this unit of study before O-Week and you will be automatically contacted with all relevant details. If you enroll during or after O-Week, please email the unit coordinator to arrange an alternative audition time.

Recital Preparation
ACCP3611
Recital Preparation 1
Credit points: 3 Teacher/Coordinator: A/Prof Jeanell Carrigan Session: Semester 1, Semester 2 Classes: 8 hrs per semester Assessment: Based on attendance, participation, performance and preparation (100%). Practical field work: This is a practical subject Mode of delivery: Normal (lecture/lab/tutorial) day Note: Department permission required for enrolment. Note: This subject is only available to students enrolled in PS 6 or 8 Ext

The purpose of each of the independent 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 preparation and performance including appropriate recital structure, issues in collaborative performance, strategies for improvement in 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.

ACCP3612
Recital Preparation 2
Credit points: 3 Teacher/Coordinator: A/Prof Jeanell Carrigan Session: Semester 1, Semester 2 Classes: 8 hrs per semester Assessment: Based on attendance, participation, performance and preparation (100%) Practical field work: This is a practical subject. Mode of delivery: Normal (lecture/lab/tutorial) day Note: Department permission required for enrolment. Note: This subject is only available to students enrolled in PS 6 or 8 Ext

The purpose of each of the independent 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. Students must abide by the recital preparation attendance and rehearsal policy of the Ensemble Studies Unit.

ACCP3613
Recital Preparation 3
Credit points: 3 Teacher/Coordinator: A/Prof Jeanell Carrigan Session: Semester 1, Semester 2 Classes: 8 hrs per semester Assessment: Based on attendance, participation, performance and preparation (100%) Practical field work: This is a practical subject. Mode of delivery: Normal (lecture/lab/tutorial) day Note: Department permission required for enrolment. Note: This subject is only available to students enrolled in PS 6 or 8 Ext or Perf Honours.

The purpose of each of the independent 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. Students must abide by the recital preparation attendance and rehearsal policy of the Ensemble Studies Unit.

Vocal Studies
VSAO1211
Italian Essentials for Singers
Credit points: 6 Teacher/Coordinator: Anke Hoeppner-Ryan Session: Semester 2 Classes: 1 x 3hr lecture/week Corequisites: VSAO1611 or VSAO1612 Assessment: 4 x text analysis assignments (30%), 2 x online exercises (10%), 1 x 1hr written exam (30%), 1 x 2hr practical exam (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study provides the specialist language needs of the vocal performer, with the objective of students achieving basic Italian language and lyric diction skills. The students will be introduced to Italian grammar including music and voice-specific vocabulary and the phonetics of Modern Italian through familiarisation with the International Phonetic Alphabet (IPA). There will be an emphasis on the student's ability to introduce themselves and their music programs to an audience, talk to fellow students about singing, the practice of IPA transcriptions, and the performance of Italian Songs commensurate with the vocal skill level of each student.

VSAO1212
German Essentials for Singers
Credit points: 6 Teacher/Coordinator: Anke Hoeppner-Ryan Session: Semester 1 Classes: 1 x 3hr lecture/week Corequisites: VSAO1611 or VSAO1612 Assessment: 1 x individual written assignment (40%), 1 x group presentation (30%), 1 x 45min listening exam (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study provides the specialist language needs of the vocal performer, with the objective of students achieving basic German...
language and lyric diction skills. The students will be introduced to German grammar including music and voice-specific vocabulary and the phonetics of Modern German through familiarisation with the International Phonetic Alphabet (IPA). There will be an emphasis on the student's ability to introduce themselves and their music programs to an audience, talk to fellow students about singing, the practice of IPA transcriptions, and the performance of German Songs commensurate with the vocal skill level of each student.

VSAO1300

Classical Singer's Repertoire Book

Credit points: 3 Teacher/Coordinator: Dr Rowena Cowley Session: Semester 2 Classes: 1 x 2hr lecture/week Corequisites: VSAO1612 Assessment: 1 x individual written assignment (40%), 1 x group presentation (30%), 1 x 45min listening exam (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

This course provides an overview of major types of Western Classical solo vocal repertoire, from approximately 1600 to the present. It traces the evolution of important formal and stylistic commonalities and differences between individual composers' and national characteristics. The course allows students at a foundational level to recognise and culturally contextualise the forms they are choosing, performing and listening to.

VSAO2028

French and Italian Diction for Singers 2

Credit points: 3 Teacher/Coordinator: Anke Hoeppner-Ryan Session: Semester 2 Classes: 6 hrs Italian and 6 Hrs French class/wk. Practical Work Prerequisites: VSAO1009 and VSAO1008 Assessment: Continuous during semester (40%), oral and written Oral and written exam (60%) Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit, students will gain an understanding of the sounds of French lyric diction as represented in the International Phonetic Alphabet (IPA). The student will apply knowledge of the IPA to the pronunciation of all sounds in the French language. There will be an emphasis on the practice of drills, IPA transcriptions and performance of French songs in class. The student will also build on and revise the principles of Italian diction for singers. On completion of this unit students should be able to perform texts from French and Italian song repertoire with correct technical delivery whilst showing an understanding of the text.

VSAO2029

German Diction for Singers 2

Credit points: 3 Teacher/Coordinator: Anke Hoeppner-Ryan Session: Semester 2 Classes: 2hr class/wk Prerequisites: VSAO1008 and VSAO1009 Assessment: Continuous during semester (40%), oral and written examination (60%) Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit, the student will apply knowledge of the IPA to the pronunciation of all sounds in the German language with concentration specific to the language needs of singers. There will be an emphasis on the practice of drills, IPA transcriptions and performance of German songs in class. On completion of this unit students should be able to perform texts from German song repertoire with correct technical delivery whilst showing an understanding of the text.

VSAO3645

Diction for Performance 1

Credit points: 3 Teacher/Coordinator: Anke Hoeppner-Ryan Session: Semester 1, Semester 2 Classes: 4 classes 2 hours/wk Practical Work Prerequisites: VSAO2028 and VSAO2029 Assessment: class discussion (10%), 2 scheduled in-class performances (40%), final exam (50%) Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit the students will concentrate on the specialist language needs of the vocal performer, with the objective of students achieving a professional command of diction in English, French, German and Italian. The focus in this unit is producing performance in song repertoire that results from the appreciation of the text-music relationship. On completion of this unit students should be able to demonstrate correct interpretation and delivery of the text.

VSAO3646

Diction for Performance 2

Credit points: 3 Teacher/Coordinator: Anke Hoeppner-Ryan Session: Semester 1, Semester 2 Classes: 4 classes 2 hours/wk Practical Work Prerequisites: VSAO3645 Assessment: Students are required to pass all assessment tasks. Continuous assessment (20%), examination (30%), diction recital (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit the students will continue to develop specialist language skills required by singers, with the objective of students achieving a professional command of diction in the main languages of classical song repertoire. The focus in this unit is producing performance in song repertoire that results from a greater appreciation of the text-music relationship. On completion of this unit students should be able to further demonstrate correct delivery and expressive interpretation of the text.

VSAO4647

Diction for Performance 3

Credit points: 3 Teacher/Coordinator: Anke Hoeppner-Ryan Session: Semester 1, Semester 2 Classes: 4 classes 2 hours/wk Practical Work Prerequisites: VSAO3646 Assessment: Class discussion (10%), 2 scheduled in-class performances (40%), exam (50%) Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit the students will refine the specialist language needs of singers, with the objective of students achieving a professional command of diction in all major languages of classical song repertoire. On completion of this unit students should be able to deliver a professional delivery of the text in more demanding repertoire in a fluent, accurate and expressive performance of the sung text.

VSAO4648

Diction for Performance 4

Credit points: 3 Teacher/Coordinator: Anke Hoeppner-Ryan Session: Semester 1, Semester 2 Classes: 4 classes 2 hours/wk Practical Work Prerequisites: VSAO4647 Assessment: Class discussion (10%), 2 scheduled in-class performances (40%), exam (50%) Mode of delivery: Normal (lecture/lab/tutorial) day

In this unit the students will bring together all language skills acquired during the diction program. Their command of diction in a number of languages including English, French, German and Italian will be explored with a specific focus on the appreciation of the text-music relationship. On completion of this unit students should be able to exhibit a high level of technical and expressive competence in public performances of professional standard.
Pedagogy Electives

Subject details

Teaching and Pedagogy

JAZZ1661
Jazz Pedagogy
Credit points: 3 Teacher/Coordinator: Andrew Robertson Session: Semester 2 Classes: 2hr lecture/week Assessment: Examination (50%), class work (50%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Class work will include assessed practical teaching to be conducted off-site, and written work. It will require active participation.

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 current best practice teaching principles and techniques, approaches to teaching jazz articulation, improvisation, and style; performance practices for large and small jazz ensemble including set up regarding WH and S; and jazz resources for teaching.

KEYB3002
Pedagogy Pianoforte 1
Credit points: 3 Teacher/Coordinator: Dr Bernadette Harvey Session: Semester 2 Classes: 1hr lec/wk Prerequisites: KEYB2624 or EMUS2604 Assessment: Two assignments (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
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 Piano Principal Study including Jazz students.

MUED1007
Aboriginal and Torres Strait Islands Music
Credit points: 3 Teacher/Coordinator: Dr Michael Webb Session: Semester 1 Classes: 2 hr lecture/workshop per week Assessment: Readings/media items discussion-group task (40%), Song performance task (45%), Participation, preparation and contribution (15%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit comprises an introduction to the music and dance expressions of Australian Aboriginal and Torres Strait Islanders in their various geographical, historical, social and cultural settings. The Unit provides students with a broad understanding of Australian indigenous societies, past and present, and introduces them to issues of ethical responsibility involved in the study of Australian indigenous music and dance. It addresses a range of practical issues related to the incorporation of Australian indigenous music within school music education programs.

PRCN2006
Resource Class - Percussion
Credit points: 3 Teacher/Coordinator: Steve Machamer Session: Semester 1 Classes: 1 x 1.5hr lecture/week Prohibitions: PRCN1000 or PRCN1001 or PRCN2000 or PRCN2001 or PRCN3000 or PRCN3001 or PRCN4000 or PRCN4001 Assessment: Portfolio of Notes (20%), Drum kit Arrangement (10%) Percussion Ensemble Arrangement (20%), written exam (40%), practical assignment (10%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit is not available for Percussion students enrolled in a BMus degree.

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. On completion students will be prepared to face the situations usually encountered in elementary classroom, and ensemble teaching of percussion instruments.

STRG3010
Pedagogy Guitar 1
Credit points: 3 Teacher/Coordinator: Vladimir Gorbach Session: Semester 1, Semester 2 Classes: 1hr tut/wk Assessment: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

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.

STRG3012
Pedagogy Strings 1
Credit points: 3 Teacher/Coordinator: A/Prof Goetz Richter Session: Semester 1 Classes: One 1hr lect/week Assessment: One essay (30%); progression outline (40%), viva voce exam (20%); class participation (10%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study offers an introduction to the basic principles of teaching and learning bowed instruments. Topics covered include the principles of movement, posture and set-up, bow hold, bow strokes, left hand development and coordination, psychology and motivation, and curriculum. The emphasis is on pedagogical practice and method 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.

VSAO3014
Pedagogy Voice 1
Credit points: 3 Teacher/Coordinator: Dr Rowena Cowley Session: Semester 1 Classes: 1 hr class/wk Assessment: Oral work (40%), written work (60%). Mode of delivery: Normal (lecture/lab/tutorial) day

This unit aims to promote awareness of the main elements of teaching and learning the functional aspects of singing. It examines ways of learning about singing and provides a basis for learning about the physiology and acoustics of the singing voice, approaches to posture, breathing, phonation (onset, range and tessitura, dynamic controls, vibrato, register) and resonance. Assessment includes micro-teaching modules, readings, round table discussions, comparative reports and written tests. On completion of this unit, students will have knowledge and experience of the bases of physiology and acoustics of voice, and of a variety of approaches to singing and teaching.

WIND3010
Pedagogy Woodwind 1
Credit points: 3 Teacher/Coordinator: James Kortum Session: Semester 1 Classes: 1hr tut/wk Assessment: Written assignment (50%), class
participation (20%), class presentation (30%). **Mode of delivery:** Normal (lecture/lab/tutorial) day

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.
Honours Units

Subject details

Bachelor of Arts (Honours)

MUSC4211
Arts Music Honours Thesis 1
Credit points: 18
Teacher/Coordinator: Associate Professor Charles Fairchild
Session: Semester 1, Semester 2
Classes: 2 x 2hr seminar/week; 7 x half-hour supervision meetings/semester; on average
Assessment: 48 senior credit points with a credit average or above in any MUSC2XXX or MUSC3XXX or MCGY2XXX or MCGY3XXX units which must include MUSC3609 and (MUSC3629 or MUSC3699)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

In this unit you begin a substantial, independent research project in Music. Regular meetings with a supervisor approved by the Honours Coordinator will guide your progress. You will develop a plan for researching and writing the thesis, submit an ethics application if appropriate, familiarise yourself with disciplinary conventions and standards, engage with relevant literature, theories and methodologies and submit drafts at agreed times.

MUSC4212
Arts Music Honours Thesis 2a
Credit points: 18
Teacher/Coordinator: Associate Professor Charles Fairchild
Session: Semester 1, Semester 2
Classes: 1 x 2hr seminar/week; 7 x half-hour supervision meetings/semester; on average
Assessment: 1 x 18-20000wd thesis (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

In this unit you complete and submit your substantial independent research project in Music. Regular meetings with a supervisor approved by the Honours Coordinator will guide your progress. You will continue to submit drafts at agreed times, and develop your expertise in relevant research methods and analytical skills as well as in the subject matter of your specialist topic.

MUSC4213
Arts Music Honours Thesis 2b
Credit points: 18
Teacher/Coordinator: Associate Professor Charles Fairchild
Session: Semester 1, Semester 2
Classes: 1 x 2hr seminar/week; 7 x half-hour supervision meetings/semester; on average
Assessment: 1 x 12-14000wd thesis (70%), 1 x creative piece to the equivalent of 6000wds (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

In this unit you complete and submit your substantial independent research project in Music, with an embedded creative component. Regular meetings with a supervisor approved by the Honours Coordinator will guide your progress. You will continue to submit drafts at agreed times, and develop your expertise in relevant research methods and analytical skills as well as in the subject matter of your specialist topic.

Bachelor of Music (Composition) Honours

CMPN4610
Composition Honours A
Credit points: 12
Teacher/Coordinator: Dr Helen Mitchell
Session: Semester 1, Semester 2
Classes: 2 x 2hr Dissertation Seminar/week in semester 1, Musicology Workshop seminar/week, weekly supervision, 12 further credit points in advanced Analysis and History units of study
Assessment: Submission of a written thesis of 15,000 to 18,000 words and a 40-minute public presentation of a paper based on the thesis (60%); Musicology Workshop and Dissertation Seminar but it is only contingent on successful completion of these units for ratification of the final honours result.

Note: Department permission required for enrolment.

Composition Honours is both a completion at a high standard of an academic education in composition, and a preparation for postgraduate study in music. Honours requirements are: A dissertation and original portfolio in an area normally negotiated by the end of the previous year in the course of MCGY4601 Research Methods, attendance at the Dissertation seminar, and a further 12 credit points in approved units of study. Assessment is done in each semester for all units of study with results held over until completion of the honours programme. Submission on completion of the second semester is required of the portfolio of works (including recordings of as much of the portfolio and possible) and the thesis. Note: a mark is achieved for Advanced Analysis and Dissertation Seminar but it is only contingent on successful completion of these units for ratification of the final honours result.

CMPN4611
Composition Honours B
Credit points: 12
Session: Semester 1, Semester 2
Corequisites: CMPN4610
Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to CMPN4610. In this unit CMPN4666 Advanced Analysis, and a further 6cps in an approved unit of study (free choice) is embedded into this unit.

CMPN4612
Composition Honours C
Credit points: 12
Session: Semester 1, Semester 2
Corequisites: CMPN4612
Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to CMPN4610.

CMPN4613
Composition Honours D
Credit points: 12
Session: Semester 1, Semester 2
Corequisites: CMPN4613
Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to CMPN4610.

Bachelor of Music (Musicology) Honours

MCGY4611
Musicology Honours A
Credit points: 12
Teacher/Coordinator: Dr Helen Mitchell
Session: Semester 1, Semester 2
Classes: 2 x 2hr Dissertation Seminar/week in semester 1, Musicology Workshop seminar/week, weekly supervision, 12 further credit points in advanced Analysis and History units of study
Assessment: Submission of a written thesis of 15,000 to 18,000 words and a 40-minute public presentation of a paper based on the thesis (60%); Musicology Workshop and Dissertation Seminar (20%); 12 credit points in advanced analysis and history units of study or other advanced units as approved by theCoordinator (20%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Musicology Honours is both a completion at a high standard of undergraduate education in musicology, and a preparation for postgraduate study in musicology. Intending Honours students are encouraged to use their third-year Free Choice units to study a
language which may be relevant to their proposed Honours research area. Students should consult the unit coordinator before applying. The Honours student prepares a dissertation on a topic normally negotiated by the end of the previous year in the course of MCGY3606 Musicology and outlined in a written proposal. Following submission of the dissertation the student presents a spoken paper on the dissertation topic and is expected to respond to questions posed from the floor by examiners and audience members. Other Musicology Honours requirements are attendance and participation in the Dissertation Seminar during the first semester; attendance and participation at Musicology Workshop during both semesters; and a further 12 credit points of approved units of study. With the permission of the unit coordinator, the approved units of study may be taken in the Bachelor of Music (Music Education) Honours

MCGY4612
Musicology Honours B
Credit points: 12 Teacher/Coordinator: Dr Helen Mitchell Session: Semester 1, Semester 2 Corequisites: MCGY4611 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to MCGY4611

MCGY4603
Musicology Honours C
Credit points: 12 Teacher/Coordinator: Dr Helen Mitchell Session: Semester 1, Semester 2 Corequisites: MCGY4605 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to MCGY4611

MCGY4605
Musicology Honours D
Credit points: 12 Teacher/Coordinator: Dr Helen Mitchell Session: Semester 1, Semester 2 Corequisites: MCGY4603 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to MCGY4611

Bachelor of Music (Performance) Honours

PERF4610
Performance Honours A
Credit points: 12 Teacher/Coordinator: Dr Helen Mitchell Session: Semester 1, Semester 2 Classes: 2 hr Dissertation Seminar/week in semester 1, 2 hrs supervision and 24 hours instrumental lessons across two semesters including performance workshops, plus participation across two semesters in either ensemble, orchestral, vocal diction or chamber music studies as appropriate. Prerequisites: Credit result in MCGY4601, distinction average in (PERF3626 and PERF2624) Assessment: A concerto-style or equivalent performance (up to 25 mins or 40 mins for jazz students) (20%); Honours public recital of 45-50 minutes (30%); Critical notes (2,000-2,500 words) (10%); 8,000-10,000 word thesis including Dissertation Seminar (30%); participation in ensemble/performance classes (10%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Honours in Music Education is both a completion at a high standard of an academic education and a preparation for postgraduate study in music education. The final year Honours units of study enable students to undertake autonomous research into their chosen topics within the field of music education and to document the results of this research in the form of a thesis. Intending Honours students should speak to the Music Education Honours Coordinator before enrolling. Honours requirements are: Successful completion of MUED3629 and MUED3630, and a oral presentation. A further 24 credit points in designated Honours Music Education seminars as follows: MUED4603 Cultural Diversity on Music Education, MUED4602 Senior Secondary Music Education and MUED4632 Professional Issues in Music Ed.

MUED4612
Music Education Honours A
Credit points: 12 Teacher/Coordinator: Professor Kathryn Marsh Session: Semester 1, Semester 2 Classes: 1 hr individual supervision /week plus attendance at weekly seminars. Prerequisites: MUED3630 with Credit grade or above Assessment: Oral presentation of research findings and thesis (65%), Music education seminar assessments (35%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

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 data analysis procedures. Through ongoing reading and critical evaluation of related research literature, students will be encouraged to take an active role in the research process by examining and applying a range of 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.

MUED4613
Music Education Honours B
Credit points: 12 Teacher/Coordinator: Professor Kathryn Marsh Session: Semester 1, Semester 2 Corequisites: MUED4612 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to MUED4612

MUED4614
Music Education Honours C
Credit points: 12 Teacher/Coordinator: Professor Kathryn Marsh Session: Semester 1, Semester 2 Corequisites: MUED4613 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to MUED4612

Dissertation Seminar during the first semester; attendance and participation at Musicology Workshop during both semesters; and a further 12 credit points of approved units of study. With the permission of the unit coordinator, the approved units of study may be taken in the Faculty of Arts. Ongoing study of a language relevant to the student's research is particularly encouraged. Musicology Honours students should aspire to a standard of research suited to publication in a national refereed musicalological journal.

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 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.

MUED4612
Music Education Honours A
Credit points: 12 Teacher/Coordinator: Professor Kathryn Marsh Session: Semester 1, Semester 2 Classes: 1 hr individual supervision /week plus attendance at weekly seminars. Prerequisites: MUED3630 with Credit grade or above Assessment: Oral presentation of research findings and thesis (65%), Music education seminar assessments (35%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Honours in Music Education is both a completion at a high standard of an academic education and a preparation for postgraduate study in music education. The final year Honours units of study enable students to undertake autonomous research into their chosen topics within the field of music education and to document the results of this research in the form of a thesis. Intending Honours students should speak to the Music Education Honours Coordinator before enrolling. Honours requirements are: Successful completion of MUED3629 and MUED3630, and a oral presentation. A further 24 credit points in designated Honours Music Education seminars as follows: MUED4603 Cultural Diversity on Music Education, MUED4602 Senior Secondary Music Education and MUED4632 Professional Issues in Music Ed.

MUED4613
Music Education Honours B
Credit points: 12 Teacher/Coordinator: Professor Kathryn Marsh Session: Semester 1, Semester 2 Corequisites: MUED4612 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to MUED4612

MUED4614
Music Education Honours C
Credit points: 12 Teacher/Coordinator: Professor Kathryn Marsh Session: Semester 1, Semester 2 Corequisites: MUED4613 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to MUED4612

Bachelor of Music (Performance) Honours

PERF4610
Performance Honours A
Credit points: 12 Teacher/Coordinator: Dr Helen Mitchell Session: Semester 1, Semester 2 Classes: 2 hr Dissertation Seminar/week in semester 1, 12 hours supervision and 24 hours instrumental lessons across two semesters including performance workshops, plus participation across two semesters in either ensemble, orchestral, vocal diction or chamber music studies as appropriate. Prerequisites: Credit result in MCGY4601, distinction average in (PERF3626 and PERF2624) Assessment: A concerto-style or equivalent performance (up to 25 mins or 40 mins for jazz students) (20%); Honours public recital of 45-50 minutes (30%); Critical notes (2,000-2,500 words) (10%); 8,000 -10,000 word thesis including Dissertation Seminar (30%); participation in ensemble/performance classes (10%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: A staff accompanist will be available to work with the candidate in 8 hours of rehearsal for concert-style performance and for the final public Recital (semester 2) where this is appropriate to the needs of the performance and approved in advance.

Performance Honours is both a completion at a high standard of an academic education in performance, and a preparation for postgraduate study in music. Intending Honours students should speak
to the unit coordinator before enrolling. Honours requirements are: the presentation of both a concert-style performance (normally in semester 7) as well as a public recital (normally in semester 8), the latter with accompanying critical notes, a dissertation in a topic normally negotiated by the end of the previous year in the course of MCGY4601 Research Methods, attendance at the Dissertation Seminar, and participation in either ensemble, orchestral, vocal diction or chamber music studies.

PERF4611
Performance Honours B
Credit points: 12 Teacher/Coordinator: Dr. Helen Mitchell Session: Semester 1, Semester 2 Corequisites: PERF4610 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to PERF4610

PERF4602
Honours Project 2
Credit points: 12 Teacher/Coordinator: Dr. Helen Mitchell Session: Semester 1, Semester 2 Corequisites: PERF4601 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to PERF4601

PERF4603
Honours Project 3
Credit points: 12 Teacher/Coordinator: Dr. Helen Mitchell Session: Semester 1, Semester 2 Corequisites: PERF4604 Mode of delivery: Normal (lecture/lab/tutorial) day
Refer to PERF4601
Master of Music Studies (Conducting)

The Master of Music Studies (Conducting) is a four-semester postgraduate coursework degree for the training of conductors to a level that allows them to seek professional placement with music ensembles. The degree program combines detailed study of conducting techniques, in-house experience of working with ensembles and conductors, and supporting academic units of study to produce comprehensively prepared conductors.

Language requirements for international candidates
An IELTS level of 7.0 with no component below 6.5 is required for entry to this degree.

Course structure
Candidature includes: lessons, master classes and workshops in conducting; participation in seminar subjects selected to support the training of conductors; design and implementation of an individual student project, research methodology, and performances as required. Students may apply to the course coordinator to take a language study in place of one or two units of study.

The program of study culminates in the 4th semester examined performance, a concert of 30 to 45 minutes to be conducted by the candidate (PERF5035).

Typical enrolment pattern
The following table shows a typical full-time enrolment.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF5026 Conducting 1</td>
<td>12</td>
</tr>
<tr>
<td>PERF5030 Keyboard Skills</td>
<td>6</td>
</tr>
<tr>
<td>MCGY5610 Research Skills for Music Performance</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF5034 Conducting 3</td>
<td>12</td>
</tr>
<tr>
<td>PERF5029 Ensemble Experience 2</td>
<td>6</td>
</tr>
<tr>
<td>PERF5032 Individual Project 1</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

Master of Music Studies (Conducting)
These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2014 (the 'Coursework Rule'), the Coursework Policy 2014, the Resolutions of the Sydney Conservatorium of Music, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended), the Academic Honesty in Coursework Policy 2015 and the Academic Honesty Procedures 2016. Up to date versions of all such documents are available from the Policy Register: http://sydney.edu.au/policies.

Course resolutions
1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAMUSCND-01</td>
<td>Master of Music Studies (Conducting)</td>
</tr>
</tbody>
</table>

2 Attendance pattern
The attendance pattern for this course is full time or part time according to candidate choice.

3 Master's type
This master's degree is an advanced learning master's course, as defined by the Coursework Rule.

4 Admission to candidature
(1) Available places will be offered to qualified applicants in the order in which complete applications are received, according to the following admissions criteria.
(2) Admission to candidature requires:
(a) a master's degree in an appropriate discipline as determined by the School; or
(b) a pass bachelor's degree with a credit average, or an honours bachelor's degree from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the School; or
(c) an award of graduate diploma from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the School; or
(d) completion of the requirements of an embedded graduate diploma or graduate certificate in an appropriate discipline from the University of Sydney, or equivalent qualification; and
5 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table Music Studies (Conducting).

(2) To qualify for the award of the Master of Music Studies (Conducting) a candidate must complete 96 credit points, including:

(a) Core advanced units of study; and

(b) A capstone experience as defined in the table of units of study.

(c) Candidates may also apply to undertake an optional 12 credit points of research as part of their degree.

6 Examination

For each semester of the degree the School shall appoint an examination panel comprising three members (excluding the Principal Study teacher) to assess the candidate's performance in principal study units.

7 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The School may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
The study of opera within the Graduate Diploma contributes to a comprehensive, research and practice-based opera training for singers who face a highly competitive and dynamic career path. The course recognises the need to connect students to national and international professional practice, and to give them the knowledge, understanding, expertise and personal skills to compete in an increasingly competitive international market. The Sydney Conservatorium of Music has an outstanding record for producing opera singers and is uniquely placed in Australia to produce young singers who find work on national and international opera stages. The course provides excellent training in the four key areas of opera voice and performance, opera repertoire, opera diction/language and stage skills. Each of these is drawn together in two staged, orchestrally-accompanied performances of operas per year, providing students with experience at a professional level which helps to equip them to enter the profession.

Applicants should be at least 21 years old by 1 March of the year in which they intend to enrol.

Language requirements for international candidates
An IELTS level of 7.0 with no component below 6.5 is required for entry to these degrees.

Course structure
The Graduate Diploma in Music (Opera Performance) is designed to meet the needs of advanced graduates and young professional singers who wish to extend their performance skills and knowledge in the context of operatic repertoire and current professional practice.

The course aims to develop and refine the technical and interpretive qualities of the student's voice as an operatic instrument, developing self-sufficiency in repertoire choice and role selection, preparation and performance. There is a strong focus on text-related matters in various kinds of vocal music to foster the development of skills as an interpreter in the major operatic languages, and on the stage skills required for opera.

Candidates take weekly lessons and vocal coaching, Italian, French and German, acting, movement and stagecraft. They participate in master classes, ensemble rehearsals and staged performances to develop skills as an operatic performer, with particular emphasis on character (role) building, effective stage presentation, understanding of emotional context and general communication skills.

All students enrolled in the Opera program will be required to participate in stage productions.

Typical enrolment pattern
This program is normally available only for full-time study. The following table show the normal full-time enrolment pattern for the Graduate Diploma in Music (Opera Performance).

### Graduate Diploma in Music (Opera Performance)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSAC5601 Opera Performance Voice 1</td>
<td>VSAC5602 Opera Performance Voice 2</td>
</tr>
<tr>
<td>VSAC5631 Opera Repertoire 1</td>
<td>VSAC5632 Opera Repertoire 2</td>
</tr>
<tr>
<td>VSAC5621 Opera Performance Stage 1</td>
<td>VSAC5622 Opera Performance Stage 2</td>
</tr>
<tr>
<td>VSAC5611 Opera Language 1</td>
<td>VSAC5612 Opera Language 2</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Course Rules

Graduate Diploma in Music (Opera Performance)

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2014 (the 'Coursework Rule'), the Coursework Policy 2014, the Resolutions of the Sydney Conservatorium of Music, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended), the Academic Honesty in Coursework Policy 2015 and the Academic Honesty Procedures 2016. Up to date versions of all such documents are available from the Policy Register: http://sydney.edu.au/policies.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GNMUSOPP-01</td>
<td>Graduate Diploma in Music (Opera Performance)</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for these courses is normally full time. Part time study may be permitted upon successful application.

3 Admission to candidature

1) Available places will be offered to qualified applicants in the order in which complete applications are received, according to the following admissions criteria.

2) Admission to the graduate diploma requires:

   2.1 a bachelor’s degree of higher award from the University of Sydney, or an equivalent qualification, in an appropriate discipline as determined by the School; or

   2.2 a graduate certificate from the University of Sydney, or an equivalent qualification, in an appropriate discipline as determined by the School; or

   2.3 completion of the requirements of an embedded graduate certificate in an appropriate discipline, as determined by the School, from the University of Sydney, or an equivalent qualification; or

   2.4 in exceptional circumstances the Head of School and Dean may admit applicants without these qualifications but whose evidence of experience and achievement is deemed by the Head of School and Dean to be equivalent, and

   2.5 successful completion of an audition and an interview.

4 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table for Graduate Diploma in Music (Opera Performance).

(2) To qualify for the award of the Graduate Diploma in Music (Opera Production) a candidate must complete 48 credit points of prescribed core units of study.

5 Examination

For each semester of the degree the School shall appoint an examination panel comprising three members (excluding the Principal Study teacher) to assess the candidate’s performance in principal study units.

6 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2013.
The study of opera within the master’s degree contributes to a comprehensive, research and practice-based opera training for singers who face a highly competitive and dynamic career path.

The course recognises the need to connect students to national and international professional practice, and to give them the knowledge, understanding, expertise and personal skills to compete in an increasingly competitive international market. The Sydney Conservatorium of Music has an outstanding record for producing opera singers and is uniquely placed in Australia to produce young singers who find work on national and international opera stages.

This course provides excellent training in the four key areas of opera voice and performance, opera repertoire, opera diction/language and stage skills. Each of these is drawn together in two staged, orchestrally-accompanied performances of operas per year, providing students with experience at a professional level which helps to equip them to enter the profession.

Applicants should be at least 21 years old by 1 March of the year in which they intend to enrol.

Language requirements for international candidates
An IELTS level of 7.0 with no component below 6.5 is required for entry to these degrees.

Course structure
The Master of Music Studies (Opera Performance) is designed to meet the needs of advanced graduates and young professional singers who wish to extend their performance skills and knowledge in the context of operatic repertoire and current professional practice.

The course aim to develop and refine the technical and interpretive qualities of the student’s voice as an operatic instrument, developing self-sufficiency in repertoire choice and role selection, preparation and performance. There is a strong focus on text-related matters in various kinds of vocal music to foster the development of skills as an interpreter in the major operatic languages, and on the stage skills required for opera.

Candidates take weekly lessons and vocal coaching, Italian, French and German, acting, movement and stagecraft. They participate in master classes, ensemble rehearsals and staged performances to develop skills as an operatic performer, with particular emphasis on character (role) building, effective stage presentation, understanding of emotional context and general communication skills.

In the Master of Music Studies (Opera Performance) all students will also complete a capstone experience that unites the themes of the course in a major fully-documented, performance-as-research performance portfolio.

All students enrolled in the Opera program will be required to participate in stage productions.

Typical enrolment patterns
The program is normally available only for full-time study. The following table show the normal full-time enrolment pattern for the Master of Music Studies (Opera Performance).

Master of Music Studies (Opera Performance)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSA5603 Advanced Opera Performance Voice 1</td>
<td>6</td>
</tr>
<tr>
<td>VSA5633 Advanced Opera Repertoire 1</td>
<td>6</td>
</tr>
<tr>
<td>VSA5623 Advanced Opera Performance Stage 1</td>
<td>6</td>
</tr>
<tr>
<td>VSA5613 Advanced Opera Diction 1</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSA5605 Advanced Opera Performance Voice 3</td>
<td>6</td>
</tr>
<tr>
<td>VSA5635 Advanced Opera Repertoire 3</td>
<td>6</td>
</tr>
<tr>
<td>VSA5625 Advanced Opera Performance Stage 3</td>
<td>6</td>
</tr>
<tr>
<td>VSA5615 Advanced Opera Diction 3</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Master of Music Studies (Opera Performance)

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2014 (the ‘Coursework Rule’), the Coursework Policy 2014, the Resolutions of the Sydney Conservatorium of Music, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended), the Academic Honesty in Coursework Policy 2015 and the Academic Honesty Procedures 2016. Up to date versions of all such documents are available from the Policy Register: http://sydney.edu.au/policies.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAMUSOPP-01</td>
<td>Master of Music Studies (Opera Performance)</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for these courses is normally full time. Part time study may be permitted upon successful application.

3 Master's type

This master's degree is an advanced learning master's course, as defined by the Coursework Rule.

4 Admission to candidature

4.1 Available places will be offered to qualified applicants in the order in which complete applications are received, according to the following admissions criteria.

4.2 Admission to candidature requires:

(a) a master's degree in an appropriate discipline as determined by the School; or
(b) a pass bachelor's degree with a credit average, or an honours bachelor's degree from the University of Sydney, or an equivalent qualification in an appropriate discipline as determined by the School; or
(c) an award of graduate diploma from the University of Sydney, or an equivalent qualification in an appropriate discipline as determined by the School; or
(d) completion of the requirements of the embedded graduate diploma in this discipline from the University of Sydney, or an equivalent qualification; and
(e) successful completion of an audition and an interview.

5 Requirements for the award

5.1 The units of study that may be taken for the course are set out in the Table for Master of Music Studies (Opera Performance).

5.2 To qualify for the award of the Master of Music Studies (Opera Performance) a candidate must complete 96 credit points, including:

(a) Core advanced units of study; and
(b) A capstone experience as described in the handbook.
(c) Candidates may also apply to undertake an optional 12 credit points of research as part of their degree.

6 Examination

For each semester of the degree the School shall appoint an examination panel comprising three members (excluding the Principal Study teacher) to assess the candidate’s performance in principal study units.
The Graduate Diploma in Music (Performance) is designed to extend candidates' technical mastery of their instrument or voice while deepening their knowledge of repertoire and performance practice. This program may be taken in any of the Conservatorium's instrumental areas, including orchestral and solo instruments, early music and jazz.

Language requirements for International candidates
An IELTS level of 6.0 with no component below 6.0 is required for entry to this degree.

Course structures
The required units of study for this award indicate the practical focus placed on performance as both a soloist and member of a musical ensemble.

Candidature for the Graduate Diploma of Music (Performance) includes one recital, participation in conducted ensembles and chamber groups, and attendance at required seminars.

Accompaniment and Repetiteur streams

The Accompaniment stream is designed to provide high-quality experience in accompaniment for those students who have begun to work towards a career as an accompanist. Students gain experience in chamber music, instrumental duo, vocal accompaniment, choral accompaniment and orchestral keyboard, with a wide range of repertoire studied.

Students auditioning for the Accompaniment stream are expected to demonstrate ability and experience in accompanying and ensemble playing, some familiarity with standard keyboard and instrumental literature, as well as proficiency in sight reading.

The Repetiteur stream allows accomplished pianists to develop the knowledge skills which professional opera companies require of repetiteurs: repertoire, score reading, languages, vocal coaching, and where appropriate work with singers and producers in opera encounters and production as part of the ensemble program.

Students auditioning for the Repetiteur stream are expected to demonstrate solo performance and accompaniment skills, vocal coaching ability, and show an understanding of the roles and responsibilities of a repetiteur.

Typical Enrolment Patterns
The following tables show normal full-time enrolment patterns for the Graduate Diploma in Music (Performance).

### Graduate Diploma in Music (Performance)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF5005 Principal Study 1</td>
<td>12</td>
</tr>
<tr>
<td>ENSE5330 Graduate Chamber Music 1</td>
<td>3</td>
</tr>
<tr>
<td>ENSE5320 Ensemble 1</td>
<td>3</td>
</tr>
<tr>
<td>MCGY5610 Research Skills for Music Performance</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF5622 Principal Study 2</td>
<td>6</td>
</tr>
<tr>
<td>PERF5620 Graduate Recital 1</td>
<td>6</td>
</tr>
<tr>
<td>ACCPS500 Graduate Recital Preparation 1 OR KEY5530 Collaborative Piano 1 OR ENSE5531 Graduate Chamber Music 2</td>
<td>3</td>
</tr>
<tr>
<td>ENSE5321 Ensemble 2</td>
<td>3</td>
</tr>
<tr>
<td>Elective</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Graduate Diploma in Music (Performance) - Accompaniment, Repetiteur and Jazz

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF5005 Principal Study 1</td>
<td>12</td>
</tr>
<tr>
<td>ENSE5015 Graduate Ensemble 1</td>
<td>6</td>
</tr>
<tr>
<td>MCGY5610 Research Skills for Music Performance</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF5622 Principal Study 2</td>
<td>6</td>
</tr>
<tr>
<td>PERF5620 Graduate Recital 1</td>
<td>6</td>
</tr>
<tr>
<td>ENSE5016 Graduate Ensemble 2</td>
<td>6</td>
</tr>
<tr>
<td>ENSE5017 Graduate Ensemble 3 OR Elective</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Master of Music Studies (Performance) is designed to extend candidates' technical mastery of their instrument or voice while deepening their knowledge of repertoire and performance practice. The program may be taken in any of the Conservatorium's instrumental areas, including orchestral and solo instruments, early music and jazz.

Language requirements for International candidates
An IELTS level of 6.0 with no component below 6.0 is required for entry to these degrees.

Course structures
The required units of study for this award indicate the practical focus placed on performance as both a soloist and member of a musical ensemble.

Candidature for the Master of Music Studies (Performance) includes: recitals, participation in conducted ensembles and chamber groups and attendance at required seminars. The program of study culminates in the public performance given in PERF5621 Graduate Recital 2.

Accompaniment and Repetiteur streams
The Accompaniment stream is designed to provide high-quality experience in accompaniment for those students who have begun to work towards a career as an accompanist. Students gain experience in chamber music, instrumental duo, vocal accompaniment, choral accompaniment and orchestral keyboard, with a wide range of repertoire studied.

Students auditioning for the Accompaniment stream are expected to demonstrate ability and experience in accompanying and ensemble playing, some familiarity with standard keyboard and instrumental literature, as well as proficiency in sight reading.

The Repetiteur stream allows accomplished pianists to develop the knowledge and skills which professional opera companies require of repetiteurs: repertoire, score reading, languages, vocal coaching, and where appropriate work with singers and producers in opera encounters and production as part of the ensemble program.

Students auditioning for the Repetiteur stream are expected to demonstrate solo performance and accompaniment skills, vocal coaching ability, and show an understanding of the roles and responsibilities of a repetiteur.

Typical Enrolment Pattern
The following table show a normal full-time enrolment pattern for the Master of Music Studies (Performance).

<table>
<thead>
<tr>
<th>Master of Music Studies (Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 1</td>
</tr>
<tr>
<td>-------------------</td>
</tr>
<tr>
<td>PERF5005 Principal Study 1</td>
</tr>
<tr>
<td>ENSE5330 Graduate Chamber Music 1</td>
</tr>
<tr>
<td>ENSE5320 Ensemble 1</td>
</tr>
<tr>
<td>MCGY5610 Research Skills for Music Performance</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
Course Rules

Graduate Diploma in Music (Performance)

Master of Music Studies (Performance)

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2014 (the 'Coursework Rule'), the Coursework Policy 2014, the Resolutions of the Sydney Conservatorium of Music, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended), the Academic Honesty in Coursework Policy 2015 and the Academic Honesty Procedures 2016. Up to date versions of all such documents are available from the Policy Register: http://sydney.edu.au/policies.

Course resolutions

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GNMUPERF-03</td>
<td>Graduate Diploma in Music (Performance)</td>
</tr>
<tr>
<td>MAMUSPER-02</td>
<td>Master of Music Studies (Performance)</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Master's type

The master's degree in these resolutions is an advanced learning master's course, as defined by the Coursework Rule.

4 Embedded courses in this sequence

(1) The embedded courses in this sequence are:
(a) the Graduate Diploma in Music (Performance)
(b) the Master of Music Studies (Performance)
(2) Providing candidates satisfy the admission requirements for each stage, a candidate may progress to the award of any of the courses in this sequence. Only the longest award completed will be conferred.

5 Streams

(1) The Graduate Diploma in Music (Performance) is available in the following streams:
(a) Performance
(f) Instrumental (solo and orchestral)
(II) Voice (classical)
(III) Jazz Studies
(b) Repetiteur
(c) Accompaniment

6 Admission to candidature

(1) Available places will be offered to qualified applicants in the order in which complete applications are received, according to the following admissions criteria.
(2) Admission to the Graduate Diploma in Music (Performance) requires:
(a) a bachelor's degree of higher award from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the School; or
(b) a graduate certificate from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the School; or
(c) completion of the requirements of an embedded graduate certificate in an appropriate discipline, as determined by the School, from the University of Sydney, or equivalent qualification; or
(d) in exceptional circumstances the Head of School and Dean may admit applicants without these qualifications who, in the opinion of the School, have qualifications and evidence of experience and achievement sufficient to successfully undertake the award; and
(e) successful completion of an audition.
(3) Admission to the Master of Music Studies (Performance) requires:
(a) a master's degree in an appropriate discipline as determined by the School; or
(b) a pass bachelor's degree with a credit average, or an honours bachelor's degree from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the School; or
(c) an award of graduate diploma from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the School; or
(d) completion of the requirements of the embedded graduate diploma in this discipline from the University of Sydney, or equivalent qualification; and
(e) successful completion of an audition.

7 Requirements for award

(1) The units of study that may be taken for these courses are set out in the Table for Music Studies (Performance).
(2) To qualify for the award of the Graduate Diploma in Music (Performance) a candidate must complete 48 credit points, including:
(a) 42 credit points of core units of study; and
(b) six credit points of elective units of study.
(3) To qualify for the award of the Master of Music Studies (Performance) a candidate must complete 72 credit points, comprising:
(a) 60 credit points of core units of study; and
(b) 12 credit points of elective units of study; and
(c) a capstone experience as described in the handbook.
(d) Candidates may also apply to undertake an optional 12 credit points of research as part of their degree.

8 Examination

For each Graduate Recital of the degree the Conservatorium shall appoint an examination panel comprising three members (excluding the Principal Study teacher) to assess the candidate's performance.

220
Course Transfer

A candidate for the master's degree may elect to discontinue study and graduate with a shorter award from this embedded sequence, with
the approval of the Head of School and Dean, and provided the requirements of the shorter award have been met.

Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The School may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
# Master of Music Studies Conducting units of study

## Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF5026 Conducting 1</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5027 Conducting 2</td>
<td>12 $P$ PERF5026</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5034 Conducting 3</td>
<td>12 $P$ PERF5027</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5035 Conducting 4</td>
<td>12 $P$ PERF5034</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5028 Ensemble Experience 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5029 Ensemble Experience 2</td>
<td>6 $P$ PERF5028</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5036 Ensemble Experience 3</td>
<td>6 $P$ PERF5029</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5032 Individual Project 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5033 Individual Project 2</td>
<td>6 $P$ PERF5032</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
<tr>
<td>PERF5030 Keyboard Skills</td>
<td>6 $A$ It is advantageous for the student to have functional keyboard skills, familiarity with transpositions and clefs along with well-developed score reading skills</td>
<td>This unit is only available for students enrolled in Masters of Music Studies (Conducting).</td>
<td>Semester 1, 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF5035 Wind Conducting</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1, 2</td>
</tr>
</tbody>
</table>
Graduate Diploma in Music (Opera Performance) units of study

Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSAO5601 Opera Performance Voice 1</td>
<td>6</td>
<td>C VSAO5611</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5602 Opera Performance Voice 2</td>
<td>6</td>
<td>P VSAO5601</td>
<td>C VSAO5612</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5621 Opera Performance Stage 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5622 Opera Performance Stage 2</td>
<td>6</td>
<td>P VSAO5621</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5611 Opera Language 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5612 Opera Language 2</td>
<td>6</td>
<td>P VSAO5611</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5631 Opera Repertoire 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5632 Opera Repertoire 2</td>
<td>6</td>
<td>P VSAO5631</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>
## Master of Music Studies (Opera Performance) units of study

### Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>VSAO5603 Advanced Opera Performance Voice 1</td>
<td>6</td>
<td></td>
<td></td>
<td>C</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5604 Advanced Opera Performance Voice 2</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5603</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5605 Advanced Opera Performance Voice 3</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5604</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5605 Note: Departmental permission required for enrolment in Semester 2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5606 Advanced Opera Performance Voice 4</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5605</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5606 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5607 Advanced Opera Repertoire 1</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5607</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5607 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5608 Advanced Opera Repertoire 2</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5608</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5608 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5609 Advanced Opera Repertoire 3</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5609</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5609 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5610 Advanced Opera Performance Stage 1</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5610</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5610 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5611 Advanced Opera Performance Stage 2</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5611</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5611 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5612 Advanced Opera Performance Stage 3</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5612</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5612 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5613 Advanced Opera Performance Stage 4</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5613</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5613 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5614 Advanced Opera Diction 1</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5614</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5614 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5615 Advanced Opera Diction 2</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5615</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>VSAO5615 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VSAO5616 Advanced Opera Diction 3</td>
<td>6</td>
<td></td>
<td>P</td>
<td>VSAO5616</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5616 C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
**Graduate Diploma in Music (Performance) units of study**

### Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Graduate Diploma in Music (Performance)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF5005 Principal Study 1</td>
<td>12</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5622 Principal Study 2</td>
<td>6 P PERF5005</td>
<td></td>
<td>C PERF5620</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5620 Graduate Recital 1</td>
<td>6 C PERF5622</td>
<td>Students requiring staff accompanists for their recital must enrol in ACCP5300 Graduate Recital Preparation 1</td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ACCP5300 Graduate Recital Preparation 1</td>
<td>3</td>
<td>This unit must be taken by all students in Graduate Diploma and Master of Music Studies who require staff accompanists for their recital.</td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE5320 Ensemble 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE5321 Ensemble 2</td>
<td>3 P ENSE5320</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE5015 Graduate Ensemble 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.</td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE5016 Graduate Ensemble 2</td>
<td>6</td>
<td>Note: Department permission required for enrolment These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.</td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE5017 Graduate Ensemble 3</td>
<td>6</td>
<td>Note: Department permission required for enrolment These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.</td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>ENSE5330 Graduate Chamber Music 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENSE5331 Graduate Chamber Music 2</td>
<td>3 P ENSE5330</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>KEYB5301 Collaborative Piano 1</td>
<td>3</td>
<td>Program should be presented to the coordinator before commencement of the tutorials.</td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>KEYB5302 Collaborative Piano 2</td>
<td>3 P KEYB5301</td>
<td></td>
<td></td>
<td>Semester 1</td>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>MCGY5610 Research Skills for Music Performance</td>
<td>6</td>
<td>Students who have already successfully completed a similar unit of study may apply to take another unit of study in place of this one.</td>
<td></td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Master of Music Studies (Performance) units of study

### Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF5005 Principal Study 1</td>
<td>12</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF5622 Principal Study 2</td>
<td>6</td>
<td>P PERF5005</td>
<td>C PERF5620</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF5623 Principal Study 3</td>
<td>6</td>
<td>P PERF5622</td>
<td>C PERF5621</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>PERF5620 Graduate Recital 1</td>
<td>6</td>
<td>C PERF5622 Students requiring staff accompanists for their recital must enrol in ACCP5300 Graduate Recital Preparation 1</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF5621 Graduate Recital 2</td>
<td>6</td>
<td>C PERF5623 Students requiring staff accompanists for their recital must enrol in ACCP5301 Graduate Recital Preparation 2</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACCP5300 Graduate Recital Preparation 1</td>
<td>3</td>
<td>This unit must be taken by all students in Graduate Diploma and Master of Music Studies who require staff accompanists for their recital.</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACCP5301 Graduate Recital Preparation 2</td>
<td>3</td>
<td>This unit must be taken by all students in the Master of Music Studies who require staff accompanists for their recital.</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE5320 Ensemble 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz students streams.</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE5321 Ensemble 2</td>
<td>3</td>
<td>P ENSE5320</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE5322 Ensemble 3</td>
<td>3</td>
<td>P ENSE5321</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE5015 Graduate Ensemble 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE5016 Graduate Ensemble 2</td>
<td>6</td>
<td>Note: Department permission required for enrolment These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE5017 Graduate Ensemble 3</td>
<td>6</td>
<td>Note: Department permission required for enrolment These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENSE5330 Graduate Chamber Music 1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>ENSE5331 Graduate Chamber Music 2</td>
<td>3</td>
<td>P ENSE5330</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>KEYB5301 Collaborative Piano 1</td>
<td>3</td>
<td>Program should be presented to the coordinator before commencement of the tutorials.</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEYB5302 Collaborative Piano 2</td>
<td>3</td>
<td>P KEYB5301</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MCGY5610 Research Skills for Music Performance</td>
<td>6</td>
<td>Students who have already successfully completed a similar unit of study may apply to take another unit of study in place of this one.</td>
<td>Semester 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCGY5618 Dissertation 1</td>
<td>6</td>
<td>P MCGY5610 Students who have already successfully completed a similar unit of study may apply to take another unit of study in place of this one.</td>
<td>Semester 1 Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCGY5619 Dissertation 2</td>
<td>6</td>
<td>P MCGY5618</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>

* See also other units of study available for these programs in the Electives list
Master of Music Studies Conducting units of study

Detail list

Master of Music Studies (Conducting)

PERF5026
Conducting 1
Credit points: 12 Teacher/Coordinator: Professor Eduardo Diazmuñoz
Session: Semester 1, Semester 2 Classes: 8-10 hours per week in a combination of class and individual instruction, and 4-6 hours per week with Repertoire Orchestra. Assessment: Attendance and participation (15%), preparation (30%), development of conducting and musical skills (20%), work with Repertoire Orchestra (20%), end of semester concert (15%). Mode of delivery: Normal (lecture/lab/tutorial) day

Group and individual instruction in orchestral conducting technique and methods of score interpretation and rehearsal techniques.

PERF5027
Conducting 2
Credit points: 12 Teacher/Coordinator: Professor Eduardo Diazmuñoz
Session: Semester 1, Semester 2 Classes: 8-10 hours per week in a combination of class and individual instruction, and 4-6 hours per week with Repertoire Orchestra. Prerequisites: PERF5026 Assessment: Attendance and participation (15%), preparation (30%), development of conducting and musical skills (20%), work with Repertoire Orchestra (20%), end of semester concert (15%). Mode of delivery: Normal (lecture/lab/tutorial) day

Group and individual instruction in orchestral conducting technique and methods of score interpretation and rehearsal techniques.

PERF5034
Conducting 3
Credit points: 12 Teacher/Coordinator: Professor Eduardo Diazmuñoz
Session: Semester 1, Semester 2 Classes: 8-10 hours per week in a combination of class and individual instruction, and 4-6 hours per week with Repertoire Orchestra. Prerequisites: PERF5027 Assessment: Attendance and participation (15%), preparation (30%), development of conducting and musical skills (20%), work with Repertoire Orchestra (20%), end of semester concert (15%). Mode of delivery: Normal (lecture/lab/tutorial) day

Group and individual instruction in orchestral conducting technique and methods of score interpretation and rehearsal techniques.

PERF5035
Conducting 4
Credit points: 12 Teacher/Coordinator: Professor Eduardo Diazmuñoz
Session: Semester 1, Semester 2 Classes: 8-10 hours per week in a combination of class and individual instruction, and 4-6 hours per week with Repertoire Orchestra and final assessment with the Sydney Conservatorium of Music Symphony Orchestra. Prerequisites: PERF5034 Assessment: 30 to 45 minute final concert (90%); program notes (10%) Mode of delivery: Normal (lecture/lab/tutorial) day

The final performance prepared and presented in this semester forms the capstone of the Master of Music Studies (Conducting) program.

PERF5028
Ensemble Experience 1
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmuñoz
Session: Semester 1, Semester 2 Classes: Participation in orchestral, choral, chamber music or equivalent. Assessment: Evaluation of work by relevant conducting staff (50%), reflective journal (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Performance in an ensemble. Each student will be assigned to an ensemble for the semester to work with the conductor of that ensemble - this includes: taking rehearsals, sectional work, ensemble management, attending all rehearsals as conductor’s assistant (keeping notes, marking up of scores, etc), and some conducting.

This gives students the opportunity to work with a conductor for a length of time; to become familiar with the day-to-day work of conducting an ensemble; to learn how to prepare and handle scores; to learn repertoire; to observe and experience the application of skills acquired in Conducting 1-4.

PERF5029
Ensemble Experience 2
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmuñoz
Session: Semester 1, Semester 2 Classes: Participation in orchestral, choral, chamber music or equivalent. Prerequisites: PERF5028 Assessment: Evaluation of work by relevant conducting staff (50%), reflective journal (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Each student will be assigned to an ensemble for the semester to work with the conductor of that ensemble - this includes: taking rehearsals, sectional work, ensemble management, attending all rehearsals as conductor’s assistant (keeping notes, marking up of scores, etc), and some conducting. This gives students the opportunity to work with a conductor for a length of time; to become familiar with the day-to-day work of conducting an ensemble; to learn how to prepare and handle scores; to learn repertoire; to observe and experience the application of skills acquired in Conducting 1-4.

PERF5036
Ensemble Experience 3
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmuñoz
Session: Semester 1, Semester 2 Classes: Participation in orchestral, choral, chamber music or equivalent. Prerequisites: PERF5029 Assessment: Evaluation of work by relevant conducting staff (50%), student’s reflective journal (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Each student will be assigned to an ensemble for the semester to work with the conductor of that ensemble - this is to include: taking rehearsals as conductor’s assistant (keeping notes, marking up scores, etc), some conducting. This gives students the opportunity to work with a conductor for a length of time; to become familiar with the day-to-day work of conducting an ensemble; to learn how to prepare and handle scores; to learn repertoire; to observe and experience the application of skills acquired in Conducting 1-4.

PERF5032
Individual Project 1
Credit points: 6 Teacher/Coordinator: Associate Professor Dr Neil McEwan
Session: Semester 1, Semester 2 Classes: 2 hours per week Assessment: Research process and participation throughout the semester (10%); written assignments and if relevant presentation (90%). Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study focuses on the early stages of planning a research project relevant to students’ conducting repertoires and interests, and relies on the individual student showing initiative in bringing this project to fruition. A written proposal for the project is due by midsemester. Projects may be analytical, historical, notational, kinesthetic, repertoire based stylistic, etc. Students are encouraged to utilize forms of electronic communication (such as DVD, CD, Websites) in their projects. Keyboard players with requisite levels of skill can apply to work on operatic coaching and produce a project related to this.

PERF5033
Individual Project 2
Credit points: 6 Teacher/Coordinator: Associate Professor Dr Neil McEwan
Session: Semester 1, Semester 2 Classes: 2 hours per week Prerequisites: PERF5032 Assessment: Research process and participation throughout the
This unit of study students will continue to focus on the supervised completion of the project commenced in Individual Project 1. The final product can take one of a number of different forms: written document (5000 words). The presentation may include CD or DVD recordings, performing editions of compositions and editions of works for presentation - this is to be negotiated with relevant supervisory staff.

**PERF5030**  
**Keyboard Skills**  
**Credit points:** 6  
**Teacher/Coordinator:** Dr Stephen Mould  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hours seminar/week  
**Assumed knowledge:** It is advantageous for the student to have functional keyboard skills, familiarity with transpositions and clefs along with well-developed score reading skills  
**Assessment:** Ongoing assessment of student work (100%). Ongoing assessment of student work (100%). As this class is Mandatory for Masters in Conducting, students without any keyboard skills will be auditors, and be required to submit an essay of 6000 words, outlining the skills that have been taught.  
**Practical field work:** Students will prepare and study a variety of full scores in order to develop reading different clefs and transpositions, reproducing them on the keyboard; playing from full score; score reduction; sight reading from vocal and short scores, including 4 parts choral scores. Work will be chosen according to the existing keyboard skills of the student.  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** This unit is only available for students enrolled in Masters of Music Studies (Conducting).

Students will learn processes for score reduction, and transposition to the keyboard (piano). Enhancement of the score learning process, broadening of repertoire and understanding of composers' orchestral styles will be attained through selection of material.

**PERF5603**  
**Wind Conducting**  
**Credit points:** 6  
**Teacher/Coordinator:** Associate Professor Dr John Lynch  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hr lecture per wk  
**Assessment:** Participation (20%); Short Assignments (20%); Semester projects (20%); Mid-semester exam (20%); Final presentation (20%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

This unit is designed for professional conductors, postgraduate conducting majors and other postgraduates with conducting experience, and undergraduates who have successfully completed the undergraduate sequence. Topics will include expressive gesture, advanced conducting technique, body awareness and movement; advanced score study, analytical and aural skills, wind band repertoire; rehearsal techniques and strategies; wind band history and current topics of interest for conductors/musicians.
Graduate Diploma in Music (Opera Performance) units of study

Detail list

Graduate Diploma in Music (Performance)

**PERF5005**

**Principal Study 1**

Credit points: 12  
Teacher/Coordinator: A/Professor Stephanie McCallum  
Session: Semester 1, Semester 2  
Classes: 7hrs of individual tuition/per semester normally spread over 13 weeks, and attendance and two performances at Performance Seminar or equivalent. Assessment: Internship report (20%), performance seminar (20%) Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Department permission required for enrolment.

Development of performance skills, technical skills, musical expression and presentation.

**PERF5622**

**Principal Study 2**

Credit points: 6  
Teacher/Coordinator: Assoc Prof Stephanie McCallum  
Session: Semester 1, Semester 2  
Classes: 6 hrs of individual tuition/per semester normally spread over 13 weeks, and attendance and two performances at Performance Seminar or equivalent. Assessment: Internship report (20%), performance seminar (20%) Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Students seeking employment opportunities should complete this unit.

Further development of appropriate repertoire, technical skills, musical expression and presentation.

**PERF5620**

**Graduate Recital 1**

Credit points: 6  
Teacher/Coordinator: Assoc Prof Stephanie McCallum  
Session: Semester 1, Semester 2  
Classes: 6 hrs of individual tuition/per semester normally spread over 13 weeks with Principal Study teacher. Assessment: Internship report (20%), performance seminar (20%) Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Students requiring staff accompanists for their recital must enrol in ACCPS300 Graduate Recital Preparation 1

Development of repertoire for recital performance. Through the recital repertoire chosen by the student and the principal study teacher at the beginning of the year, students will learn practical applications of recital preparation and performance, also including appropriate recital structure and professional conduct as a musician.

**ACCP5300**

**Graduate Recital Preparation 1**

Credit points: 3  
Teacher/Coordinator: A/Prof Jeannell Carrigan  
Session: Semester 1, Semester 2  
Classes: 8 hrs per semester + Recital performance Assessment: Based on attendance, participation, and professionalism (100%). Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit must be taken by all students in Graduate Diploma and Master of Music Studies who require staff accompanists for their recital.

Students will receive training/instruction in all aspects of collaborative recital preparation including strategies for improvement of accuracy of rhythmic and intonation control, as well as the ability to perform with commitment and to work effectively with other musicians in the areas of style, interpretation and performance techniques.

**ENSE5320**

**Ensemble 1**

Credit points: 3  
Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez  
Session: Semester 1, Semester 2  
Classes: Participation in conducted ensemble groups such as Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan. Assessment: Based on the student's contribution to the ensemble, development of ensemble skills and attributes during rehearsal and performance (100%). Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Department permission required for enrolment.

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.

**ENSE5321**

**Ensemble 2**

Credit points: 3  
Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez  
Session: Semester 1, Semester 2  
Classes: Participation in conducted ensemble groups such as Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan. Prerequisites: ENSE5320 Assessment: Based on the student's contribution to the ensemble, development of ensemble skills and attributes during rehearsal and performance (100%). Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Department permission required for enrolment. These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz Ensembles streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

**ENSE5015**

**Graduate Ensemble 1**

Credit points: 6  
Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez  
Session: Semester 1, Semester 2  
Classes: Participation in conducted chamber music ensembles or equivalent. Assessment: Two progress reports per semester (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Department permission required for enrolment. These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz Ensembles streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

**ENSE5016**

**Graduate Ensemble 2**

Credit points: 6  
Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez  
Session: Semester 1, Semester 2  
Classes: Participation in conducted chamber music ensembles or equivalent. Assessment: Two progress reports per semester (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Department permission required for enrolment. These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz Ensembles streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.
**ENSE5017 Graduate Ensemble 3**

**Credit points:** 6  
**Teacher/Coordinator:** Professor Eduardo Diazmunoz  
**Session:** Semester 1, Semester 2  
**Classes:** Participation in orchestral, chamber music ensembles or equivalent  
**Assessment:** Two progress reports per semester (2x50%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Prerequisites:** None  
**Assessment:** Not required  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

**Note:** Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

**ENSE5330 Graduate Chamber Music 1**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Daniel Yeadon  
**Session:** Semester 1, Semester 2  
**Classes:** 6 x 1 hr tutorials and unit specific seminars as outlined in the unit of study outline  
**Assessment:** Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

Students engage in regular chamber music rehearsals and work towards live performances of the highest standard, learning from their peers as well as expert practitioners. Chamber music repertoire is studied with either a new ensemble or a continuing ensemble. Students are assigned a Principal Tutor who will assist with the selection of appropriate works and coach the group throughout the semester. Musical, technical and communication skills are developed intensively.

**ENSE5331 Graduate Chamber Music 2**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Daniel Yeadon  
**Session:** Semester 1, Semester 2  
**Classes:** 6 x 1 hr tutorials and unit specific seminars as outlined in the unit of study outline  
**Prerequisites:** ENSE5330  
**Assessment:** Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%)  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups of musicians performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works and coach the group throughout the semester.

**KEYB5301 Collaborative Piano 1**

**Credit points:** 3  
**Teacher/Coordinator:** A/Prof Jeannell Carrigan  
**Session:** Semester 1, Semester 2  
**Classes:** 8 hours of tuition across the semester, as well as regular rehearsals.  
**Assessment:** Based on attendance, performance and professional conduct as demonstrated in tutorials (50%) and the presentation of a 20 minute recital with the instrumentalist or vocalist. (50%)  
**Practical field work:** This is a practical subject  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

**Note:** Program should be presented to the coordinator before commencement of the tutorials.

This course offers tuition in working as a collaborative artist with either an instrumentalist, preparing a major duo work; or with a singer, where a selection of art songs must be prepared.

**KEYB5302 Collaborative Piano 2**

**Credit points:** 3  
**Teacher/Coordinator:** A/Prof Jeannell Carrigan  
**Session:** Semester 1, Semester 2  
**Classes:** 8 hours of tuition across the semester, as well as regular rehearsals.  
**Prerequisites:** KEYB5301  
**Assessment:** Based on attendance, performance and professional conduct as demonstrated in tutorials (50%) and the presentation of a 20 minute recital with the instrumentalist or vocalist. (50%)  
**Practical field work:** This is a practical subject  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  

This course offers tuition in working as a collaborative artist with either an instrumentalist, preparing a major duo work; or with a singer, where a selection of art songs must be prepared.
Master of Music Studies (Opera Performance) units of study

Detail list

Master of Music Studies (Opera Performance)

VSAO5603
Advanced Opera Performance Voice 1
Credit points: 6  
Teacher/Coordinator: Dr Rowena Cowley  
Session: Semester 1  
Classes: 13 one to one lessons/semester, 1 hr Opera Performance class/week plus 8 hrs of Performance Workshops and/or Masterclasses/semester  
Corequisites: VSAO5613  
Assessment: Teacher grade (100%), Two Performance Workshop performances (Pass/Fail)  
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit continues the development of singers’ technical and performance ability in line with developing individual artistic sensitivity towards that expected of professional performers. Singers will become increasingly aware of the inter-relationship of diction and poetic/dramatic aspects of repertoire with musical, performance and cultural context. Self-sufficiency in practice, repertoire learning and role choice, is expected. Emphasis in repertoire is given to the integration of vocal technique with character and role building, including stage movement, gesture, and the imaginative communication of narrative, emotion and meaning.

VSAO5604
Advanced Opera Performance Voice 2
Credit points: 6  
Teacher/Coordinator: Dr Rowena Cowley  
Session: Semester 1, Semester 2  
Classes: 13 one to one lessons/semester, 1 hr Opera Performance class/week plus 8 hrs of Performance Workshops and/or Masterclasses/semester  
Prerequisites: VSAO5603  
Corequisites: VSAO5614  
Assessment: Major opera role OR minor opera role/chorus and 30 min Jury exam including at least three contrasting operatic arias in original language. (80%), Teacher assessment (10%) Program Notes (10%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit continues the development of singers’ technical and performance ability in line with developing individual artistic sensitivity towards that expected of professional performers. Singers will become increasingly aware of the inter-relationship of diction and poetic/dramatic aspects of repertoire with musical, performance and cultural context. Self-sufficiency in practice, repertoire learning and role choice, is expected. Emphasis in repertoire is given to the integration of vocal technique with character and role building, including stage movement, gesture, and the imaginative communication of narrative, emotion and meaning.

VSAO5605
Advanced Opera Performance Voice 3
Credit points: 6  
Teacher/Coordinator: Dr Rowena Cowley  
Session: Semester 1  
Classes: 13 one to one lessons/semester, 1 hr Opera Performance class/week plus 8 hrs of Performance Workshops and/or Masterclasses/semester  
Prerequisites: VSAO5604  
Corequisites: VSAO5615  
Assessment: Two Performance Workshop performances. Teacher grade (100%).  
Mode of delivery: Normal (lecture/lab/tutorial) day

Note: Note: Departmental permission required for enrolment in Semester 2.

This unit continues the development of singers’ technical and performance ability in line with developing individual artistic sensitivity towards that expected of professional performers. Singers will become increasingly aware of the inter-relationship of diction and poetic/dramatic aspects of repertoire with musical, performance and cultural context. Self-sufficiency in practice, repertoire learning and role choice, is expected. Emphasis in repertoire is given to the integration of vocal technique with character and role building, including stage movement, gesture, and the imaginative communication of narrative, emotion and meaning.

VSAO5606
Advanced Opera Performance Voice 4
Credit points: 6  
Teacher/Coordinator: Dr Rowena Cowley  
Session: Semester 2  
Classes: 13 one to one lessons/semester, 1 hr Opera Performance class/week plus 8 hrs of Performance Workshops and/or Masterclasses/semester  
Prerequisites: VSAO5605  
Corequisites: VSAO5616  
Assessment: Major Role OR Public Recital of 40 mins (80%), Opera Performance Portfolio (20%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit continues the development of singers’ technical and performance ability in line with developing individual artistic sensitivity towards that expected of professional performers. Singers will become increasingly aware of the inter-relationship of diction and poetic/dramatic aspects of repertoire with musical, performance and cultural context. Self-sufficiency in practice, repertoire learning and role choice, is expected. Emphasis in repertoire is given to the integration of vocal technique with character and role building, including stage movement, gesture, and the imaginative communication of narrative, emotion and meaning.

VSAO5633
Advanced Opera Repertoire 1
Credit points: 6  
Teacher/Coordinator: Dr Stephen Mould  
Session: Semester 1, Semester 2  
Classes: 12 x 2hr coaching, 12 x 2hr ensemble  
Assessment: Coaching teacher assessment (40%), Ensemble Class (40%), repertoire book (20%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Students work for one hour per week individually with a vocal coach and for two hours in ensemble class as scheduled, enabling them to explore and refine their learning of the repertoire prepared for aspects of coursework including mainstage productions, performances of solo and audition repertoire, masterclasses and internal and external concerts. These units impart to students the wide range of skills needed to successfully bring their participation in an opera production from the first day of music rehearsal to a successful performance outcome. Students continue to develop the skills to work effectively with coaches and repetiteurs, and to understand the function of coaching within an opera company, becoming in the process independent learners.

VSAO5634
Advanced Opera Repertoire 2
Credit points: 6  
Teacher/Coordinator: Dr Stephen Mould  
Session: Semester 2  
Classes: 12 x 2hr coaching, 12 x 2hr ensemble  
Prerequisites: VSAO5633  
Assessment: Coaching teacher assessment (40%), Ensemble Class (40%), repertoire book (20%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Students work for one hour per week individually with a vocal coach and for two hours in ensemble class as scheduled, enabling them to explore and refine their learning of the repertoire prepared for aspects of coursework including mainstage productions, performances of solo and audition repertoire, masterclasses and internal and external concerts. These units impart to students the wide range of skills needed to successfully bring their participation in an opera production from the first day of music rehearsal to a successful performance outcome. Students continue to develop the skills to work effectively with coaches and repetiteurs, and to understand the function of coaching within an opera company, becoming in the process independent learners.
Master of Music Studies (Opera Performance) units of study

VSAO5635
Advanced Opera Repertoire 3
Credit points: 6
Teacher/Coordinator: Dr Stephen Mould
Session: Semester 1
Prerequisites: VSAO5634
Assessment: Coaching teacher assessment (40%), Ensemble Class (40%), Repertoire book (20%) Mode of delivery: Normal (lecture/lab/tutorial) day

Students work for one hour per week individually with a vocal coach and for two hours in ensemble class as scheduled, enabling them to explore and refine their learning of the repertoire prepared for aspects of coursework including mainstage productions, performances of solo and audition repertoire, masterclasses and internal and external concerts. These units impart to students the wide range of skills needed to successfully bring their participation in an opera production from the first day of music rehearsal to a successful performance outcome. As part of the final year of the Masters, students will undertake an independent project which documents aspects of opera training from each of the areas of study. Previous study in Advanced Opera Voice, Advanced Opera Repertoire, Advanced Opera Stage and Advanced Opera Diction has led towards the development of a personal template for the preparation of an operatic role. The Capstone Project (Opera Performance Portfolio) is an independent study which takes place over Semesters 1 and 2 and is assessed as part of Opera Repertoire 4.

VSAO5636
Advanced Opera Repertoire 4
Credit points: 6
Teacher/Coordinator: Dr Stephen Mould
Session: Semester 2
Prerequisites: VSAO5635
Assessment: Coaching teacher assessment (30%), Ensemble Class (30%), Repertoire book (10%), Opera Performance Portfolio (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

Students work for one hour per week individually with a vocal coach and for two hours in ensemble class as scheduled, enabling them to explore and refine their learning of the repertoire prepared for aspects of coursework including mainstage productions, performances of solo and audition repertoire, masterclasses and internal and external concerts. These units impart to students the wide range of skills needed to successfully bring their participation in an opera production from the first day of music rehearsal to a successful performance outcome. As part of the final year of the Masters, students will undertake an independent project which documents aspects of opera training from each of the areas of study. Previous study in Advanced Opera Voice, Advanced Opera Repertoire, Advanced Opera Stage and Advanced Opera Diction has led towards the development of a personal template for the preparation of an operatic role. The Capstone Project (Opera Performance Portfolio) is an independent study which takes place over Semesters 1 and 2 and is assessed as part of Opera Repertoire 4.

VSAO5624
Advanced Opera Performance Stage 2
Credit points: 6
Teacher/Coordinator: Dr Narelle Yeo
Session: Semester 2
Prerequisites: Stagecraft 12x1 hr classes; Movement 12x1 hr classes; Theatre Studies 12x1 hr classes
Assessment: Acting/Movement Practical Classes (50%); Reflective Journal (20%); Performance Assessment (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit continues to develop the primary communication tools of stagecraft, acting and movement as they apply to performing on the operatic stage. Continuing to survey the major schools of acting, this unit develops and refines methodologies and strategies for establishing expert stage skills in opera performance, building the performer's role as expert and confident communicator. Skills in movement and movement style are facilitated by separate classes in dance. The unit is application based, allowing students to experiment with implementation of critical theoretical ideas in a performing environment. Much of the work of these courses is associated with rehearsal and performance of mainstage and chamber operas scheduled by SCM, in recognition of the crucial role these performances play in synthesizing the vocal, musical, linguistic, stylistic and dramatic threads undertaken in the Masters in Music Studies (Opera Performance).

VSAO5625
Advanced Opera Performance Stage 3
Credit points: 6
Teacher/Coordinator: Dr Narelle Yeo
Session: Semester 1
Prerequisites: VSAO5624
Assessment: Acting/Movement Practical Classes (50%); Reflective Journal (20%); Performance Assessment (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit continues to develop the primary communication tools of stagecraft, acting and movement as they apply to performing on the operatic stage. Continuing to survey the major schools of acting, this unit develops and refines methodologies and strategies for establishing expert stage skills in opera performance, building the performer's role as expert and confident communicator. Skills in movement and movement style are facilitated by separate classes in dance. The unit is application based, allowing students to experiment with implementation of critical theoretical ideas in a performing environment. Much of the work of these courses is associated with rehearsal and performance of mainstage and chamber operas scheduled by SCM, in recognition of the crucial role these performances play in synthesizing the vocal, musical, linguistic, stylistic and dramatic threads undertaken in the Masters in Music Studies (Opera Performance).

VSAO5626
Advanced Opera Performance Stage 4
Credit points: 6
Teacher/Coordinator: Dr Narelle Yeo
Session: Semester 2
Prerequisites: Stagecraft 12x1 hr seminar/classes; Movement 12x1 hr classes
Assessment: Stagecraft/Movement Practical Classes (50%); Reflective Journal (20%); Performance Assessment (30%) Mode of delivery: Normal (lecture/lab/tutorial) day

This unit continues to develop the primary communication tools of stagecraft, acting and movement as they apply to performing on the operatic stage. Continuing to survey the major schools of acting, this unit develops and refines methodologies and strategies for establishing expert stage skills in opera performance, building the performer's role
as expert and confident communicator. Skills in movement and movement style are facilitated by separate classes in dance. The unit is application based, allowing students to experiment with implementation of critical theoretical ideas in a performing environment.

**VSAO5613**

**Advanced Opera Diction 1**

- **Credit points:** 6
- **Teacher/Coordinator:** Anke Hoeppner-Ryan
- **Session:** Semester 1
- **Classes:** 1.5 hrs Italian, 1.5 hrs German, 1.5hrs French/week
- **Assessment:** Transcriptions and translations (20%), 2 in-class performances of recitatives and arias (30%), exam (50%)
- **Mode of delivery:** Normal (lecture/lab/tutorial) day

This unit develops student's ability to perform at a near professional standard through the applied study of the Italian, French and German language in relation to the operatic repertoire. The unit provides students with an introduction to lyric diction, International Phonetic Alphabet and grammatical structures underlying Italian, French and German which will enhance student's interpretative abilities through interaction with and synthesis of music and text in performance.

**VSAO5614**

**Advanced Opera Diction 2**

- **Credit points:** 6
- **Teacher/Coordinator:** Anke Hoeppner-Ryan
- **Session:** Semester 2
- **Classes:** 1.5 hrs Italian, 1.5 hrs German, 1.5hrs French/week
- **Prerequisites:** VSAO5613
- **Assessment:** Transcriptions and translations (20%), 2 in-class performances of recitatives and arias (30%), exam (50%)
- **Mode of delivery:** Normal (lecture/lab/tutorial) day

This unit develops student's ability to perform at a near professional standard through the applied study of the Italian, French and German language in relation to the operatic repertoire. The unit provides students with further development of spoken and singing diction, International Phonetic Alphabet and grammatical structures underlying Italian, French and German which will enhance student's interpretative abilities through interaction with and synthesis of music and text in performance.

**VSAO5615**

**Advanced Opera Diction 3**

- **Credit points:** 6
- **Teacher/Coordinator:** Anke Hoeppner-Ryan
- **Session:** Semester 1
- **Classes:** 1.5 hrs Italian, 1.5 hrs French, 1.5hr German/week
- **Prerequisites:** VSAO5614
- **Assessment:** Transcriptions and translations (20%), 2 in-class performances of recitatives and arias (30%), exam (50%)
- **Mode of delivery:** Normal (lecture/lab/tutorial) day

The aim is to develop student's ability to perform at a professional standard by applying the highest standards of analytical/contextual knowledge to the process of performing Italian, French and German language in operatic repertoire. The unit provides the student with further development of spoken and singing diction, International Phonetic Alphabet and grammatical structures underlying Italian, French and German which will enhance student's interpretative abilities through interaction with and synthesis of music and text in performance.

**VSAO5616**

**Advanced Opera Diction 4**

- **Credit points:** 6
- **Teacher/Coordinator:** Anke Hoeppner-Ryan
- **Session:** Semester 2
- **Classes:** 1.5 hrs Italian, 1.5 hrs French, 1.5 German/week
- **Prerequisites:** VSAO5615
- **Assessment:** Transcriptions and translations (20%), 2 in-class performances of recitatives and arias (30%), exam (50%)
- **Mode of delivery:** Normal (lecture/lab/tutorial) day

The aim is to develop student's ability to perform at a professional standard by applying the highest standards of analytical/contextual knowledge to the process of performing Italian, French and German language in operatic repertoire. The unit provides the student with further development of spoken and singing diction, International Phonetic Alphabet and grammatical structures underlying Italian, French and German which will enhance student's interpretative abilities through interaction with and synthesis of music and text in performance.
Graduate Diploma in Music (Performance) units of study

Detail list

Graduate Diploma in Music (Performance)

**PERF5005**
**Principal Study 1**
Credit points: 12
Teacher/Coordinator: A/Professor Stephanie McCallum
Session: Semester 1, Semester 2
Classes: 13hrs of individual tuition/per semester normally spread over 13 weeks, and attendance and two performances at Performance Seminar or equivalent. Assessment: Teacher assessment according to Unit requirements (40%), Jury examination (40%); performance seminar (20%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Development of appropriate repertoire, technical skills, musical expression and presentation.

**PERF5622**
**Principal Study 2**
Credit points: 6
Teacher/Coordinator: Assoc Prof Stephanie McCallum
Session: Semester 1, Semester 2
Classes: 7hrs of individual tuition/per semester normally spread over 13 weeks, and attendance and two performances at Performance Seminar or equivalent. Prerequisites: PERF5005 Corequisites: PERF5620 Assessment: Teacher assessment according to Unit requirements (80%), performance seminar (20%) Mode of delivery: Normal (lecture/lab/tutorial) day

Further development of appropriate repertoire, technical skills, musical expression and presentation.

**PERF5620**
**Graduate Recital 1**
Credit points: 6
Teacher/Coordinator: Assoc Prof Stephanie McCallum
Session: Semester 1, Semester 2
Classes: 6 hrs of individual tuition/per semester normally spread over 13 weeks with Principal Study teacher. Corequisites: PERF5622 Assessment: 50 minute public recital (90%) (assessed by a panel) plus program notes (10%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students requiring staff accompanists for their recital must enrol in ACCPS300 Graduate Recital Preparation 1

Development of repertoire for recital performance. Through the recital repertoire chosen by the student and the principal study teacher at the beginning of the year, students will learn practical applications of recital preparation and performance, also including appropriate recital structure and professional conduct as a musician.

**ACCPS300**
**Graduate Recital Preparation 1**
Credit points: 3
Teacher/Coordinator: A/Prof Jeannell Carrigan
Session: Semester 1, Semester 2
Classes: 8 hrs per semester + Recital performance Assessment: Based on attendance, participation, and professionalism (100%). Details of assessment criteria will be provided by the Coordinator. Students must satisfy the requirement of this Unit of Study before they may present their recitals. Practical field work: This is a practical subject. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: This unit must be taken by all students in Graduate Diploma and Master of Music Studies who require staff accompanists for their recital.

Students will receive training/instruction in all aspects of collaborative recital preparation including strategies for improvement of accuracy of rhythm and intonation control, as well as the ability to perform with commitment and to work effectively with other musicians in the areas of style, interpretation and performance techniques.

**ENSE5320**
**Ensemble 1**
Credit points: 3
Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez
Session: Semester 1, Semester 2
Classes: Participation in conducted ensemble groups such as Orchestra, Early Music Ensemble, Modern Music Ensemble, Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan. Assessment: Will be based on the student's contribution to the ensemble including preparation for auditions and rehearsals, and evidence of professional attitudes and attributes during rehearsal and performance (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.

**ENSE5321**
**Ensemble 2**
Credit points: 3
Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez
Session: Semester 1, Semester 2
Classes: Participation in conducted ensemble groups such as Orchestra, Early Music Ensemble, Modern Music Ensemble, Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan. Prerequisites: ENSE5320 Assessment: Assessment will be based on the student's contribution to the ensemble including preparation for auditions and rehearsals, and evidence of professional attitudes and attributes during rehearsal and performance (100%) Mode of delivery: Normal (lecture/lab/tutorial) day

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.

**ENSE5015**
**Graduate Ensemble 1**
Credit points: 6
Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez
Session: Semester 1, Semester 2
Classes: Participation in orchestral, chamber music ensembles or equivalent. Assessment: Two progress reports per semester (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz students streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

**ENSE5016**
**Graduate Ensemble 2**
Credit points: 6
Teacher/Coordinator: Professor Eduardo Diazmunoz Gomez
Session: Semester 1, Semester 2
Classes: Participation in orchestral, chamber music ensembles or equivalent. Assessment: Two progress reports per semester (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz students streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.
ENSE5017
Graduate Ensemble 3
Credit points: 6
Teacher/Coordinator: Professor Eduardo Diazmunoz
Session: Semester 1, Semester 2
Classes: Participation in orchestral, chamber music ensembles or equivalent
Assessment: Two progress reports per semester (2x50%).
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE5330
Graduate Chamber Music 1
Credit points: 3
Teacher/Coordinator: Dr Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 6 x 1 hr tutorials and unit specific seminars as outlined in the unit of study outline
Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%).
Mode of delivery: Normal (lecture/lab/tutorial) day

Students engage in regular chamber music rehearsals and work towards live performances of the highest standard, learning from their peers as well as expert practitioners. Chamber music repertoire is studied with either a new ensemble or a continuing ensemble. Students are assigned a Principal Tutor who will assist with the selection of appropriate works and coach the group throughout the semester. Musical, technical and communication skills are developed intensively.

ENSE5331
Graduate Chamber Music 2
Credit points: 3
Teacher/Coordinator: Dr Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 6 x 1 hr tutorials and unit specific seminars as outlined in the unit of study outline
Prerequisites: ENS5330 Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%).
Mode of delivery: Normal (lecture/lab/tutorial) day

Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups of musicians performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works and coach the group throughout the semester.

KEYB5301
Collaborative Piano 1
Credit points: 3
Teacher/Coordinator: A/Prof Jeannell Carrigan
Session: Semester 1, Semester 2
Classes: 8 hours of tuition across the semester, as well as regular rehearsals.
Assessment: Based on attendance, performance and professional conduct as demonstrated in tutorials (50%) and the presentation of a 20 minute recital with the instrumentalist or vocalist. (50%)
Practical field work: This is a practical subject
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Program should be presented to the coordinator before commencement of the tutorials.

This course offers tuition in working as a collaborative artist with either an instrumentalist, preparing a major duo work; or with a singer, where a selection of art songs must be prepared.

KEYB5302
Collaborative Piano 2
Credit points: 3
Teacher/Coordinator: A/Prof Jeannell Carrigan
Session: Semester 1, Semester 2
Classes: 8 hours of tuition across the semester, as well as regular rehearsals.
Prerequisites: KEYB5301 Assessment: Based on attendance, performance and professional conduct as demonstrated in tutorials (50%) and the presentation of a 20 minute recital with the instrumentalist or vocalist. (50%)
Practical field work: This is a practical subject
Mode of delivery: Normal (lecture/lab/tutorial) day

This course offers tuition in working as a collaborative artist with either an instrumentalist, preparing a major duo work; or with a singer, where a selection of art songs must be prepared.

MCGY5610
Research Skills for Music Performance
Credit points: 6
Teacher/Coordinator: Dr Christopher Coady
Session: Semester 1, Semester 2
Classes: 2 hr per week seminar or equivalent.
Assessment: Assignments include pre-concert talk (10%), annotated bibliography (30%), program notes (30%), class seminar presentations (30%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students who have already successfully completed a similar unit of study may apply to take another unit of study in place of this one.

This unit is designed to develop skills in music information literacy including the finding, surveying and utilising of published information on music: academic writing and referencing; and critical thinking. The course will include discussion of different approaches to preparation of program notes and pre-concert talks, liner notes for recordings, and concert reviews. Students will design and research an individual musical topic which will form the basis for their written and spoken assignments. The seminars culminate with a series of student presentations on these topics. Students may choose to prepare a research proposal if planning to enrol in Dissertation 1. Students may be referred to other University services for further development of writing and other skills. Such courses would be in addition to this Unit of Study.
Master of Music Studies (Performance) units of study

Detail list

Master of Music Studies (Performance)

**PERF5005**
**Principal Study 1**
Credit points: 12  
Teacher/Coordinator: A/Professor Stephanie McCullum  
Session: Semester 1, Semester 2  
Classes: 7 hrs of instrumental tuition/semester normally spread over 13 weeks  
Performance Seminar: 20%  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Department permission required for enrolment.

Development of appropriate repertoire, technical skills, musical expression and presentation.

**PERF5622**
**Principal Study 2**
Credit points: 6  
Teacher/Coordinator: Assoc Prof Stephanie McCullum  
Session: Semester 1, Semester 2  
Classes: 7 hrs of instrumental tuition/semester normally spread over 13 weeks  
Performance Seminar: 20%  
Mode of delivery: Normal (lecture/lab/tutorial) day

Further development of appropriate repertoire, technical skills, musical expression and presentation.

**PERF5623**
**Principal Study 3**
Credit points: 6  
Teacher/Coordinator: Assoc Prof Stephanie McCullum  
Session: Semester 1, Semester 2  
Classes: 7 hrs of instrumental tuition/semester normally spread over 13 weeks  
Performance Seminar: 20%  
Mode of delivery: Normal (lecture/lab/tutorial) day

Advanced development of appropriate repertoire, technical skills, musical expression and presentation.

**PERF5620**
**Graduate Recital 1**
Credit points: 6  
Teacher/Coordinator: Assoc Prof Stephanie McCullum  
Session: Semester 1, Semester 2  
Classes: 6 hrs of individual tuition/semester normally spread over 13 weeks  
Performance Seminar: 20%  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: Students requiring staff accompanists for their recital must enrol in ACCP5301 Graduate Recital Preparation 2

Development of repertoire for recital performance. Through the final recital repertoire chosen by the student and the principal study teacher at the beginning of the year, students will learn practical applications of recital preparation and performance, also including appropriate recital structure and professional conduct as a musician.

**ACCP5300**
**Graduate Recital Preparation 1**
Credit points: 3  
Teacher/Coordinator: A/Prof Jeanel Carrigan  
Session: Semester 1, Semester 2  
Classes: 8 hrs per semester  
Performance Seminar: 20%  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit must be taken by all students in Graduate Diploma and Master of Music Studies who require staff accompanists for their recital.

Students will receive training/instruction in all aspects of collaborative recital preparation including strategies for improvement of accuracy of rhythm and intonation control, as well as the ability to perform with commitment and to work effectively with other musicians in the areas of style, interpretation and performance techniques.

**ACCP5301**
**Graduate Recital Preparation 2**
Credit points: 3  
Teacher/Coordinator: A/Prof Jeanel Carrigan  
Session: Semester 1, Semester 2  
Classes: 8 hrs per semester  
Performance Seminar: 20%  
Mode of delivery: Normal (lecture/lab/tutorial) day  
Note: This unit must be taken by all students in the Master of Music Studies who require staff accompanists for their recital.

Students will receive training/instruction in all aspects of collaborative recital preparation including strategies for improvement of accuracy of rhythm and intonation control, as well as the ability to perform with commitment and to work effectively with other musicians in the areas of style, interpretation and performance techniques.

**ENSE5320**
**Ensemble 1**
Credit points: 3  
Teacher/Coordinator: Professor Eduardo Díazmunoz Gomez  
Session: Semester 1, Semester 2  
Classes: Participation in conducted ensemble groups such as Orchestra, Early Music Ensemble, Modern Music Ensemble, Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan.  
Performance Seminar: 20%  
Mode of delivery: Normal (lecture/lab/tutorial) day

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.

**ENSE5321**
**Ensemble 2**
Credit points: 3  
Teacher/Coordinator: Professor Eduardo Díazmunoz Gomez  
Session: Semester 1, Semester 2  
Classes: Participation in conducted ensemble groups such as Orchestra, Early Music Ensemble, Modern Music Ensemble, Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan.  
Performance Seminar: 20%  
Mode of delivery: Normal (lecture/lab/tutorial) day

For internal use by University of Sydney staff only.
student's contribution to the ensemble including preparation for auditions and rehearsals, and evidence of professional attitudes and attributes during rehearsal and performance (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.

ENSE5322
Ensemble 3
Credit points: 3 Teacher/Coordinator: Professor Eduardo Diazmunz Gomez Session: Semester 1, Semester 2 Classes: Participation in conducted ensemble groups such as Orchestra, Early Music Ensemble, Modern Music Ensemble, Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan.
Prerequisites: ENSE5321 Assessment: Assessment will be based on the student's contribution to the ensemble including preparation for auditions and rehearsals, and evidence of professional attitudes and attributes during rehearsal and performance (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.

ENSE5015
Graduate Ensemble 1
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunz Gomez Session: Semester 1, Semester 2 Classes: Participation in orchestral, chamber music ensembles or equivalent. Assessment: Two progress reports per semester (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz students streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE5016
Graduate Ensemble 2
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunz Gomez Session: Semester 1, Semester 2 Classes: Participation in orchestral, chamber music ensembles or equivalent. Assessment: Two progress reports per semester (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE5017
Graduate Ensemble 3
Credit points: 6 Teacher/Coordinator: Professor Eduardo Diazmunz Gomez Session: Semester 1, Semester 2 Classes: Participation in orchestral, chamber music ensembles or equivalent. Assessment: Two progress reports per semester (2x50%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE5330
Graduate Chamber Music 1
Credit points: 3 Teacher/Coordinator: Dr Daniel Headon Session: Semester 1, Semester 2 Classes: 6 x 1 hr tutorials and unit specific seminars as outlined in the unit of study outline Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Students engage in regular chamber music rehearsals and work towards live performances of the highest standard, learning from their peers as well as expert practitioners. Chamber music repertoire is studied with either a new ensemble or a continuing ensemble. Students are assigned a Principal Tutor who will assist with the selection of appropriate works and coach the group throughout the semester. Musical, technical and communication skills are developed intensively.

ENSE5331
Graduate Chamber Music 2
Credit points: 3 Teacher/Coordinator: Dr Daniel Headon Session: Semester 1, Semester 2 Classes: 6 x 1 hr tutorials and unit specific seminars as outlined in the unit of study outline Prerequisites: ENSE5330 Assessment: Chamber performance workshop (10%), tutorials (40%) and one performance exam as scheduled by division coordinator (50%). Mode of delivery: Normal (lecture/lab/tutorial) day

Chamber music and chamber music skills are studied through the focused engagement with specific repertoire selected by relevant groups of musicians performing without a conductor. Students are assigned a Principal Tutor who will advise of appropriate works and coach the group throughout the semester.

KEYB5301
Collaborative Piano 1
Credit points: 3 Teacher/Coordinator: A/Prof Jeanell Carrigan Session: Semester 1, Semester 2 Classes: 8 hours of tuition across the semester, as well as regular rehearsals. Assessment: Based on attendance, performance and professional conduct as demonstrated in tutorials (50%) and the presentation of a 20 minute recital with the instrumentalist or vocalist. (50%) Practical field work: This is a practical subject Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Program should be presented to the coordinator before commencement of the tutorials.

This course offers tuition in working as a collaborative artist with either an instrumentalist, preparing a major duo work; or with a singer, where a selection of art songs must be prepared.

KEYB5302
Collaborative Piano 2
Credit points: 3 Teacher/Coordinator: A/Prof Jeanell Carrigan Session: Semester 1, Semester 2 Classes: 8 hours of tuition across the semester, as well as regular rehearsals. Prerequisites: KEYB5301 Assessment: Based on attendance, performance and professional conduct as demonstrated in tutorials (50%) and the presentation of a 20 minute recital with the instrumentalist or vocalist. (50%) Practical field work: This is a practical subject Mode of delivery: Normal (lecture/lab/tutorial) day

This course offers tuition in working as a collaborative artist with either an instrumentalist, preparing a major duo work; or with a singer, where a selection of art songs must be prepared.

MCGY5610
Research Skills for Music Performance
Credit points: 6 Teacher/Coordinator: Dr Christopher Coady Session: Semester 1, Semester 2 Classes: 2 hr per week seminar or equivalent. Assessment: Assignments include pre-concert talk (10%), annotated bibliography (30%), program notes (30%), class seminar presentations (30%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Students who have already successfully completed a similar unit of study may apply to take another unit of study in place of this one.

This unit is designed to develop skills in music information literacy including the finding, surveying and utilising of published information on music; academic writing and referencing; and critical thinking. The course will include discussion of different approaches to preparation of program notes and pre-concert talks, liner notes for recordings, and concert reviews. Students will design and research an individual musical topic which will form the basis for their written and spoken assignments. The seminars culminate with a series of student presentations on these topics. Students may choose to prepare a research proposal if planning to enrol in Dissertation 1. Students may be referred to other University services for further development of
writing and other skills. Such courses would be in addition to this Unit of Study.

**MCGY5618**

**Dissertation 1**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Kathleen Nelson  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hour per week or equivalent being individual supervision and some group meetings if relevant.  
**Prerequisites:** MCGY5610  
**Assessment:** Based upon the work carried out during the semester under the direction of the supervisor (100%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day  
**Note:** Department permission required for enrolment.  
**Note:** Permission from the Associate Dean (Education) is required to enrol. Either before or during Dissertation 1, students should plan to take relevant courses offered by the University’s Learning Centre.

The Dissertation electives provide students in the Master of Music Studies (Performance) program an opportunity to conduct supervised research on a topic chosen in discussion with their supervisor. Successful completion of the Dissertation to a high standard is intended to provide students with the experience necessary to enter into a research degree. During the first semester, the student will commence work on the research project. Normally this will include the preparation of a written proposal and the survey of literature, as well as other work as determined with the supervisor.

**MCGY5619**

**Dissertation 2**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Kathleen Nelson  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hour per week or equivalent being individual supervision and some group meetings if relevant.  
**Prerequisites:** MCGY5618  
**Assessment:** 12,000 - 15,000 word dissertation to be examined by two internal examiners (100%).  
**Mode of delivery:** Normal (lecture/lab/tutorial) day

The Dissertation electives provide an opportunity for students to conduct supervised research on a topic chosen in discussion with their supervisor. Successful completion of the Dissertation to a high standard is intended to provide students with the experience necessary to enter into a research degree. During the second semester, the student will complete the research and dissertation under the direction of the supervisor.

* See also other units of study available for these programs in the Electives list
The Master of Music research degrees can be taken in the following disciplines:

- Master of Music (Composition)
- Master of Music (Music Education)
- Master of Music (Musicology)
- Master of Music (Performance)

All Master of Music research degrees must be completed within two years for full-time candidates. Any research period may be undertaken part-time according to the needs of the candidate. Calculation of the expected completion date will take into account the periods of full-time or part-time status.

All research students are eligible for one month of annual leave and are expected to be continuing their research work at other times.

Language requirements for international candidates
An IELTS level of 7.0 with no component below 6.5 is normally required for entry to all Master of Music degrees.

Master of Music (Composition)
The Master of Music (Composition) provides students with advanced compositional skills and affords opportunities to work on compositions of a length and complexity not possible during undergraduate award programs. Students work on both a composition portfolio (creative work) and a related research dissertation which, together, form the thesis.

Candidates develop skills in, and an understanding of, all aspects in the successful completion of a composition project. Candidates may research compositional approaches of other composers, practitioners and artists, and to create musical works based upon the results of this research.

The musical outcomes may take place on the small and larger scales, and should demonstrate the development of a high-level creative approach, substantial composition technique and the initial establishment of a compositional voice within the national and international music sector.

Course structure
It is expected that both components of the thesis, the composition portfolio and the related research dissertation, will be pursued concurrently and at an even rate across the duration of the candidature. Demands of candidates in terms of craft skills and imaginative writing are high.

Candidature for all candidates includes:
- enrolment in appropriate research methods units and elective units of study
- supervised research on an approved topic which includes 24 one-hour sessions across each year to be divided between research supervision and one-to-one composition lessons as appropriate to the needs of the student
- a confirmation presentation late in the first year of candidature
- annual progress review (APR)
- presentation at the Composition Seminar at some time during the candidature
- attendance and presentation at the interdisciplinary Postgraduate Creative Work seminar
- submission of a thesis comprising the portfolio of original compositions with accompanying recordings and the 10,000-20,000 word dissertation associated with the candidate’s composition portfolio and the research behind its creation.

The following are benchmark examples of portfolio size, and should be referred to by intending students writing the 1500-2000 word research summary when applying for entry into the course.

(a) Candidates specialising in instrumental or music theatre composition
A portfolio of compositions of approximately 50 to 70 minutes, including one designated major work. The portfolio should reflect and respond to the area(s) of research undertaken during the candidature. At least half of the music should have been performed, workshopped or publicly presented. Recordings should accompany the folio where possible.

Examples of submissions could include:
- a set of solo saxophone etudes (15 minutes), a saxophone quartet (10 minutes), a piece for large chamber ensemble (10 minutes), a concerto for saxophone and orchestra (25 minutes)
- two chamber works of 12 minutes each for 8 players, an orchestral piece (10 minutes), a piano sonata (19 minutes)
- a 15-minute work for woodwind quintet + CD, a music theatre work of 45 minutes
- a string quartet with didjeridu and erhu (20 minutes), a chamber work for mixed sextet (5 minutes), a work for dancers and chamber ensemble (14 minutes), a sound installation (variable duration), four pieces for large ensemble with jazz quartet (total 12 minutes)
- a music theatre work of 60 minutes
- works created as part of the Composing Women Program
(b) Candidates specialising in electroacoustic composition

A number of electroacoustic compositions intended for various configurations such as stereo, surround and multi-channel or interactive works that have a collective duration of 12-15 minutes of music per each full-time semester of the candidature, that is 48-60 minutes for the entire candidature.

Examples of works to be included in the portfolio could include:

- a stereo acousmatic composition
- a surround work with a minimum four channels
- a work for 1-3 instruments and playback
- a performance for instrument and live electronics
- a sound installation
- an interactive multimedia piece for sound and video

(c) Candidates specialising in music technology

The written dissertation between 10,000 and 20,000 words will investigate a research topic in music technology. Projects may involve computer programming for musical applications, exploration of advanced signal processing techniques, analysis of existing electroacoustic repertoire, sound recording, digital audio production for visual and interactive media.

Music compositions must demonstrate the aesthetic value of the theoretical investigation and must be included in the submitted portfolio. Where software creation is a significant component of the work then a balance between music composition and software creation shall be negotiated with the supervisor, but a minimum of two 12-15 minute works will be required under any circumstance.

(d) Candidates specialising in jazz composition

A portfolio of compositions as outlined below:

- four small ensemble works of 6-8 minutes duration for 8-10 instruments
- two small ensemble works of 6-8 minutes duration for 8-10 instruments + string group
- two big band works of 6-8 minutes’ duration
- one third stream (confluent) work for 3-4 soloists + rhythm section and chamber group of 8-10 minutes duration
- one third stream (confluent) work for 3-4 soloists and full orchestra (no rhythm) of 8-10 minutes duration

It is expected that the works contain no more than 30 percent of improvisation with the work being at least 70 percent fully scored. If a candidate would like to include a greater percentage of improvisation than the 30 percent standard, this must be negotiated with and approved by the supervisor and the Associate Dean. The duration of such works should be at the upper limits of the durations given above.

All Composition candidates normally complete the following units of study

- CMPN5001 Creative Work (Composition) 1
- CMPN5002 Creative Work (Composition) 2
- PERF5600 Graduate Research Methods
- Two other units of study chosen from the table of postgraduate electives or an approved alternative.

Typical progression pattern for Master of Music (Composition)*

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMPN5001 Creative Work (Composition) 1</td>
<td>CMPN5002 Creative Work (Composition) 2</td>
</tr>
<tr>
<td>With guidance from the supervisory team, work on portfolio development and early stages of dissertation</td>
<td>With guidance from the supervisory team, work on portfolio development and early stages of dissertation</td>
</tr>
<tr>
<td>PERF5600 Graduate Research Methods</td>
<td>Postgraduate elective</td>
</tr>
<tr>
<td>Postgraduate elective</td>
<td>Postgraduate Creative Work seminar</td>
</tr>
<tr>
<td>Postgraduate Creative Work seminar</td>
<td>Late in semester: Confirmation presentation and progress review</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>With guidance from the supervisory team, work on portfolio and dissertation development</td>
<td>With guidance from the supervisory team, complete full thesis for examination including composition portfolio and dissertation</td>
</tr>
<tr>
<td>Postgraduate Creative Work seminar</td>
<td>Postgraduate Creative Work seminar</td>
</tr>
<tr>
<td></td>
<td>Submit for examination by the end of the final research period</td>
</tr>
</tbody>
</table>

* This pattern is for a full-time student. For a part-time student the pattern will be adjusted.
** For students commencing in the 2nd half of the calendar year, Graduate Research Methods can be taken in the 2nd semester of enrolment, or an alternative option may be available.

Year 1 (or part-time equivalent)

The student will work with a supervisory team throughout the year. Up to 24 one-hour supervision sessions are provided for the year with your supervisory team which comprises a principal supervisor and an auxiliary supervisor. The student and the supervisory team negotiate the spread of hours at the beginning of the year. Supervision sessions do not need to be confined to semester dates.
During year 1, students normally complete all required units of study. Students attend and participate in the interdisciplinary Postgraduate Creative Research Seminar as part of MMus Creative Work 1 and 2. At this seminar each student will present twice attending all sessions.

Year 2 (or part-time equivalent)

The student will work with their supervisory team throughout the year as in year 1. During the second year the student prepares their written research dissertation and composition portfolio (henceforth the ‘thesis’*) for submission by the end of the year. Although there are no unit of study requirements, students should continue to attend and participate in the Postgraduate Creative Research Seminar. At the Seminar in the second year, students are expected to present their thesis* research normally attending a minimum of 6 sessions.

* The term thesis includes both components of the research project – the composition portfolio and written research dissertation.

Students should consider the entire project in choosing the thesis title. A preface can be used to introduce the components of the thesis.

Submission of final thesis includes:

1. the final composition portfolio of a suggested 45-60 minutes of music (or as negotiated with the supervisory team depending on the nature of the project.)
2. the dissertation of 10,000-20,000 words.

Normally, both components of the thesis will be examined together.

Submission and examination of the thesis

The thesis, including both your composition portfolio and your written research dissertation, must be submitted no later than the end of your second year of enrolment (or by the end of the part-time equivalent for students proceeding by part-time enrolment). The thesis will be examined in accordance with University of Sydney policy by two approved examiners, including at least one examiner external to the University of Sydney.

Master of Music (Music Education)

The Master of Music (Music Education) facilitates students’ development of knowledge and research skills relating to the discipline of Music Education. This degree promotes the scholarly interrogation of teaching and learning in a variety of contexts and culminates in the completion of a thesis. The program includes two streams of study. The first stream of study consists of two seminars selected from a range of fields relevant to music teaching and learning. The concurrently running research stream provides instruction in research methodology which underpins the writing of a thesis, the major component of the degree.

Course structure

The Master of Music (Music Education) degree can be completed in either two years of full-time study or three to four years of part-time study. The emphasis in the first year is primarily on the development of research skills. In the second year, the focus is on the writing of a thesis.

Candidature includes

- enrolment in the Music Education Research Method courses
- enrolment in two elective seminars
- supervised research on an approved topic which includes 24 one-hour sessions or equivalent across each full-time year
- a confirmation presentation late in the first full-time year of candidature
- annual progress review (APR)
- submission of a thesis of 25,000-40,000 words embodying the results of the research

Candidates normally complete the following units of study

- MUED5008 Music Education Research Methods 1
- MUED5016 Music Education Research Methods 2
- Two units of study chosen from the table of postgraduate electives or an approved alternative

Typical progression pattern for Master of Music (Music Education)*

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED5008 Music Education Research Methods 1</td>
<td>MUED5016 Music Education Research Methods 2</td>
</tr>
<tr>
<td>Postgraduate elective</td>
<td>Postgraduate elective</td>
</tr>
<tr>
<td></td>
<td>Confirmation presentation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>With guidance from the supervisory team, work on development of the thesis</td>
<td>With guidance from the supervisory team, work on completion of the thesis</td>
</tr>
<tr>
<td></td>
<td>Submit the thesis for examination by end of the final research period</td>
</tr>
</tbody>
</table>

* This pattern is for a full-time student. For a part-time student the pattern will be adjusted.
Examination of the thesis
The thesis must be submitted no later than the end of your second year of enrolment (or by the end of the part-time equivalent for students proceeding by part-time enrolment). The thesis will be examined in accordance with University of Sydney policy by two approved examiners, including at least one examiner external to the University of Sydney.

Master of Music (Musicology)
The Master of Music (Musicology) aims to train students to become independent scholars in the discipline of musicology and to communicate their findings in appropriate written and spoken forms. The program of study culminates in a thesis consisting of a portfolio of papers on two or three distinct topics or a monograph on a single topic chosen with permission of the Musicology Division. Students carry out research in a variety of fields supported by the Division, including western historical musicology, music analysis, ethnomusicology, popular music studies, empirical musicology and more. This research degree may stand alone or serve as preliminary to PhD study in the discipline.

Course structure
Through enrolment in required research training modules and coursework units of study, students develop knowledge of a variety of musicological research methods and understanding of different fields in the discipline. Throughout the candidature, a student will work with the supervisory team on the development of the thesis. The thesis will normally take the form of a portfolio including three papers and an introductory essay that binds these papers conceptually.

Candidature includes
- enrolment in four research training modules
- enrolment in three elective courses
- a confirmation presentation late in the first full-time year of candidature
- annual progress review (APR)
- presentation of research at the Musicology Graduate Symposium two or more times during candidature
- supervised research in preparation of the thesis which includes 24 one-hour sessions or equivalent across each full-time year
- submission of a thesis of between 25,000 and 40,000 words embodying the results of the research and which may be in the form of a portfolio of research or a thesis on a single topic

Note: Students pursuing a monograph thesis may request a waiver of one or more elective courses.

Research training modules
Candidates normally complete the following units of study
- MCGY5600 Critical Discourses in Music
- MCGY5601 Music through Ethnography
- PERF5031 Methods of Music Analysis
- MCGY5603 Music as Social Science

Two modules are offered each year in first semester.

Elective courses
Elective courses on offer at the Conservatorium vary from year to year and are listed in the table of electives units of study in this Handbook. Electives choices should be chosen in consultation with your supervisory team and the degree coordinator. With approval, one or more elective courses may be pursued in another faculty.

Typical progression pattern for Master of Music (Musicology)*

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>With guidance from the supervisory team, work on development of the thesis</td>
<td>With guidance from the supervisory team, work on development of the thesis</td>
</tr>
<tr>
<td>MCGY5600 Critical Discourses in Music through Ethnography</td>
<td>Postgraduate elective</td>
</tr>
<tr>
<td>MCGY5601 Music through Ethnography</td>
<td>Postgraduate elective</td>
</tr>
<tr>
<td>Postgraduate elective (or take in semester 3)</td>
<td>Confirmation presentation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>With guidance from the supervisory team, work on development of the thesis</td>
<td>With guidance from the supervisory team, work on completion of the thesis</td>
</tr>
<tr>
<td>PERF5031 Methods of Music Analysis</td>
<td>Submit the thesis for examination by end of the final research period</td>
</tr>
<tr>
<td>MCGY5603 Music as Social Science</td>
<td></td>
</tr>
</tbody>
</table>

* This pattern is for a full-time student. For a part-time student the pattern will be adjusted.

Examination of the thesis
The thesis must be submitted no later than the end of your second year of enrolment (or by the end of the part-time equivalent for students proceeding by part-time enrolment). A thesis presenting a portfolio of research must include a preface or introduction to introduce the thesis as
Master of Music (Performance)

The Master of Music (Performance) provides a unique opportunity to develop high-level skills in the production of research-based creative work. Within the degree structure, candidates receive training in research methods and areas of study pertinent to their research, as well as one to one lessons that help develop professional performative skills. Candidates will learn to organise and present creative work (a recital, lecture recital, recording or other appropriate form) that demonstrates independence of thought, critical awareness and interpretative capacities, and high potential as a scholarly musician. Candidates will be able to articulate the contribution which their performance makes towards extending the boundaries of the discipline of performance through such means as expanded stylistic or interpretative horizons, investigation of historical performance practice, development of new performance modes, relationships and techniques, or through enhanced critical, historical or analytical perspectives.

Course Structure

The Master of Music (Performance) helps candidates in the development of research-led performance and scholarship. Research Methods, Creative Work and other elective units of study are normally completed as part of the first full-time year. During the second year, candidates work towards completion of their thesis comprising the final creative work presentation and written research dissertation. Candidates should plan their candidature in consultation with their supervisory team, including the date for presentation of the final creative work. Typical progression patterns are shown below.

Candidature includes

- enrolment in appropriate units of study to support the candidate’s development as a researcher
- supervised performance research on an approved topic in preparation of a thesis which comprises both the final creative work presentation and the associated 10,000-20,000 word written research dissertation. This includes 24 one-hour sessions across each year to be divided between written research supervision and one-to-one lessons (instrumental, vocal, conducting) as appropriate to the needs of the student.
- a confirmation presentation late in the first full-time year of candidature
- annual progress review (APR)
- presentation of research at an appropriate graduate symposium at some time during the candidature
- attendance and presentation at the interdisciplinary Postgraduate Creative Work seminar
- the final creative work presentation* of 50 to 80 minutes duration in an appropriate format (recital, lecture recital, recording and so on), demonstrating originality and making a contribution to knowledge beyond its aesthetic merits
- production of critical notes to accompany the final creative work presentation, articulating its aims and its place in the area of the candidate's research enquiry
- the written research component of the thesis which will be a 10,000-20,000 word dissertation on the approved topic. This will investigate the topic normally developing one or more hypotheses and placing the research within the relevant body of knowledge.

Candidates normally complete the following units of study

- PERF5001 Creative Work (Performance) 1
- PERF5002 Creative Work (Performance) 2
- PERF5600 Graduate Research Methods
- Two other units of study chosen from the table of postgraduate electives

Typical progression pattern for Master of Music (Performance)*

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF5001 Creative Work (Performance) 1</td>
<td>PERF5002 Creative Work (Performance) 2</td>
</tr>
<tr>
<td>With guidance from the supervisory team, work on performance development and early stages of your dissertation</td>
<td>With guidance from the supervisory team, work on performance development and early stages of your dissertation</td>
</tr>
<tr>
<td>PERF5600 Graduate Research Methods**</td>
<td>Postgraduate elective</td>
</tr>
<tr>
<td>Postgraduate elective</td>
<td>Confirmation presentation</td>
</tr>
<tr>
<td>Postgraduate Creative Work seminar</td>
<td>Postgraduate Creative Work seminar</td>
</tr>
<tr>
<td>Semester 3</td>
<td>Semester 4</td>
</tr>
<tr>
<td>With guidance from the supervisory team, work on preparation of both thesis components</td>
<td>With guidance from the supervisory team, work on completion of both thesis components</td>
</tr>
<tr>
<td>Postgraduate Creative Work seminar</td>
<td>Postgraduate Creative Work seminar</td>
</tr>
<tr>
<td>By end of the final research period, submission of the full thesis for examination including the recording of the final creative work presentation and the written research dissertation</td>
<td></td>
</tr>
</tbody>
</table>

* This pattern is for a full-time student. For a part-time student the pattern will be adjusted.
** For students commencing in the 2nd half of the calendar year, Graduate Research Methods can be taken in the 2nd semester of enrolment, or an alternative option may be available.
Preparation and examination of the final submission - the thesis

At the end of your candidature candidates will submit the thesis for examination. The thesis will include the recording of the final creative work presentation and the written research dissertation. A preface can be used to introduce the two components of the thesis. The thesis will be examined in accordance with University of Sydney policy by two approved examiners, including at least one examiner external to the University of Sydney.

An internal panel including the supervisory team will normally attend the final creative work presentation and will assess its suitability for inclusion in the final thesis and for examination. If this is found not to be ready, there is normally a second opportunity to give the presentation.
Candidates who demonstrate through audition, interview and/or portfolio of work that they have a capacity to undertake the Master of Music degree in Performance, Composition, Musicology or Music Education, but whose prior learning is deficient in a specific area may, on the advice of the Associate Dean (Research Education) be admitted to the Master's Preliminary Course.

Students normally undertake:

- programs within the master’s preliminary courses drawn from existing undergraduate units of study within the Conservatorium
- programs delivered by the Student Learning Centre at the University of Sydney
- preliminary research projects in the student’s area of research interest (designed to give the student basic research competencies)

Programs are designed around the individual needs of each student on the advice of the admission panel. The course normally represents 15 - 18 credit points per semester and is subject to pro-rata fee payment. Assessment in this course consists of the following:

- completion of assessment requirements of specified undergraduate units of study and Student Learning Centre units as stipulated by the Associate Dean, and
- an essay of 5000 words on a negotiated topic, demonstrating competence in research and academic writing.

Master’s preliminary units of study

- PREL4001 Project 1 (6cp)
- PREL4002 Project 2 (6cp)
- PREL4003 Elective A (3cp)
- PREL4004 Elective B (3cp)
- PREL4005 Elective C (3 cp)
- PREL4006 Elective D (3 cp)
Master of Music

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2014 (the ‘Coursework Rule’), the Coursework Policy 2014, the Resolutions of the School, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended), the Academic Honesty in Coursework Policy 2015 and the Academic Honesty Procedures 2016. Up to date versions of all such documents are available from the Policy Register: http://sydney.edu.au/policies.

Course resolutions

Part 1: Preliminary

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>RMMUCOMP-02</td>
<td>Master of Music (Composition)</td>
</tr>
<tr>
<td>RMMUMEDU-02</td>
<td>Master of Music (Music Education)</td>
</tr>
<tr>
<td>RMMUMUSI-02</td>
<td>Master of Music (Musicology)</td>
</tr>
<tr>
<td>RMMUPERF-02</td>
<td>Master of Music (Performance)</td>
</tr>
</tbody>
</table>

Part 2: Admission requirements

2 Eligibility for admission to candidature

(1) Master of Music (Composition)
(a) To be eligible to be admitted to candidature by the Dean or Associate Dean, an applicant must hold or have completed the requirements for:
(i) the degree of Bachelor of Music (Composition) from the University of Sydney; or
(ii) a qualification or qualifications that, in the opinion of the Faculty Research Committee, are equivalent to that prescribed in sub-paragraph (i).
(b) Applicants must
(i) present a folio of original compositions; and
(ii) present a 1500-2000 word summary of their proposed area of research/creative work; and
(iii) attend an interview.
(c) In exceptional circumstances the Dean may admit to candidature an applicant who does not meet the requirements of paragraph (a), provided that the applicant has exceptional qualifications and presents evidence of having the aptitude required for undertaking the course.

(2) Master of Music (Music Education)
(a) To be eligible to be admitted to candidature by the Dean or Associate Dean, an applicant must hold or have completed the requirements for:
(i) the degree of Bachelor of Music (Music Education) from the University of Sydney; or
(ii) a qualification or qualifications that, in the opinion of the Faculty Research Committee, are equivalent to that prescribed in sub-paragraph (i).
(b) Applicants must
(i) present a 1500-2000 word summary of their proposed area of research work; and
(ii) attend an interview.
(c) In exceptional circumstances the Dean may admit to candidature an applicant who does not meet the requirements of paragraph (a), provided that the applicant has exceptional qualifications and presents evidence of having the aptitude required for undertaking the course.

(3) Master of Music (Musicology)
(a) To be eligible to be admitted to candidature by the Dean or Associate Dean, an applicant must hold or have completed the requirements for:
(i) the degree of Bachelor of Music from the University of Sydney; or
(ii) a qualification or qualifications that, in the opinion of the Faculty Research Committee, are equivalent to that prescribed in sub-paragraph (i).
(b) Applicants must
(i) provide a statement of research interest and intent; and
(ii) present a folio of academic writing; and
(iii) attend an interview.
(c) In exceptional circumstances the Dean may admit to candidature an applicant who does not meet the requirements of paragraph (a), provided that the applicant has exceptional qualifications and presents evidence of having the aptitude required for undertaking the course.

(4) Master of Music (Performance)
(a) To be eligible to be admitted to candidature by the Dean or Associate Dean, an applicant must hold or have completed the requirements for:
(i) the degree of Bachelor of Music (Performance) from the University of Sydney; or
(ii) a qualification or qualifications that, in the opinion of the Faculty Research Committee, are equivalent to that prescribed in sub-paragraph (i).
(b) Applicants must
(i) present a program on their principal instrument in audition at graduating undergraduate standard;
present a 1500-2000 word summary of their proposed area of performance research; and
attend an interview.
In exceptional circumstances the Dean may admit to candidature an applicant who does not meet the requirements of paragraph (a), provided that the applicant has exceptional qualifications and presents evidence of having the aptitude required for undertaking the course.

3 Application for admission to candidature

1 An applicant for admission to candidature must submit to the Faculty:
satisfactory evidence of the applicant's eligibility for admission;
a proposed course of research and advanced study, approved by the Associate Dean in which the work is to be undertaken; and a statement certifying the applicant's understanding that, subject to the HDR Rule, if the candidature is successful, his or her thesis will be lodged with the University Librarian and made available for immediate public use.

4 Credit transfer

The HDR Rule specifies the conditions for the granting of credit for previous studies, including the effect on completion times.

Part 3: Candidature

5 Appointment of supervisor

The Associate Dean will appoint suitably qualified supervisors for each candidate in accordance with the HDR Rule and Academic Board policies for postgraduate research higher degree supervision.

6 Control of candidature

The HDR Rule specifies the conditions for the control of candidature by the University.

7 Location of candidature and attendance

The HDR Rule specifies the conditions for the location of candidature and attendance by candidates at the University.

Part 4: Requirements

8 Streams

The degree is offered in the following streams:
Composition;
Music Education;
Musicology; and
Performance.

The testamur will include the stream completed.

9 Degree requirements

(a) Master of Music (Composition)
To satisfy the requirements of the degree candidates must:
(i) complete any specified probationary requirements;
(ii) complete prescribed units of study, as set out in the Faculty Handbook;
(iii) carry out composition and research on the approved topic; and
(iv) submit a thesis comprising the portfolio of original compositions and the dissertation of 10,000 to 20,000 words associated with the candidate's composition portfolio.

(b) Master of Music (Music Education)
To satisfy the requirements of the degree candidates must:
(i) complete any specified probationary requirements;
(ii) complete prescribed units of study, as set out in the Faculty Handbook;
(iii) carry out research on the approved topic; and
(iv) submit a thesis of 25,000 to 40,000 words embodying the results of the research.

(c) Master of Music (Musicology)
To satisfy the requirements of the degree candidates must:
(i) complete any specified probationary requirements;
(ii) complete prescribed units of study, as set out in the Faculty Handbook;
(iii) carry out research as approved for the thesis; and
(iv) submit a thesis, which may be in the form of a portfolio of research of 25,000 to 40,000 words embodying the results of the research.

(d) Master of Music (Performance)
To satisfy the requirements of the degree candidates must:
(i) complete any specified probationary requirements;
(ii) complete prescribed units of study, as set out in the Faculty Handbook;
(iii) carry out performance research on the approved topic; and
(iv) submit a thesis embodying the results of the research and comprising a final 50-80 minute performance and a written dissertation of 10,000 to 20,000 words.

10 The thesis

A candidate shall produce a thesis that meets the requirements specified in the HDR Rule.

Part 5: Enrolment and progression

11 Probation

A candidate is normally accepted for candidature on a probationary basis for a period not exceeding one year according to the provisions of the HDR Rule.

In the probationary period each candidate must:
(a) complete a specified research methods unit of study;
(b) develop and present a refined research proposal to the satisfaction of the Supervisor and Associate Dean; and
(c) demonstrate adequate English language competency for the completion of the degree.

12 Time limits, earliest and latest submission dates

The HDR Rule specifies the allowable completion times and submission dates available for full- and part-time candidates in this course.
Mode of attendance
The attendance pattern for this course is full-time or part-time according to candidate choice. Visa requirements commonly restrict international students to full-time study only.

Discontinuation of candidature
A candidate may discontinue enrolment in a unit of study or the degree subject to the conditions specified by the HDR Rule.

Suspension of candidature
A candidate may suspend enrolment from the degree subject to the conditions specified by the HDR Rule.

Leave of absence
A candidate may take leave of absence from the degree subject to the conditions specified by the HDR Rule.

Progress
A candidate is required to maintain satisfactory progress towards the timely completion of the degree. Progress will be reviewed annually according to the provisions of the HDR Rule.

Part 6: Examination

Examination of the thesis
(1) Examination of the thesis, including theses containing composition or performance components, will be conducted in general accordance with policy and procedures prescribed by Academic Board for masters degrees by research.
(2) Two examiners will be appointed by the Faculty, at least one of whom shall be external to the University; and
(a) in the case of theses containing composition or performance components, the same two examiners will normally examine all components of the thesis; and
(b) for the master of Music (Performance), the final performance will be recorded and sent to the examiners together with the dissertation; and, the examiners for Master of Music (Performance) may choose to attend the final performance but will not participate in any internal assessment of readiness for examination.
(3) The Faculty Research Committee will act in place of the HDR Examinations Sub-Committee.

Award of the degree
The degree is awarded at the pass level only.

Part 7: Other

Transitional provisions
(1) These course resolutions apply to students who commenced their candidature after 1 January, 2018.
(2) Candidates who commenced prior to 1 January, 2017 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed within the time limits specified in those resolutions. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
The Doctor of Musical Arts (DMA) is a research-based professional doctorate in music performance, conducting or composition open to professional-skilled musicians with strong scholarly abilities and interests. The DMA will suit candidates with a research background who wish to enhance their already high-level research and creative work abilities and experience, by taking advantage of the exceptional research and teaching community available at the Sydney Conservatorium of Music.

The emphasis of the course is a supervised program leading to the submission of a thesis comprising two components: (i) a public presentation of creative work (recital, lecture recital, recording or other appropriate format), or a composition portfolio; and (ii) a written research dissertation of 25,000–30,000 words. Both components are expected to be an original contribution to the candidate’s field of creative research. Research development is supported by research training and coursework.

In addition to the information presented here and in the Rules following, students also need to refer to the Higher Degree by Research pages available on the University’s Current Students website for further information on research candidature at the University of Sydney and for relevant rules and policies.

Language requirements for international candidates
An IELTS level of 7.0 with no component below 6.5 is normally required for entry to this degree.

Course structure
The Doctor of Musical Arts can be completed either in three to four years of full-time study or the equivalent in part-time study. Any research period during candidature may be undertaken part-time according to the needs of the candidate. The expected completion date will take into account the periods of full-time or part-time enrolment status.

During the first full year of candidature (or the part-time equivalent), Doctor of Musical Arts candidates undertake units of study in creative works projects, research methods and elective subjects, as well as participating in seminars.

As a research degree, the coursework credit points represent about one quarter of the degree structure and students need only enrol in units of study for the coursework component. The program of supervised research forms the main part of the candidature. This supervised research program will culminate in the completed thesis to be submitted for examination as described below.

Areas of research
Innovative and research-based performance, conducting or composition.

Candidature includes:
• completion of units of study giving credit for a total of 36 credit points during the first full-time year of candidature, or its equivalent part-time
• end of year 1 confirmation presentation
• presentation of creative works during the first and second years of candidature including (i) the assessment of Creative Work Project 1 (with formative feedback by supervisory team); (ii) the formal assessment of Creative Work Project 2 in the first year of full time study (also with formative feedback); and (iii) a substantial presentation of creative work (recital, lecture recital and so on) or an approved format (composition) accompanied by critical notes at or by the conclusion of the second year of full-time study, or equivalent.
• participation and presentation at the interdisciplinary Postgraduate Creative Research seminar, and
• a program of supervised research leading to a thesis comprising (i) a substantial final public creative work presentation/portfolio and (ii) a dissertation of 25,000-30,000 words, both of which shall be an original contribution to the field concerned.

Candidates normally complete the following units of study
• PERF5600 Graduate Research Methods
• PERF5601 Creative Work Project 1
• PERF5602 Creative Work Project 2
• Two other units of study chosen from the table of postgraduate electives or approved alternatives

Preparation and Examination of the final submission - the thesis
At the end of the candidature the student will submit the complete thesis for examination. The thesis will include both the final presentation of creative work or composition portfolio and the written research dissertation. A preface can be used to introduce and contextualize the components of the thesis. Where performance forms part of the thesis, the performance will be presented to the examiners in recorded format. Candidates preparing a final creative work presentation (recital, lecture recital and so on) as part of the thesis must ensure that a suitable recording is made for presentation to the examiners. Candidates preparing a composition portfolio are expected to include recordings of the included compositions.

The thesis will be examined in accordance with University of Sydney policy by three approved examiners, including at least two examiners external to the University of Sydney.

Please refer to the Higher Degree by Research pages on the University’s Current Students website for further information on preparation for submission and examination.
Doctor of Musical Arts
Doctor of Musical Arts

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the Resolutions of the Sydney Conservatorium of Music, The University of Sydney (Higher Degree by Research) Rule 2011 and the Research Code of Conduct 2013. The latest versions of all such documents are available from the Policy Register: sydney.edu.au/policies.

Part 1: Preliminary

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>RPMUSART-01</td>
<td>Doctor of Musical Arts</td>
</tr>
</tbody>
</table>

Part 2: Admission requirements

2 Eligibility for admission to candidature

(1) To be eligible to be admitted to candidature by the Dean or Associate Dean, an applicant must:
   (a) hold or have completed the requirements for -
      (I) the degree of Bachelor of Music (Performance) from the University of Sydney, with first class honours or second class honours, first division; or equivalent qualification; or
      (II) a bachelor's degree from the University of Sydney, with first class honours or second class honours, first division, in a related area of study; or equivalent qualification; or
      (III) a master's degree from the University of Sydney, completed by research in a related area, with a weighted average mark of at least 75 for the performance research components, including a Distinction grade for the final, written research component; or equivalent qualification; or
      (IV) a master's degree from the University of Sydney, completed by coursework in a related area, with a weighted average mark of at least 80; or equivalent qualification; and
   (b) perform successfully at an audition/interview in the principal study, receiving a minimum audition/interview mark of 80%.

(2) The Dean or Associate Dean may admit to candidature an applicant who does not meet the requirements of sub-clause (1), provided that the applicant holds a qualification or qualifications that, in the opinion of the School Research Education Committee, are equivalent to those prescribed in sub-clause (1).

3 Application for admission to candidature

(1) An applicant for admission to candidature must submit to the School:
   (a) satisfactory evidence of the applicant's eligibility for admission;
   (b) a proposed course of research and advanced study, approved by the Associate Dean; and
   (c) a statement certifying the applicant's understanding that, subject to the HDR Rule, if the candidature is successful, his or her thesis will be lodged with the University Librarian and made available for immediate public use.

4 Credit transfer

The HDR Rule specifies the conditions for the granting of credit for previous studies, including the effect on completion times.

Part 3: Candidature

5 Appointment of supervisor

(1) The Associate Dean will appoint suitably qualified supervisors for each candidate in accordance with the HDR Rule and the Supervision of Higher Degree by Research Students Policy 2013.

(2) The Associate Dean will also appoint a performance/creative works advisor, who may be the supervisor or the auxiliary supervisor or who may be in addition to the supervisor or auxiliary supervisor.

6 Control of candidature

The HDR Rule specifies the conditions for the control of candidature by the University.

7 Location of candidature and attendance

The HDR Rule specifies the conditions for the location of candidature and attendance by candidates at the University.

Part 4: Requirements

8 Degree requirements

(1) To satisfy the requirements of the degree candidates must:
   (a) complete any specified probationary requirements;
   (b) complete 36 credit points of units of study, as set out in the School Handbook;
   (c) present performances/creative works and research seminars;
   (d) complete a program of supervised research leading to a thesis comprising substantial performance/portfolio of creative work and a dissertation of 25,000 to 30,000 words. The thesis shall be an original contribution to the field concerned.

9 The thesis

A candidate shall produce a thesis that meets the requirements specified in the HDR Rule.
Part 5: Enrolment and progression

10 Probation

(1) A candidate is normally accepted for candidature on a probationary basis for a period not exceeding one year according to the provisions of the HDR Rule.

In the probationary period each candidate must:

(a) If proceeding on a full-time basis -
   (i) complete 36 credit points of units of study as prescribed;
   (ii) attend an annual review interview during which the candidate will present and defend a refined research plan for the following two years; and
   (iii) demonstrate adequate English language competency for the completion of the degree.

(b) If proceeding on a part-time basis -
   (i) complete credit points of units of study as prescribed;
   (ii) develop and present a refined research proposal to the satisfaction of the supervisor and Associate Dean; and
   (iii) demonstrate adequate English language competency for the completion of the degree.

11 Time limits, earliest and latest submission dates

The HDR Rule specifies the allowable completion times and submission dates available for full- and part-time candidates in this course.

12 Mode of attendance

The attendance pattern for this course is full-time or part-time according to candidate choice. Visa requirements commonly restrict international students to full-time study only.

13 Discontinuation of candidature

A candidate may discontinue enrolment in a unit of study or the degree subject to the conditions specified by the HDR Rule.

14 Suspension of candidature

A candidate may suspend enrolment from the degree subject to the conditions specified by the HDR Rule.

15 Leave of absence

A candidate may take leave of absence from the degree subject to the conditions specified by the HDR Rule.

16 Progress

A candidate is required to maintain satisfactory progress towards the timely completion of the degree. Progress will be reviewed annually according to the provisions of the HDR Rule and the Progress Planning and Review for Higher Degree by Research Students Policy 2015.

Part 6: Examination

17 Examination of the thesis including the final public performance/creative work

(1) The thesis

Examination of the thesis will be conducted in general accordance with standards prescribed by the Thesis and Examination of Higher Degrees by Research Policy 2015.

(2) The final public performance/creative work

(a) Candidates who will present a final public performance must notify the Conservatorium in writing of their intention to present their final public performance at least three months prior to the date of the performance.

(b) The examiners appointed to examine the thesis will examine and report on both the written dissertation and the performance/creative work.

(c) Where possible and relevant, the examiners will also attend the performance, but will not participate in any internal assessment of readiness for examination.

18 Award of the degree

The degree is awarded at the pass level only.

Part 7: Other

19 Transitional provisions

(1) These course resolutions apply to students who commenced their candidature after 1 January 2018 and students who commenced their candidature prior to 1 January 2018 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January 2018 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed within the time limits specified in those resolutions. The School may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
The degree of Doctor of Philosophy is a research degree awarded for a thesis considered to be a substantially original contribution to the subject concerned. The Doctor of Philosophy is offered in all faculties of the University and is governed by the resolutions of the Senate and the Academic Board of the University of Sydney for the degree of Doctor of Philosophy. The normal minimum period of candidature is three full-time years (or the part-time equivalent), while the normal maximum length of full-time PhD candidature is four years. Full-time candidates for research degrees do not keep to the normal University semesters but work continuously throughout the year except for a period of four weeks’ annual recreation leave.

For the rules and guidelines pertaining to the degree and candidature, students should refer to the relevant University policies and procedures including:

- University of Sydney (Higher Degree by Research) Rule 2011

The most recent versions of these rules are found in the Policy Register sydney.edu.au/policies.

Students should also refer to the Higher Degree by Research pages available on the University’s Current Student website for further information.

PhD candidature at the Conservatorium

At the Conservatorium candidates may undertake supervised research in composition, ethnomusicology, music education, musicology, performance, as well as applied and interdisciplinary research.

On completion of a course of advanced study and research, candidates present the results of the work undertaken for examination in a thesis that demonstrates an original contribution to knowledge, and forms a cohesive and unified whole. The thesis shall be either:

1. a thesis that represents a sustained investigation of a single topic
2. a thesis comprising a dissertation that includes a critical and appropriate historical and theoretical discussion plus a substantial body of creative work.

The normal upper limit of a PhD thesis is 80,000 words (not including appendices). This may be exceeded with the permission of the Associate Dean (Research Education); however, the absolute upper limit is 100,000 words. In the case of option 2, the normal upper limit will be the equivalent of 80,000 words; the proportion of creative work and dissertation components may vary and in cases where the two components are of equal weight, the dissertation will be no more than 40,000 words.

Some coursework may be required or elected during the candidature but this is not a major component. Candidates are normally expected to present and discuss their research in an appropriate seminar each year. The University’s rules of Annual Review and progression apply.

Admission

The minimum admission requirement for the Doctor of Philosophy (PhD) is the possession of a relevant master’s degree or a relevant bachelor’s degree with first or upper second class honours. Alternatively, an applicant may be admitted having passed a qualifying examination at a standard equivalent to the bachelor’s degree with first or upper second class honours. This qualifying examination could be completion of a period of advanced study and research towards a relevant master’s degree at the University of Sydney, at such a standard as would demonstrate to the satisfaction of the faculty that the candidate is suitably prepared in the particular field of study to undertake candidature for a PhD. See University of Sydney (Higher Degree by Research) Rule 2011

In addition to these academic requirements, the Conservatorium must be satisfied that your proposed course of advanced study and research is appropriate and acceptable to the faculty; that you have in addition to the academic qualifications the necessary training and ability to pursue the proposed course of study and research; and that there are sufficient supervisory and other resources and facilities available to enable your candidature to be completed successfully.

Faculties are particularly concerned to ensure before admission to PhD candidature that there is the likelihood of a successful outcome. At the Conservatorium admission to candidature involves the acceptance of a research proposal presented as part of the application. This proposal needs to be 1500 to 2000 words in length with additional bibliography, and should include at least the following:

- identification of the topic
- an introductory literature review
- an outline of the research program and a rough schedule for the research.

Following admission, PhD candidature is probationary for the first 12 months of enrolment.

Language requirements

An IELTS level of 7.0 with no component below 6.5 is required for entry to PhD candidature.
How to apply
Intending candidates should refer to the admission information the University of Sydney's Courses web pages. They should discuss their application and intended research with their proposed supervisor and the Associate Dean (Research Education) or the Program Leader Postgraduate Research.
# Master's Preliminary Course units of study

## Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master of Music (Preliminary Units)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PREL4001 Project 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PREL4002 Project 2</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PREL4003 Elective A</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PREL4004 Elective B</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PREL4005 Elective C</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PREL4006 Elective D</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>
# Master of Music units of study

## Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Master of Music</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Composition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN5001 Creative Work (Composition) 1</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN5002 Creative Work (Composition) 2</td>
<td>16</td>
<td>P CMPN5001</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5600 Graduate Research Methods</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td><strong>Music Education</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUED5008 Music Education Research Methods 1</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MUED5016 Music Education Research Methods 2</td>
<td>16</td>
<td>P MUED5008</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td><strong>Musicology</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCGY5600 Critical Discourses in Music</td>
<td>6</td>
<td>A Because of the difficulty of the material, fluency in written and spoken English is required, and general familiarity with academic discourse about Western Art Music will be assumed.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY5601 Music Through Ethnography</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5031 Methods of Music Analysis</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY5603 Music as Social Science</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF5001 Creative Work (Performance) 1</td>
<td>16</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5002 Creative Work (Performance) 2</td>
<td>16</td>
<td>P PERF5001</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5600 Graduate Research Methods</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>
## Elective units of study

### Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Electives</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMPN5006 Recording Portfolio</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CMPN5114 Graduate Vocal Composition Workshop</td>
<td>6</td>
<td>N CMPN1010</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>EMUS5600 Historical Performance Practice</td>
<td>6</td>
<td>P MCGY5610</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY5600 Critical Discourses in Music</td>
<td>6</td>
<td>A Because of the difficulty of the material, fluency in written and spoken English is required, and general familiarity with academic discourse about Western Art Music will be assumed.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCGY5604 Researching Creative Process</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MUSC5600 Wagner and Critical Thought</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCGY5601 Music Through Ethnography</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5600 Graduate Research Methods</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5610 Arts and Creative Industries Placement</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5611 Graduate Seminar 1</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5612 Graduate Seminar 2</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>PERF6613 Graduate Seminar 3</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF6614 Graduate Seminar 4</td>
<td>6</td>
<td>Note: Department permission required for enrolment</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>VSAO5022 Principles of Studio Pedagogy</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>
Elective units of study
# Doctor of Musical Arts units of study

## Tables

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctor of Musical Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERF5600 Graduate Research Methods</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5601 Creative Work Project 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PERF5602 Creative Work Project 2</td>
<td>12</td>
<td>P PERF5601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

For internal use by University of Sydney staff only.
Master's Preliminary Course units of study

Detail list

Master of Music (Preliminary Units)

PREL4001
Project 1
Credit points: 6 Teacher/Coordinator: Dr Helen Mitchell  Session: Semester 1, Semester 2  Classes: Up to 3x8 hour courses at the Student Learning Centre. Individual supervision. Assessment: 5000 word essay (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students work on a major project relevant to their proposed area of research in the MMus and attend courses in research and academic writing.

PREL4002
Project 2
Credit points: 6 Teacher/Coordinator: Dr Helen Mitchell  Session: Semester 1, Semester 2  Classes: Up to 3x8 hour courses at the Student Learning Centre. Individual supervision. Assessment: 5000 word essay (100%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

This course supplements Masters Preliminary - Project 1. Students continue work on a major project relevant to their proposed area of research in the MMus and attend courses in research and academic writing.

PREL4003
Elective A
Credit points: 3 Teacher/Coordinator: Dr Helen Mitchell  Session: Semester 1, Semester 2  Classes: Up to 2 hours per week. Assessment: To be negotiated according to student need (100%). Normally 2000 word essay or equivalent depending on the course taken. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students enrol in areas which will assist their proposed research area. Courses taken within this unit will be recommended by the relevant unit coordinator.

PREL4004
Elective B
Credit points: 3 Teacher/Coordinator: Dr Helen Mitchell  Session: Semester 1, Semester 2  Classes: Up to 2 hours per week. Assessment: To be negotiated according to student need (100%). Normally 2000 word essay or equivalent depending on the course taken. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students enrol in areas which will assist their proposed research area. Courses taken within this unit will be recommended by the relevant unit coordinator.

PREL4005
Elective C
Credit points: 3 Teacher/Coordinator: Dr Helen Mitchell  Session: Semester 1, Semester 2  Classes: Up to 2 hours per week. Assessment: To be negotiated according to student need (100%). Normally 2000 word essay or equivalent depending on the course taken. Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

Students enrol in areas which will assist their proposed research area. Courses taken within this unit will be recommended by the relevant unit coordinator.
Master of Music units of study

Detail list

Master of Music Composition

**CMPN5001**
Creative Work (Composition) 1

*Credit points: 16*  
*Teacher/Coordinator: Dr Damien Ricketson*  
*Session: Semester 1, Semester 2*  
*Classes: 12 hours of individual supervision over the semester.*  
*Assessment: Creative Work presentation (15 - 30 mins) with formative feedback about research, presentation and composition skills from the supervisory team and UoS Coordinator; formative feedback for work presented at Postgraduate Creative Research seminar. Mode of delivery: Normal (lecture/lab/tutorial) day*

This Unit of Study offers students a scaffolded experience that will help them to develop research skills and ability to embed, articulate and demonstrate research through and in the form of a composition portfolio. Under the guidance of a supervisory team, the student will initially plan and propose the semester's creative work project work for approval. This would normally be composition-based research output related to the student's overarching research topic. Following the project's development through the semester, the student will present the work undertaken in an appropriate format at the end of semester for formative feedback. Students will attend the weekly multidisciplinary Postgraduate Creative Research seminar which will provide regular opportunities to present creative work research and to explore and hone presentation skills.

**CMPN5002**
Creative Work (Composition) 2

*Credit points: 16*  
*Teacher/Coordinator: Dr Damien Ricketson*  
*Session: Semester 1, Semester 2*  
*Classes: 12 hours of individual supervision over the semester.*  
*Prerequisites: CMPN5001*  
*Assessment: Creative Work presentation (30 mins) for jury assessment and formative feedback about research, presentation and composition skills; formative feedback for work presented at Postgraduate Creative Research seminar. Mode of delivery: Normal (lecture/lab/tutorial) day*

Following the completion of CMPN5001, CMPN5002 offers students a scaffolded experience that will help them further to develop research skills and ability to embed, articulate and demonstrate research through and in the form of a composition portfolio. Under the guidance of a supervisory team, the student will initially plan and propose the semester's creative work project work for approval. This would normally be composition-based research output related to the student's overarching research topic and may build on work done in CMPN5001. Following the project's development through the semester, the student will present the work undertaken in an appropriate format at the end of semester for jury assessment. Students will attend the weekly multidisciplinary Postgraduate Creative Research seminar which will provide regular opportunities to present creative work research and to explore and hone presentation skills.

**PERF5600**
Graduate Research Methods

*Credit points: 6*  
*Teacher/Coordinator: Dr Helen Mitchell*  
*Session: Semester 1*  
*Classes: 2-hour seminar/week or equivalent*  
*Assessment: Assignments include research statement, literature review, seminar/poster presentation and, written project proposal (or other written task agreed with lecturer) (100%). Mode of delivery: Normal (lecture/lab/tutorial) day*

This course is designed to prepare students for undertaking their own research projects in music. It will introduce and develop students' awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics. Students will begin exploration of the topic area that is the intended focus for their research during their degree. Students will situate their performance/composition research in the current field and present their research proposals to students and staff for discussion.

Music Education

**MUED5008**
Music Education Research Methods 1

*Credit points: 16*  
*Teacher/Coordinator: Professor Kathryn Marsh*  
*Session:*  
*Semester 1 Classes: 2 hr seminar/wk*  
*Assessment: Annotated Bibliography (30%); Literature review (50%); preliminary research proposal (10%); participation (10%) Mode of delivery: Normal (lecture/lab/tutorial) day*

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. In this unit of study, students examine a range of music education research paradigms which can broadly be categorised as qualitative or quantitative, and are introduced to related research procedures. Readings and seminar activities are designed to facilitate students' critical analysis of research in terms of the relevant research methods. Students will also develop strategies for locating and reviewing literature pertaining to their fields of research interest. At the culmination of this course, students will submit a preliminary literature review and preliminary proposal as the initial phase in the preparation of their research.

**MUED5016**
Music Education Research Methods 2

*Credit points: 16*  
*Teacher/Coordinator: Professor Kathryn Marsh*  
*Session: Semester 2*  
*Classes: 2 hr seminar per week or individual consultations*  
*Prerequisites: MUED5008 Assessment: Research proposal (50%); ethics documentation (30%); seminar report on research topic (10%); seminar and consultation attendance and participation (10%) Mode of delivery: Normal (lecture/lab/tutorial) day*

This unit of study consolidates and extends skills acquired in Research Methods 1. The first objective is to acquaint students with a variety of data analysis procedures employed in music education research. Evolving skills will be extended through practical tasks in which students examine and apply a range of data analysis procedures. A further objective is the completion of a research proposal. Through ongoing reading and critical evaluation of related research literature, students will prepare a research proposal for implementation in the final year of the program. Ethical issues in music education research are an adjacent area of study, and students will submit all documentation required for ethics approval for their proposed research.

Musicology

**MCGY5600**
Critical Discourses in Music

*Credit points: 6*  
*Teacher/Coordinator: Dr David Larkin*  
*Session: Semester 1*  
*Classes: 1 x 2hr seminar/week*  
*Assumed knowledge: Because of the difficulty of the material, fluency in written and spoken English is required, and general familiarity with academic discourse about Western Art Music will be assumed.*  
*Assessment: 8 x summaries of readings (40%), 2 x critical evaluations of readings (20%), 1 x research essay (40%). Mode of delivery: Normal (lecture/lab/tutorial) day*

This unit explores some of the most important theories on music and culture. It will introduce students to scholarly discourses and critical
thinking potentially relevant to their own research. It will address questions such as what are we doing when we analyse music; how does our view of history shape our hearing and understanding; does music articulate collective human experience, etc. Topics covered include historiography, memory, musical analysis, semiotics, narrative theory, gender and sexuality, national identity, genre theory and hermeneutics.

**MCGY5603**

**Music as Social Science**

Credit points: 6  
Teacher/Coordinator: Helen Mitchell  
Session: Semester 1  
Classes: 1 x 2hr lecture per week  
Assessment: Readings and Class Discussions (20%); Research Method Design and Pilot (20%); Poster Presentation (20%); Written Report (40%)  
Mode of delivery: Normal (lecture/lab/tutorial) day

Empirical research in music performance employs a variety of innovative methods to investigate music teaching, performing and perception. Knowledge of current areas of research and the techniques used to investigate them is relevant to all music researchers. This unit of study will focus on recent social science methods to investigate music practice with an emphasis on musically and pedagogically driven research. Students will be introduced to different types of experimental study designs, methods of data capture, perceptual and acoustic techniques and acquire new skills and knowledge to approach interdisciplinary studies in music performance.

**Performance**

**PERF5001**

**Creative Work (Performance) 1**

Credit points: 16  
Teacher/Coordinator: Professor Neal Peres Da Costa  
Session: Semester 1, Semester 2  
Classes: 13hrs of instrumental tuition/semester or equivalent, and other supervision and performance as appropriate, including attendance and two performances at Performance Seminar or equivalent.  
Assessment: Creative Work presentation (15 - 30 mins) with formative feedback about research, presentation and performance skills from the supervisory team and UoS Coordinator; formative feedback for work presented at Postgraduate Creative Research seminar.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Students work with the teacher/supervisor on development of their performance skills and repertoire as appropriate to their instrument and performance research goals. The work for the semester will be planned at the beginning of the semester taking into account longer term goals for the research program in the degree. Research and performance objectives and a seminar outline will be devised and approved in consultation between the student, the teacher/supervisor(s) and the unit coordinator.

**PERF5002**

**Creative Work (Performance) 2**

Credit points: 16  
Teacher/Coordinator: Professor Neal Peres Da Costa  
Session: Semester 1, Semester 2  
Classes: 13hrs of instrumental tuition/semester or equivalent, and other supervision and performance as appropriate, including attendance and two performances at Performance Seminar or equivalent.  
Prerequisites: PERF5001  
Assessment: Creative Work presentation (30 Â– 60 mins) for jury assessment and formative feedback about research, presentation and performance skills; formative feedback for work presented at Postgraduate Creative Research seminar.  
Mode of delivery: Normal (lecture/lab/tutorial) day

Students work with the teacher/supervisor on further development of their performance skills and repertoire as appropriate to their instrument and performance research goals. The work for the semester will be planned at the beginning of the semester taking into account longer term goals for the research program in the degree. Research and performance objectives and a seminar outline will be devised and approved in consultation between the student, the teacher/supervisor(s) and the unit coordinator.

**PERF5600**

**Graduate Research Methods**

Credit points: 6  
Teacher/Coordinator: Dr Helen Mitchell  
Session: Semester 1  
Classes: 2-hour seminar/week or equivalent  
Assessment: Assignments include research statement, literature review, seminar/poster presentation and, written project proposal (or other written task agreed with lecturer) (100%).  
Mode of delivery: Normal (lecture/lab/tutorial) day

This course is designed to prepare students for undertaking their own research projects in music. It will introduce and develop students’ awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics. Students will begin exploration of the topic area that is the intended focus for their research during their degree. Students will situate their performance/composition research in the current field and present their research proposals to students and staff for discussion.
Graduate Electives

Different seminar options are offered each year normally on a rotating basis in the Graduate Seminar units of study. These may include - Psychology of Music, Musical Ability, Music Analysis, Music Performance: Perception Evaluation and Analysis, Postgraduate Music Technology and Multicultural Studies in Music Education. Please see the Associate Dean (Research Education) for further details.

**CMPN5006**
Recording Portfolio
Credit points: 6
Teacher/Coordinator: Dr Ivan Zavada
Session: Semester 1
Classes: 2 hours lecture/Wk, 1 hour tutorial/Wk
Assessment: Recording projects and class presentation (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit provides a practical introduction to recording projects. Aspects of creative production are examined alongside project planning, management and the professional delivery of master recordings to appropriate standards. The student, in consultation with their supervisor, will devise a program of practical recording projects. This program will integrate into the existing musical activities that occur at the Conservatorium and as such the hours will be flexible and may include, evening and weekend projects. In addition students will be required to attend and participate in a number of seminars/workshops.

**CMPN5114**
Graduate Vocal Composition Workshop
Credit points: 6
Teacher/Coordinator: Dr Paul Stanhope
Session: Semester 2
Classes: 1 x 2hr lecture/seminar per fortnight, 1 x 8hr workshop in special projects week only
Prohibitions: CMPN1010
Assessment: 1 x major composition work to the equivalent of 2500wds (40%), 2 x minor composition works to the equivalent of 1250wds (20%), overall class contributions (15%), 1 x 1500wd essay (25%)
Mode of delivery: Normal (lecture/lab/tutorial) day

Vocal ensembles and choirs have become an important part of Australian musical fabric, from community-based groups through to professional a cappella ensembles. This seminar aims to provide necessary skills and experiences in composing for groups of voices in an experiential learning environment. Students workshop their compositions in class, gain experience in text-setting, experiment in extended techniques. Classes focus on the literary nature of the form and analyse relevant historical examples and techniques from a diverse range of styles. Students will be able to take these skills developed in this course into future professional situations as both composers and performers.

**EMUS5600**
Historical Performance Practice
Credit points: 6
Teacher/Coordinator: Professor Neal Peres Da Costa
Session: Semester 2
Classes: 2hr/week
Prerequisites: MCGY5610
Assessment: Attendance and class participation (20%), Short class presentation (20%), Lecture/Demonstration (40%), Written work (based on Lecture/Demonstration-3,000 words) (20%)
Mode of delivery: Normal (lecture/lab/tutorial) day

This course examines historical performing practices up to the present day aiming to widen understanding of the extent to which musical notation and written evidence preserve the performing practices of past eras. The wealth of sound recordings from the turn of the twentieth century provides a window into the near past. Issues to explore include: sound production (vibrato, non-vibrato and portamento in the case of string and wind playing and singing), expressive keyboard techniques (manual asynchrony and arpeggiation), and more general issues such as tempo rubato, tempo modification, ornamentation, articulation, and phrasing. The course will introduce students to varying performance styles, some of which are no longer generally in fashion, increasing the palette of musical choices and solutions and increasing the dimensions of understanding of specific repertoire.

**MCGY5600**
Critical Discourses in Music
Credit points: 6
Teacher/Coordinator: Dr David Larkin
Session: Semester 1
Classes: 1 x 2hr seminar/week
Assumed knowledge: Because of the difficulty of the material, fluency in written and spoken English is required, and general familiarity with academic discourse about Western Art Music will be assumed.
Assessment: 8 x summaries of readings (40%), 2 x critical evaluations of readings (20%), 1 x research essay (40%)
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit explores some of the most important theories on music and culture. It will introduce students to scholarly discourses and critical thinking potentially relevant to their own research. It will address questions such as what are we doing when we analyse music; how does our view of history shape our hearing and understanding; does music articulate collective human experience; etc. Topics covered include historiography, memory, musical analysis, semiotics, narrative theory, gender and sexuality, national identity, genre theory and hermeneutics.

**MCGY5604**
Researching Creative Process
Credit points: 6
Teacher/Coordinator: Dr Christopher Coady
Session: Semester 2
Classes: 1 x 2hr seminar per week
Assessment: Tutorial Participation/Demonstrated Knowledge of Required Reading (20%); Seminar Presentations (30%); Essay (50%)
Mode of delivery: Normal (lecture/lab/tutorial) day

This unit of study aims to provide students with an overview of the intellectual and methodological trends underpinning artistic research in music - a field composed of both practice-based and practice-led research projects. Participating in this course will enable students to participate productively in artistic research by increasing their familiarity with current debates surrounding research integrity, the strengths and weaknesses of various methodological approaches and the narrative strategies artists employ in order to demonstrate research significance to a spectrum of stakeholders.

**MUSC5600**
Wagner and Critical Thought
Credit points: 6
Teacher/Coordinator: Dr David Larkin
Session: Semester 2
Classes: 1 x 2hr seminar/week
Assessment: 1 x 3000wd research essay (55%); 1 x 15min presentation (20%); 2 x reading responses (20%)
Mode of delivery: Normal (lecture/lab/tutorial) day

The number of eminent thinkers and artists who have engaged seriously with Wagner's art has no parallel in the field of music. In this unit we will scrutinise those aspects of his art and thought which provoked such strong reactions, by looking at critical responses from figures as divergent as Baudelaire, Mann, Adorno, Åke ek and Scruton (to name but a few of those to be studied). By looking at what made his dramas so rich and provocative, students will come to see how music can be situated within various humanistic and political discourses, while still capable of providing pure escapist pleasure.

For internal use by University of Sydney staff only.
MCGY5601
Music Through Ethnography
Credit points: 6
Teacher/Coordinator: Dr Michael Webb
Session: Semester 1
Classes: 2 x 2hrs per week
Assessment: Written reports (30%); music transcriptions (10%); Analyses (15%); ethnographic interview (15%); Short field recording (10%); summary reflection/projection (20%) Mode of delivery: Normal (lecture/lab/tutorial) day

As an analytical method, ethnography concentrations on the experience of life as it is lived. Following the development of the fieldwork-based discipline of ethnomusicology, ethnographic approaches to music have come to examine: historical and archival data, objects and artefacts in collections, cyber networks, digital communications, and medical and therapeutic understandings of sound, among other aspects of everyday life. This unit of study engages ethnographic methodologies to examine the myriad ways music informs and enriches people’s lives and contributes to defining how humans flourish in their natural, social and cultural environments.

PERF5600
Graduate Research Methods
Credit points: 6
Teacher/Coordinator: Dr Helen Mitchell
Session: Semester 1
Classes: 2-hour seminar/week or equivalent
Assessment: Assignments include research statement, literature review, seminar/poster presentation and, written project proposal (or other written task agreed with lecturer) (100%). Mode of delivery: Normal (lecture/lab/tutorial) day

This course is designed to prepare students for undertaking their own research projects in music. It will introduce and develop students’ awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics. Students will begin exploration of the topic area that is the intended focus for their research during their degree. Students will situate their performance/composition research in the current field and present their research proposals to students and staff for discussion.

PERF5610
Arts and Creative Industries Placement
Credit points: 6
Teacher/Coordinator: Associate Professor Jennifer Rowley
Session: Semester 1, Semester 2
Classes: 3 x 1hr seminar/semester
Assessment: 1 x portfolio to the equivalent of 4000wds (50%), 1 x portfolio presentation (50%) Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

The postgraduate Arts and Creative Industries Placement allows students to undertake a professional practice internship placement (including regional conservatoriums) within a music focused creative industry context. Students preparing for a career in composition, performance, arts administration, music education, historical studies etc. are afforded the opportunity to apply their advanced musical knowledge to the broader creative industries music community. They will undertake a specially designed internship placement (designed by themselves or the host) in an arts based organisation and/or ‘buddy’ Pulley program in one or more of the seventeen NSW regional Conservatoriums with the purpose of extending their current professional practice. The goal of the unit is for students to extend their knowledge of the arts and creative industries sector combined with a knowledge and understanding of Wil through the internship placement. Students will extend their collaborative skills and techniques for working in a teamwork setting using knowledge and skills learnt as graduates.

PERF5611
Graduate Seminar 1
Credit points: 6
Teacher/Coordinator: A/Prof Kathleen Nelson
Session: Semester 1
Classes: 2-hour seminar per week or equivalent
Assessment: Written work normally including an essay and seminar presentation or equivalent (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

This is a special purpose elective. Note that some research areas may have particular requirements or recommendations for choice of seminars.

PERF5612
Graduate Seminar 2
Credit points: 6
Teacher/Coordinator: A/Professor Kathleen Nelson
Session: Semester 2
Classes: 2-hour seminar/week or equivalent
Assessment: Essay and seminar presentation or equivalent (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

This is a special purpose elective. Note that some research areas may have particular requirements or recommendations for choice of seminars.

PERF5613
Graduate Seminar 3
Credit points: 6
Teacher/Coordinator: A/Prof Kathleen Nelson
Session: Semester 1
Classes: 2-hour seminar/week or equivalent
Assessment: Essay and seminar presentation or equivalent (100%). Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

This is a special purpose elective. Note that some research areas may have particular requirements or recommendations for choice of seminars.

PERF5614
Graduate Seminar 4
Credit points: 6
Teacher/Coordinator: A/Prof Kathleen Nelson
Session: Semester 2
Classes: 2-hour seminar/week or equivalent
Assessment: Essay and seminar presentation or equivalent (100%)
Mode of delivery: Normal (lecture/lab/tutorial) day
Note: Department permission required for enrolment.

This is a special purpose elective. Note that some instrumental or research areas may have particular requirements or recommendations for choice of seminars. Note that some research areas may have particular requirements or recommendations for choice of seminars.

VSAO5022
Principles of Studio Pedagogy
Credit points: 6
Teacher/Coordinator: A/Professor Jennifer Rowley
Session: Semester 1
Assessment: Oral presentation and case study report 40%, Micro lesson plan and 2000 word critical analysis reflection 40%, Portfolio task for professional practice 20% Mode of delivery: Normal (lecture/lab/tutorial) day

The unit promotes dialogue across teaching specialisations and focuses on three broad areas related to studio pedagogy. First, aspects of educational psychology, such as the cognition, motivation, and self-regulation will be examined within a developmental context. Second, the psychology of music will be applied to the development of musical performance and perceptual skills. Third, research on effective teaching within and beyond the music studio will be addressed, including aspects of cultural context, curriculum, and assessment. A critical engagement in a range of research literature and scholarly writing skills are developed throughout the unit of study. Online reading and research tasks through the LMS will be a part of this unit in preparation for students’ electronic portfolio development. A practical implementation of pedagogical principles is practised through peer-teaching. Expert studio pedagogues from a variety of instrumental disciplines share their principles and practices in seminar classes.
Doctor of Musical Arts units of study

Detail list

Doctor of Musical Arts

PERF5600
Graduate Research Methods
Credit points: 6
Teacher/Coordinator: Dr Helen Mitchell
Session: Semester 1
Classes: 2-hour seminar/week or equivalent
Assessment: Assignments include research statement, literature review, seminar/poster presentation and, written project proposal (or other written task agreed with lecturer) (100%).
Mode of delivery: Normal (lecture/lab/tutorial) day

This course is designed to prepare students for undertaking their own research projects in music. It will introduce and develop students' awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics. Students will begin exploration of the topic area that is the intended focus for their research during their degree. Students will situate their performance/composition research in the current field and present their research proposals to students and staff for discussion.

PERF5601
Creative Work Project 1
Credit points: 6
Teacher/Coordinator: Prof Neal Peres Da Costa
Session: Semester 1, Semester 2
Classes: 1-hour individual tuition per week and attendance and participation at Performance Seminar or equivalent.
Assessment: Performance and conducting: Work-in-progress presentation of 20-30 mins duration with formative feedback about research, presentation and performance/composition skills from the supervisory team and UoS Coordinator; formative feedback for work presented at Postgraduate Creative Research seminar.
Mode of delivery: Normal (lecture/lab/tutorial) day

Students will commence preparation for the research-based projects which culminate during Semester 2. Students work with the guidance of an advisor. Requirements will vary according to the field. For further detail, see the DMA Guidelines.

PERF5602
Creative Work Project 2
Credit points: 12
Teacher/Coordinator: Prof Neal Peres Da Costa
Session: Semester 1, Semester 2
Classes: 1-hour individual tuition per week and attendance and participation at Performance Seminar or equivalent.
Prerequisites: PERF5601
Assessment: Substantial creative work presentation or composition portfolio with accompanying critical notes or equivalent documentation for jury assessment and formative feedback about research, presentation and performance/composition skills; formative feedback for work presented at Postgraduate Creative Research seminar.
Mode of delivery: Normal (lecture/lab/tutorial) day

Students will develop and present a research-based project with the guidance of the advisor. Requirements will vary according to the field. Where appropriate and approved in advance, performance students may work with a staff accompanist; the staff accompanist will be available for 8 hours of rehearsal and for the recital. For further detail, see the DMA Guidelines.
Resolutions of the Senate

1 Degrees, diplomas and certificates of the Sydney Conservatorium of Music

(1) With the exception of the Doctor of Music and the Doctor of Philosophy, the Senate, by authority of the University of Sydney Act 1989 (as amended), provides and confers the following degrees, diplomas and certificates, according to the rules specified by the Sydney Conservatorium of Music. The Doctor of Music and the Doctor of Philosophy are provided and conferred according to the rules specified by the Senate and the Academic Board.

(2) This list is amended with effect from 1 January, 2018. Degrees, diplomas and certificates no longer open for admission will be conferred by the Senate according to the rules previously specified by the School.

2 Degrees

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title &amp; stream</th>
<th>Abbreviation</th>
<th>Credit points</th>
</tr>
</thead>
<tbody>
<tr>
<td>RHMUSICM-01</td>
<td>Doctor of Music</td>
<td>DMus</td>
<td></td>
</tr>
<tr>
<td>RPPHDCON-01</td>
<td>Doctor of Philosophy</td>
<td>PhD</td>
<td></td>
</tr>
<tr>
<td>RPMUSART-01</td>
<td>Doctor of Musical Arts</td>
<td>DMA</td>
<td></td>
</tr>
<tr>
<td>RMUMCOMP-02</td>
<td>Composition</td>
<td>MMus(Composition)</td>
<td></td>
</tr>
<tr>
<td>RMUMEDU-02</td>
<td>Music Education</td>
<td>MMus(MusEd)</td>
<td></td>
</tr>
<tr>
<td>RMUMUSI-02</td>
<td>Musicology</td>
<td>MMus(Musicology)</td>
<td></td>
</tr>
<tr>
<td>RMUPERF-02</td>
<td>Performance</td>
<td>MMus(Performance)</td>
<td></td>
</tr>
<tr>
<td>MAMUSCTPT-01</td>
<td>Composition Internship</td>
<td>MMus(Comp)</td>
<td></td>
</tr>
<tr>
<td>MAMUSCTPT-02</td>
<td>Conducting</td>
<td>MMus(Cond)</td>
<td></td>
</tr>
<tr>
<td>MAMUSOPP-01</td>
<td>Opera Performance</td>
<td>MMus(Opera)</td>
<td></td>
</tr>
<tr>
<td>MAMUSPERF-02</td>
<td>Performance</td>
<td>MMus(Performance)</td>
<td></td>
</tr>
<tr>
<td>BPMUSICM</td>
<td>Bachelor of Music*</td>
<td>BMus(Comp)</td>
<td></td>
</tr>
<tr>
<td>BPMUCOMP-01</td>
<td>Composition</td>
<td>BMus(Comp)</td>
<td></td>
</tr>
<tr>
<td>BPMUMEDU-01</td>
<td>Music Education</td>
<td>BMus(MusEd)</td>
<td></td>
</tr>
<tr>
<td>BPMUMUSI-01</td>
<td>Musicology (Admission suspended 2016)</td>
<td>BMus(Musicology)</td>
<td></td>
</tr>
<tr>
<td>BPMUPERF-01</td>
<td>Performance</td>
<td>BMus(Perf)</td>
<td></td>
</tr>
<tr>
<td>BPMUSSTD-01</td>
<td>Bachelor of Music Studies* (Admission suspended 2018)</td>
<td>BMusStudies</td>
<td>144</td>
</tr>
</tbody>
</table>

*may be awarded with honours following a further year of study.

*may be awarded with honours in an integrated program.

3 Combined degrees

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title &amp; stream</th>
<th>Abbreviation</th>
<th>Credit points</th>
</tr>
</thead>
<tbody>
<tr>
<td>BPMSTART-01</td>
<td>Bachelor of Music Studies* and Bachelor of Arts* (Admission suspended 2018)</td>
<td>BMusStudies/BA</td>
<td>240</td>
</tr>
<tr>
<td>BHENGMIST1000</td>
<td>Bachelor of Engineering (Honours)/Bachelor of Music Studies* (Admission suspended 2018)</td>
<td>BE (Hons)/BMusStudies</td>
<td>240</td>
</tr>
</tbody>
</table>

*may be awarded with honours following a further year of study.

4 Double degrees

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title &amp; stream</th>
<th>Abbreviation</th>
<th>Credit points</th>
</tr>
</thead>
<tbody>
<tr>
<td>BPMSTMES-01</td>
<td>Bachelor of Music Studies* and Bachelor of Medicine and Bachelor of Surgery* (Admission Suspended 2014)</td>
<td>BMusStudies/MBBS</td>
<td>336</td>
</tr>
<tr>
<td>BPMSTMED-01</td>
<td>Bachelor of Music Studies* and Doctor of Medicine* (Admission suspended 2018)</td>
<td>BMusStudies/MD</td>
<td>336</td>
</tr>
</tbody>
</table>

*may be awarded with honours following a further year of study.

*may be awarded with honours in an integrated program.

5 Graduate diplomas

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title &amp; stream</th>
<th>Abbreviation</th>
<th>Credit points</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Graduate Diploma in Music</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

281
### Undergraduate diplomas

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title &amp; stream</th>
<th>Abbreviation</th>
<th>Credit points</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAOPERAO-01</td>
<td>Advanced Diploma of Opera (Admission suspended 2013)</td>
<td>AdvDipOp</td>
<td>144</td>
</tr>
<tr>
<td>DLMUSICM-04</td>
<td>Diploma of Music</td>
<td>DipMus</td>
<td>96</td>
</tr>
</tbody>
</table>
Resolutions of the Faculty

Resolutions of the Sydney Conservatorium of Music for coursework awards

These resolutions apply to all undergraduate and postgraduate coursework award courses in the Sydney Conservatorium of Music, unless specifically indicated otherwise. Students enrolled in postgraduate research awards should consult the resolutions for their course. These resolutions are not to be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2014 (the 'Coursework Rule'), the resolutions for the course of enrolment, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended), the Academic Honesty in Coursework Policy 2015 and the Academic Honesty Procedures 2016. Up to date versions of all such documents are available from the Policy Register: http://sydney.edu.au/policies.

Part 1: Course admission and enrolment

1 Admission to candidature

(1) An applicant for admission to a performance course may be accepted on an audio visual recorded audition.

(2) An applicant for admission to a postgraduate course may request permission for a final recital of a Sydney Conservatorium of Music performance award course to be used as the audition for admission to a higher degree performance award course, provided the recital takes place within six months of intended admission. The request must occur before the recital takes place. Approval for use of the final recital as an audition is required from the relevant Chair of Unit.

2 Course transfer within the Sydney Conservatorium of Music

(1) A student may apply to transfer from one Sydney Conservatorium of Music course to another. Students wishing to transfer from one Sydney Conservatorium of Music 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.

(2) A student who wishes to transfer must meet the qualifications for admission to the desired course.

(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.

3 Credit for previous study

(1) Maximum credit given for undergraduate and postgraduate coursework awards on the basis of prior tertiary study in incomplete awards are as follows:

(a) Four-year courses: a maximum of 96 credit points
(b) Three-year courses: a maximum of 72 credit points
(c) Two-year courses: a maximum of 48 credit points.

(2) Maximum credit given for undergraduate and postgraduate coursework awards on the basis of completed tertiary awards are as follows:

(a) Four-year courses: a maximum of 64 credit points including a maximum of 28 credit points for study in disciplines other than music
(b) Three-year courses: a maximum of 48 credit points including a maximum of 28 credit points for study in disciplines other than music
(c) Two-year courses: a maximum of 32 credit points.

(3) Students seeking credit for Principal Study are required to present a placement audition at the appropriate level.

4 Exemption

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.

5 Time limits

(1) A student must complete all the requirements for a coursework master's degree within five calendar years of first enrolment.

(2) A student must complete all the requirements for a graduate diploma within three calendar years of first enrolment.

(3) A student must complete all the requirements for a graduate certificate within two calendar years of first enrolment.

(4) A student must complete all the requirements for a bachelor's degree (including combined degrees) or undergraduate advanced diploma within ten calendar years of first enrolment.

(5) The maximum time for completion of a Principal Study shall not include such periods of leave of exclusion. The requirements for 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) The maximum time allowed for completion of a course shall include the approved leave of absence and/or periods of exclusion from the course.

6 Enrolment restrictions

(1) The Coursework Rule limits the maximum number of credit points students may take in any given semester. The School does not encourage full time students to exceed the recommended enrolment patterns for its courses.

(2) Credit will not be granted for recognised prior learning older than 10 years at the time of first enrolment.

7 Suspension, discontinuation and lapse of candidature

(1) The Coursework Rule specifies the conditions for suspending or discontinuing candidature, and return to candidature after these events. The Rule also defines the circumstances when candidature is deemed to have lapsed. Students should pay careful attention to the significant dates in these processes and their effect on results and financial liability.

(2) In addition, candidates resuming study after any period of suspension or deferment, from a course or unit of study offered by the Sydney Conservatorium of Music, shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed, and shall be required to pass a re-audition at a level determined by the appropriate Chair of Unit.
Part 2: Unit of study enrolment

8 Cross-institutional study

(1) Provided permission has been obtained in advance, the Head of School and Dean may permit a student to complete a unit of study at another institution and have that unit credited to the student's course requirements, provided that:

(a) the resolutions of the student's course of enrolment do not specifically exclude cross-institutional study; and
(b) the unit of study content is not taught in any corresponding unit of study at the University; or
(c) the student is unable, for good reason, to attend a corresponding unit of study at the University; and
(d) the total credit point value of units of study taken through cross institutional study does not exceed 28 credit points for the whole bachelor's degree, 12 credit points for the whole master's degree and 6 credit points for the whole graduate diploma and graduate certificate courses.

9 International exchange

The School encourages students to participate in international exchange programs, unless specified otherwise in the resolutions for a particular course. For more information refer to the International Office.

10 Undergraduates enrolling in postgraduate units of study

Undergraduate students who have completed at least 96 credit points with a WAM of at least 70 may, with the permission of the unit coordinator concerned, enrol in graduate units of study to count towards elective requirements.

Part 3: Studying and Assessment

11 Late submission policy

(1) It is expected that unless an application for Special Consideration has been approved, students will submit all assessment for a unit of study on the due date specified. If the assessment is completed or submitted within the period of extension, no academic penalty will be applied to that piece of assessment.

(2) If an extension is either not sought, not granted or is granted but work is submitted after the extended due date, the late submission of assessment will result in an academic penalty as follows:

(a) For work submitted after the deadline but up to three calendar days late, a penalty of 10 per cent of the possible marks awarded for the assignment will apply.

(b) For work submitted after 3 days and less than one week after the deadline, a penalty of 15 per cent of the possible marks awarded for the assignment will apply.

(c) For work submitted more than one week late but less than two weeks after the deadline, a penalty of 20 per cent of the possible marks awarded for the assignment will apply.

(d) Work submitted more than two weeks after deadline will not be assessed (Fail).

12 Attendance

(1) Students are required to be in attendance at the correct time and place of any formal or informal examinations. Non attendance on any grounds insufficient to claim special consideration will result in the forfeiture of marks associated with the assessment. Participation in a minimum number of assessment items may be included in the requirements specified for a unit of study.

(2) Students are expected to attend a minimum of 90% of timetabled activities for a unit of study, unless granted exemption by the Head of School and Dean, Head of School or professor most concerned. The Head of School and Dean, Head of School or professor most concerned may determine that a student fails a unit of study because of inadequate attendance. Alternatively, at their discretion, they may set additional assessment items where attendance is lower than 90%.

(3) In addition to the rule above, 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 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.

13 Special consideration for illness, injury or misadventure

Special consideration is a process that affords equal opportunity to students who have experienced circumstances that adversely impact their ability to adequately complete an assessment task in a unit of study. The Coursework Rule provides full details of the University policy. The procedures for applying for special consideration are described in each unit of study outline.

14 Professional activity leave

A student may be granted leave to participate in a musical or other activity which, in the opinion of the Pro Dean, is likely to benefit the student in the course. 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. Retrospective approval for Professional Activity Leave shall be granted only in exceptional circumstances. 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.

15 Concessional pass

In this School the grade PCON (Concessional Pass) is not awarded.

16 Re-assessment

(1) In this School re-assessment is offered to students whose performance is in the prescribed range and circumstances.

(2) Students who have failed the examination but have a good record in other assessments in a unit of study which is based on cumulative assessment may be offered a supplementary examination. The grade awarded for a unit of study in this circumstance will be no higher than a Pass.

(3) Students who have successfully requested Special Consideration may be allowed to sit the exam or submit the required work at a negotiated date that should not be longer than the period of incapacitation and in any case not longer than 3 months after the original examination or submission date. After this time the student will be considered to have discontinued with permission. Marks will be awarded at full value for further examination where special consideration is approved.
Part 4: Progression, Results and Graduation

17 Satisfactory progress

(1) The School will monitor students for satisfactory progress towards the completion of their award course. Students identified as ‘at risk’ will be managed in accordance with the Progression provisions of the Coursework Rule.

(2) A student shall be identified as ‘at risk’ if any of the following criteria are met in a semester:

(a) Failure to complete a mandated unit
(b) Failure to successfully complete more than 50% of enrolled units of study
(c) Failure to successfully complete a unit of study for the second time.

18 Award of the bachelor’s degree with honours

(1) Honours is awarded in the following classes, and a single result is provided as an aggregated mark based on the Honours units of study the student has completed.

<table>
<thead>
<tr>
<th>Description</th>
<th>Mark Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honours Class I</td>
<td>mark = 80-100</td>
</tr>
<tr>
<td>Honours Class II (Division 1)</td>
<td>mark = 75-79</td>
</tr>
<tr>
<td>Honours Class II (Division 2)</td>
<td>mark = 70-74</td>
</tr>
<tr>
<td>Honours Class III</td>
<td>mark = 65-69</td>
</tr>
<tr>
<td>Honours not awarded to a mark below 65</td>
<td></td>
</tr>
</tbody>
</table>

19 University medal

A student with an honours mark of 90 or above may be awarded a university medal. The medal is awarded at the discretion of the School to the highest achieving students who in the opinion of the School have an outstanding academic record, in accordance with the Coursework Rule.

20 Weighted average mark (WAM)

(1) The University has a formula for calculating a Weighted Average Mark and this is defined in the University Glossary. WAMs are used by the University as one indicator of performance. For example, WAMs can be used in assessing admission to and award of honours, eligibility for prizes and scholarships, or assessing progression through a course.

Part 5: Other

21 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Students who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The School may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCP1601 Accompaniment 1</td>
<td>47, 48, 66, 87, 142</td>
<td></td>
</tr>
<tr>
<td>ACCP1602 Accompaniment 2</td>
<td>47, 48, 66, 87, 142</td>
<td></td>
</tr>
<tr>
<td>ACCP2603 Accompaniment 3</td>
<td>47, 48, 66, 87, 142</td>
<td></td>
</tr>
<tr>
<td>ACCP2604 Accompaniment 4</td>
<td>48, 66, 87, 142</td>
<td></td>
</tr>
<tr>
<td>ACCP3505 Accompaniment 5 (Extended)</td>
<td>87, 143</td>
<td></td>
</tr>
<tr>
<td>ACCP3506 Accompaniment 6 (Extended)</td>
<td>87, 143</td>
<td></td>
</tr>
<tr>
<td>ACCP3611 Recital Preparation 1</td>
<td>113, 203</td>
<td></td>
</tr>
<tr>
<td>ACCP3612 Recital Preparation 2</td>
<td>113, 203</td>
<td></td>
</tr>
<tr>
<td>ACCP3613 Recital Preparation 3</td>
<td>113, 203</td>
<td></td>
</tr>
<tr>
<td>ACCP5300 Graduate Recital Preparation 1</td>
<td>229, 231, 235, 241, 243</td>
<td></td>
</tr>
<tr>
<td>ACCP5301 Graduate Recital Preparation 2</td>
<td>231, 243</td>
<td></td>
</tr>
<tr>
<td>BRSS1000 Brass Ensemble 1</td>
<td>107, 187</td>
<td></td>
</tr>
<tr>
<td>BRSS1001 Brass Ensemble 2</td>
<td>107, 187</td>
<td></td>
</tr>
<tr>
<td>BRSS1601 Horn 1</td>
<td>75, 121</td>
<td></td>
</tr>
<tr>
<td>BRSS1602 Horn 2</td>
<td>75, 121</td>
<td></td>
</tr>
<tr>
<td>BRSS1611 Trombone 1</td>
<td>75, 122</td>
<td></td>
</tr>
<tr>
<td>BRSS1612 Trombone 2</td>
<td>75, 122</td>
<td></td>
</tr>
<tr>
<td>BRSS1621 Trumpet 1</td>
<td>76, 124</td>
<td></td>
</tr>
<tr>
<td>BRSS1622 Trumpet 2</td>
<td>76, 124</td>
<td></td>
</tr>
<tr>
<td>BRSS1631 Tuba 1</td>
<td>76, 125</td>
<td></td>
</tr>
<tr>
<td>BRSS1632 Tuba 2</td>
<td>76, 125</td>
<td></td>
</tr>
<tr>
<td>BRSS2000 Brass Ensemble 3</td>
<td>107, 187</td>
<td></td>
</tr>
<tr>
<td>BRSS2001 Brass Ensemble 4</td>
<td>107, 187</td>
<td></td>
</tr>
<tr>
<td>BRSS2023 Horn 3 (Extended)</td>
<td>75, 121</td>
<td></td>
</tr>
<tr>
<td>BRSS2204 Horn 4 (Extended)</td>
<td>75, 121</td>
<td></td>
</tr>
<tr>
<td>BRSS2213 Trombone 3 (Extended)</td>
<td>75, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS2214 Trombone 4 (Extended)</td>
<td>75, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS2223 Trumpet 3 (Extended)</td>
<td>76, 124</td>
<td></td>
</tr>
<tr>
<td>BRSS2224 Trumpet 4 (Extended)</td>
<td>76, 124</td>
<td></td>
</tr>
<tr>
<td>BRSS2233 Tuba 3 (Extended)</td>
<td>76, 125</td>
<td></td>
</tr>
<tr>
<td>BRSS2234 Tuba 4 (Extended)</td>
<td>76, 126</td>
<td></td>
</tr>
<tr>
<td>BRSS2603 Horn 3</td>
<td>75, 121</td>
<td></td>
</tr>
<tr>
<td>BRSS2604 Horn 4</td>
<td>75, 121</td>
<td></td>
</tr>
<tr>
<td>BRSS2613 Trombone 3</td>
<td>75, 122</td>
<td></td>
</tr>
<tr>
<td>BRSS2614 Trombone 4</td>
<td>75, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS2623 Trumpet 3</td>
<td>76, 124</td>
<td></td>
</tr>
<tr>
<td>BRSS2624 Trumpet 4</td>
<td>76, 124</td>
<td></td>
</tr>
<tr>
<td>BRSS2633 Tuba 3</td>
<td>76, 125</td>
<td></td>
</tr>
<tr>
<td>BRSS2634 Tuba 4</td>
<td>76, 126</td>
<td></td>
</tr>
<tr>
<td>BRSS3000 Brass Ensemble 5</td>
<td>108, 187</td>
<td></td>
</tr>
<tr>
<td>BRSS3001 Brass Ensemble 6</td>
<td>108, 187</td>
<td></td>
</tr>
<tr>
<td>BRSS3205 Horn 5 (Extended)</td>
<td>75, 122</td>
<td></td>
</tr>
<tr>
<td>BRSS3206 Horn 6 (Extended)</td>
<td>75, 122</td>
<td></td>
</tr>
<tr>
<td>BRSS3215 Trombone 5 (Extended)</td>
<td>75, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS3216 Trombone 6 (Extended)</td>
<td>75, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS3225 Trumpet 5 (Extended)</td>
<td>76, 124</td>
<td></td>
</tr>
<tr>
<td>BRSS3226 Trumpet 6 (Extended)</td>
<td>76, 125</td>
<td></td>
</tr>
<tr>
<td>BRSS3325 Tuba 5 (Extended)</td>
<td>76, 126</td>
<td></td>
</tr>
<tr>
<td>BRSS3605 Horn 5</td>
<td>75, 121</td>
<td></td>
</tr>
<tr>
<td>BRSS3606 Horn 6</td>
<td>75, 122</td>
<td></td>
</tr>
<tr>
<td>BRSS3615 Trombone 5</td>
<td>75, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS3616 Trombone 6</td>
<td>75, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS3625 Trumpet 5</td>
<td>76, 124</td>
<td></td>
</tr>
<tr>
<td>BRSS3626 Trumpet 6</td>
<td>76, 125</td>
<td></td>
</tr>
<tr>
<td>BRSS3635 Tuba 5</td>
<td>76, 126</td>
<td></td>
</tr>
<tr>
<td>BRSS3636 Tuba 6</td>
<td>76, 126</td>
<td></td>
</tr>
<tr>
<td>BRSS4000 Brass Ensemble 7</td>
<td>108, 188</td>
<td></td>
</tr>
<tr>
<td>BRSS4001 Brass Ensemble 8</td>
<td>108, 188</td>
<td></td>
</tr>
<tr>
<td>BRSS4027 Horn 7 (Extended)</td>
<td>75, 122</td>
<td></td>
</tr>
<tr>
<td>BRSS4208 Horn 8 (Extended)</td>
<td>75, 122</td>
<td></td>
</tr>
<tr>
<td>BRSS4217 Trombone 7 (Extended)</td>
<td>75, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS4218 Trombone 8 (Extended)</td>
<td>76, 123</td>
<td></td>
</tr>
<tr>
<td>BRSS4227 Trumpet 7 (Extended)</td>
<td>76, 125</td>
<td></td>
</tr>
<tr>
<td>BRSS4228 Trumpet 8 (Extended)</td>
<td>76, 125</td>
<td></td>
</tr>
<tr>
<td>BRSS4237 Tuba 7 (Extended)</td>
<td>76, 126</td>
<td></td>
</tr>
<tr>
<td>BRSS4238 Tuba 8 (Extended)</td>
<td>76, 126</td>
<td></td>
</tr>
<tr>
<td>CHMB1301 Chamber Music 1</td>
<td>45, 46, 47, 49, 51, 65, 66, 67, 69, 107, 185</td>
<td></td>
</tr>
<tr>
<td>CHMB1302 Chamber Music 2</td>
<td>45, 46, 47, 49, 51, 65, 67, 69, 107, 185</td>
<td></td>
</tr>
<tr>
<td>CHMB2303 Chamber Music 3</td>
<td>107, 185</td>
<td></td>
</tr>
<tr>
<td>CHMB2304 Chamber Music 4 (CPW)</td>
<td>107, 185</td>
<td></td>
</tr>
<tr>
<td>CHMB3305 Chamber Music 5</td>
<td>107, 185</td>
<td></td>
</tr>
<tr>
<td>CHMB3306 Chamber Music 6</td>
<td>107, 185</td>
<td></td>
</tr>
<tr>
<td>CHMB4307 Chamber Music 7</td>
<td>107, 185</td>
<td></td>
</tr>
<tr>
<td>CHMB4308 Chamber Music 8</td>
<td>107, 185</td>
<td></td>
</tr>
<tr>
<td>CMPN1000 Composition Through Improvisation 1</td>
<td>12, 29, 101, 111, 171, 198</td>
<td></td>
</tr>
<tr>
<td>CMPN1003 Composition Through Improvisation 2</td>
<td>12, 15, 101, 111, 171, 198</td>
<td></td>
</tr>
<tr>
<td>CMPN1010 Vocal Composition Workshop</td>
<td>12, 101, 171</td>
<td></td>
</tr>
<tr>
<td>CMPN1220 Foundations of Digital Music and Media</td>
<td>13, 101, 172</td>
<td></td>
</tr>
<tr>
<td>CMPN1221 Digital Composition 1</td>
<td>101, 172</td>
<td></td>
</tr>
<tr>
<td>CMPN1331 Concepts of Music Through Composition 1</td>
<td>6, 101, 171</td>
<td></td>
</tr>
<tr>
<td>CMPN1332 Concepts of Music Through Composition 2</td>
<td>6, 11, 101, 171</td>
<td></td>
</tr>
<tr>
<td>CMPN1601 Composition 1</td>
<td>24, 29, 59, 77, 129</td>
<td></td>
</tr>
<tr>
<td>CMPN1602 Composition 2</td>
<td>24, 29, 59, 77, 129</td>
<td></td>
</tr>
<tr>
<td>CMPN1611 Instrumentation and Orchestration</td>
<td>101, 171</td>
<td></td>
</tr>
<tr>
<td>CMPN1612 New Music, New Thinking</td>
<td>9, 11, 13, 15, 29, 61, 101, 171</td>
<td></td>
</tr>
<tr>
<td>CMPN1631 Electroacoustic Music</td>
<td>6, 12, 13, 24, 101, 173</td>
<td></td>
</tr>
<tr>
<td>CMPN1632 Computer Music Fundamentals</td>
<td>6, 12, 13, 101, 173</td>
<td></td>
</tr>
<tr>
<td>CMPN2006 Sound Recording Fundamentals</td>
<td>13, 24, 101, 106, 173, 182</td>
<td></td>
</tr>
<tr>
<td>CMPN2007 Sound Recording Advanced</td>
<td>6, 14, 101, 106, 173, 182</td>
<td></td>
</tr>
</tbody>
</table>
Index by alpha code

CMPN2320 Music Notation and Publishing, 101, 171
CMPN2603 Composition 3, 24, 29, 59, 77, 129
CMPN2604 Composition 4, 29, 59, 77, 129
CMPN2613 Comp Techniques: Number and Process, 12, 101, 172
CMPN2614 Comp Techniques: Tonality and Process, 12, 101, 172
CMPN2633 Computer Music Advanced, 6, 12, 14
CMPN3000 Composer Performer Workshop 1, 49, 101, 172
CMPN3001 Composer Performer Workshop 2, 45, 101, 172
CMPN3605 Composition 5, 24, 29, 77, 129
CMPN3606 Composition 6, 24, 77, 129
CMPN3634 Interactive Media and Sound Installations, 6, 12
CMPN3635 Writing Music for the Moving Image, 6, 12, 101, 172, 173
CMPN4000 Composer Performer Workshop 3, 101, 172
CMPN4001 Composer Performer Workshop 4, 101, 172
CMPN4607 Composition 7, 77, 129
CMPN4608 Composition 8, 77, 129
CMPN4610 Composition Honours A, 117, 207, 209
CMPN4611 Composition Honours B, 117, 207
CMPN4612 Composition Honours C, 117, 207
CMPN4613 Composition Honours D, 117, 207
CMPN4666 Advanced Analysis, 12, 18, 99, 166, 207
CMPN5001 Creative Work (Composition) 1, 248, 267, 275
CMPN5002 Creative Work (Composition) 2, 248, 267, 275
CMPN5006 Recording Portfolio, 269, 277
CMPN5114 Graduate Vocal Composition Workshop, 269, 277
CONS3001 Conservatorium Exchange, 119
CONS3002 Conservatorium Exchange, 119
CONS3003 Conservatorium Exchange, 119
CONS3004 Conservatorium Exchange, 119
CONS3005 Conservatorium Exchange, 119
CONS3006 Conservatorium Exchange, 119
CONS3007 Conservatorium Exchange, 119
CONS3008 Conservatorium Exchange, 119
CONS3009 Conservatorium Exchange, 119
CONS3010 Conservatorium Exchange, 119
CONS3011 Conservatorium Exchange, 119
CONS3012 Conservatorium Exchange, 119
CONS3013 Conservatorium Exchange, 119

D
DECO1012 Design Programming, 14, 14
DECO2102 Web Design and Technologies, 14, 14
DECO3100 Information Visualisation Design Studio, 14, 14

E
EMUS1611 Historical Performance 1, 41, 63, 79, 131
EMUS1612 Historical Performance 2, 41, 63, 79, 131
EMUS1661 Early Keyboard Class 1, 41, 63, 110, 197
EMUS1662 Early Keyboard Class 2, 110, 197
EMUS1670 Pre-Baroque Practice, 41, 63, 111, 198
EMUS1671 Continuo 1, 41, 63, 107, 186
EMUS1672 Continuo 2, 107, 186
EMUS2213 Historical Performance 3 (Extended), 41, 63, 79, 131
EMUS2214 Historical Performance 4 (Extended), 41, 63, 79, 131
EMUS2500 Historically Informed Style Workshop, 41, 111, 198
EMUS2613 Historical Performance 3, 79, 131
EMUS2614 Historical Performance 4, 79, 131
EMUS2663 Early Keyboard Class 3, 110, 197
EMUS2664 Early Keyboard Class 4, 110, 198
EMUS2673 Continuo 3, 107, 186
EMUS2674 Continuo 4, 107, 186
EMUS3215 Historical Performance 5 (Extended), 41, 79, 131
EMUS3216 Historical Performance 6 (Extended), 41, 79, 132
EMUS3615 Historical Performance 5, 79, 131
EMUS3616 Historical Performance 6, 79, 132
EMUS4217 Historical Performance 7 (Extended), 79, 132
EMUS4218 Historical Performance 8 (Extended), 79, 132
EMUS5600 Historical Performance Practice, 269, 277
ENSE1002 Choir 2, 108, 189
ENSE1015 Choir 1, 108, 189
ENSE1017 Wind Orchestra 1, 110, 196
ENSE1018 Orchestral Experience 1, 110, 195
ENSE1019 Choir 3, 108, 189
ENSE1021 Wind Orchestra 2, 110, 196
ENSE1022 Orchestral Experience 2, 110, 195
ENSE1601 Chamber Choir 1, 108, 188
ENSE1602 Chamber Choir 2, 108, 188
ENSE1618 Orchestral Studies 1, 109, 194
ENSE1619 Orchestral Studies 2, 63, 109, 194
ENSE2003 Choir 4, 108, 189
ENSE2005 Orchestral Studies 3, 109, 194
ENSE2008 Choir 5, 108, 189
ENSE2010 Wind Orchestra 3, 110, 196
ENSE2012 Choir 7, 108, 189
ENSE2014 Wind Orchestra 4, 110, 196
ENSE2016 Orchestral Studies 4, 41, 69, 110, 194
ENSE2300 Gamelan 1, 108, 190
ENSE2301 Gamelan 2, 108, 190
ENSE2603 Chamber Choir 3, 108, 188
ENSE2604 Chamber Choir 4, 108, 188
ENSE3009 Wind Orchestra 5, 110, 197
ENSE3013 Wind Orchestra 6, 110, 197
ENSE3016 Choir 6, 108, 189
ENSE3017 Orchestral Studies 5, 51, 110, 194
ENSE3018 Orchestral Studies 6, 51, 110, 194
ENSE3605 Chamber Choir 5, 108, 188
ENSE3606 Chamber Choir 6, 108, 188
ENSE4010 Wind Orchestra 7, 110, 197
ENSE4014 Wind Orchestra 8, 110, 197
ENSE4020 Choir 8, 108, 189
ENSE4021 Orchestral Studies 7, 110, 194
ENSE4022 Orchestral Studies 8, 110, 195
ENSE4607 Chamber Choir 7, 108, 188
ENSE4608 Chamber Choir 8, 108, 189
ENSE5015 Graduate Ensemble 1, 217, 229, 231, 235, 241, 244
ENSE5016 Graduate Ensemble 2, 217, 229, 231, 235, 241, 244
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCGY2005</td>
<td>Aural Perception</td>
<td>4</td>
<td>105, 179</td>
</tr>
<tr>
<td>MCGY2010</td>
<td>Harmony and Analysis</td>
<td>3</td>
<td>105, 180</td>
</tr>
<tr>
<td>MCGY2011</td>
<td>Harmony and Analysis</td>
<td>4</td>
<td>105, 180</td>
</tr>
<tr>
<td>MCGY2600</td>
<td>Advanced Harmony</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>MCGY2601</td>
<td>Perception of Music Performance</td>
<td>18, 99, 167</td>
<td></td>
</tr>
<tr>
<td>MCGY2611</td>
<td>Music from the Middle Ages to Baroque</td>
<td>18, 41, 63, 99, 165</td>
<td></td>
</tr>
<tr>
<td>MCGY2612</td>
<td>Music in the Classical and Romantic Eras</td>
<td>18, 99, 165</td>
<td></td>
</tr>
<tr>
<td>MCGY2613</td>
<td>Music in Modern Times</td>
<td>18, 99, 165</td>
<td></td>
</tr>
<tr>
<td>MCGY2615</td>
<td>The Ultimate Art: 400 Years of Opera</td>
<td>18, 99, 167</td>
<td></td>
</tr>
<tr>
<td>MCGY3601</td>
<td>Analysis of Nineteenth-Century Music</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>MCGY3602</td>
<td>Understanding East Asian Music</td>
<td>6, 18, 99, 167</td>
<td></td>
</tr>
<tr>
<td>MCGY3604</td>
<td>J.S. Bach and his World</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>MCGY3606</td>
<td>Musicology 6</td>
<td>208</td>
<td></td>
</tr>
<tr>
<td>MCGY3617</td>
<td>Music Through Literature</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>MCGY3627</td>
<td>Paleography of Music</td>
<td>18, 99, 167</td>
<td></td>
</tr>
<tr>
<td>MCGY3629</td>
<td>Romanticism and the Fantastic</td>
<td>18, 99, 167</td>
<td></td>
</tr>
<tr>
<td>MCGY3630</td>
<td>New Germans: Wagner and Liszt 1848-76</td>
<td>18, 99, 167</td>
<td></td>
</tr>
<tr>
<td>MCGY3631</td>
<td>African-American Music Inquiry</td>
<td>10, 18, 99, 167</td>
<td></td>
</tr>
<tr>
<td>MCGY3636</td>
<td>Classicism and Transformation</td>
<td>18, 99, 168</td>
<td></td>
</tr>
<tr>
<td>MCGY3639</td>
<td>Modernism in Austria and Germany 1889-1914</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>MCGY4601</td>
<td>Research Methods</td>
<td>18, 21, 23, 39, 99, 168, 207, 209</td>
<td></td>
</tr>
<tr>
<td>MCGY4603</td>
<td>Musicology Honours C</td>
<td>117, 208</td>
<td></td>
</tr>
<tr>
<td>MCGY4605</td>
<td>Musicology Honours D</td>
<td>117, 208</td>
<td></td>
</tr>
<tr>
<td>MCGY4611</td>
<td>Musicology Honours A</td>
<td>117, 207, 209</td>
<td></td>
</tr>
<tr>
<td>MCGY4612</td>
<td>Musicology Honours B</td>
<td>117, 208</td>
<td></td>
</tr>
<tr>
<td>MCGY5600</td>
<td>Critical Discourses in Music</td>
<td>250, 267, 269, 275, 277</td>
<td></td>
</tr>
<tr>
<td>MCGY5601</td>
<td>Music Through Ethnography</td>
<td>6, 250, 267, 269, 276, 278</td>
<td></td>
</tr>
<tr>
<td>MCGY5603</td>
<td>Music as Social Science</td>
<td>7, 250, 267, 276</td>
<td></td>
</tr>
<tr>
<td>MCGY5604</td>
<td>Researching Creative Process</td>
<td>269, 277</td>
<td></td>
</tr>
<tr>
<td>MCGY5610</td>
<td>Research Skills for Music Performance</td>
<td>211, 217, 219, 229, 231, 236, 242, 244</td>
<td></td>
</tr>
<tr>
<td>MCGY5618</td>
<td>Dissertation 1</td>
<td>231, 245</td>
<td></td>
</tr>
<tr>
<td>MCGY5619</td>
<td>Dissertation 2</td>
<td>231, 245</td>
<td></td>
</tr>
<tr>
<td>MUED1002</td>
<td>Creative Music Technology</td>
<td>13, 101, 106, 173, 183</td>
<td></td>
</tr>
<tr>
<td>MUED1004</td>
<td>Non Western Music</td>
<td>33, 103, 175</td>
<td></td>
</tr>
<tr>
<td>MUED1005</td>
<td>Key Approaches in Music Education</td>
<td>29, 31, 33, 35, 37, 103, 175</td>
<td></td>
</tr>
<tr>
<td>MUED1007</td>
<td>Aboriginal and Torres Strait Islands Music</td>
<td>29, 31, 33, 35, 37, 103, 115, 175, 205</td>
<td></td>
</tr>
<tr>
<td>MUED1008</td>
<td>Fundamentals of Teaching</td>
<td>7, 29, 31, 33, 35, 37, 103, 175</td>
<td></td>
</tr>
<tr>
<td>MUED1009</td>
<td>Psychology of Learning and Instruction</td>
<td>7, 29, 31, 33, 35, 37, 103, 175</td>
<td></td>
</tr>
<tr>
<td>MUED1010</td>
<td>Key Ideas in Music Education</td>
<td>29, 31, 33, 35, 37, 103, 175</td>
<td></td>
</tr>
<tr>
<td>MUED2605</td>
<td>Children, Music and Educational Settings</td>
<td>103, 176</td>
<td></td>
</tr>
<tr>
<td>MUED2606</td>
<td>Adolescent Development and Behaviour</td>
<td>103, 176</td>
<td></td>
</tr>
<tr>
<td>MUED3031</td>
<td>Teaching Jazz in Secondary School</td>
<td>103, 176</td>
<td></td>
</tr>
<tr>
<td>MUED3603</td>
<td>Composition in Music Education</td>
<td>29, 31, 33, 35, 37, 103, 176</td>
<td></td>
</tr>
<tr>
<td>MUED3604</td>
<td>Ensemble Pedagogy</td>
<td>29, 31, 33, 35, 37, 103, 176</td>
<td></td>
</tr>
<tr>
<td>MUED3605</td>
<td>Teaching Junior Secondary Music</td>
<td>103, 176</td>
<td></td>
</tr>
<tr>
<td>MUED3606</td>
<td>Professional Experience 2</td>
<td>29, 31, 33, 35, 37, 103, 176</td>
<td></td>
</tr>
<tr>
<td>MUED3629</td>
<td>Honours: Research in Music Education 1</td>
<td>117, 208</td>
<td></td>
</tr>
<tr>
<td>MUED3630</td>
<td>Honours: Research in Music Education 2</td>
<td>117, 208</td>
<td></td>
</tr>
<tr>
<td>MUED4002</td>
<td>Technology in Music Education</td>
<td>29, 31, 33, 35, 37, 103, 177</td>
<td></td>
</tr>
<tr>
<td>MUED4006</td>
<td>Popular Music Studies</td>
<td>29, 31, 33, 35, 37, 103, 177</td>
<td></td>
</tr>
<tr>
<td>MUED4602</td>
<td>Senior Secondary Music Education</td>
<td>103, 177, 208</td>
<td></td>
</tr>
<tr>
<td>MUED4603</td>
<td>Cultural Diversity in Music Education</td>
<td>103, 177</td>
<td></td>
</tr>
<tr>
<td>MUED4612</td>
<td>Music Education Honours A</td>
<td>117, 208</td>
<td></td>
</tr>
<tr>
<td>MUED4613</td>
<td>Music Education Honours B</td>
<td>117, 208</td>
<td></td>
</tr>
<tr>
<td>MUED4614</td>
<td>Music Education Honours C</td>
<td>117, 208</td>
<td></td>
</tr>
<tr>
<td>MUED4632</td>
<td>Professional Issues in Music Education</td>
<td>103, 177</td>
<td></td>
</tr>
<tr>
<td>MUED4633</td>
<td>Professional Experience 3</td>
<td>29, 31, 33, 35, 37, 103, 177</td>
<td></td>
</tr>
<tr>
<td>MUED5008</td>
<td>Music Education Research Methods</td>
<td>1, 249, 267, 275</td>
<td></td>
</tr>
<tr>
<td>MUED5016</td>
<td>Music Education Research Methods 2</td>
<td>249, 267, 275</td>
<td></td>
</tr>
<tr>
<td>MUSC1300</td>
<td>Popular Music Ensemble</td>
<td>6, 112, 202</td>
<td></td>
</tr>
<tr>
<td>MUSC1401</td>
<td>Contemporary Music Practice</td>
<td>1, 107, 186</td>
<td></td>
</tr>
<tr>
<td>MUSC1402</td>
<td>Contemporary Music Practice 2</td>
<td>107, 186</td>
<td></td>
</tr>
<tr>
<td>MUSC1501</td>
<td>Extended Fundamentals of Music</td>
<td>105, 182</td>
<td></td>
</tr>
<tr>
<td>MUSC1503</td>
<td>Fundamentals of Music 1</td>
<td>105, 182</td>
<td></td>
</tr>
<tr>
<td>MUSC1504</td>
<td>Fundamentals of Music 2</td>
<td>106, 182</td>
<td></td>
</tr>
<tr>
<td>MUSC1506</td>
<td>Music in Western Culture</td>
<td>10, 17, 18, 99, 165</td>
<td></td>
</tr>
<tr>
<td>MUSC1507</td>
<td>Sounds, Screens, Speakers: Music and Media</td>
<td>99, 168</td>
<td></td>
</tr>
<tr>
<td>MUSC1604</td>
<td>Music, Health and Wellbeing</td>
<td>99, 168</td>
<td></td>
</tr>
<tr>
<td>MUSC2300</td>
<td>Repertoire Orchestra 1</td>
<td>110, 195</td>
<td></td>
</tr>
<tr>
<td>MUSC2301</td>
<td>Repertoire Orchestra 2</td>
<td>110, 195</td>
<td></td>
</tr>
<tr>
<td>MUSC2403</td>
<td>Contemporary Music Practice 3</td>
<td>9, 61, 107, 186</td>
<td></td>
</tr>
<tr>
<td>MUSC2404</td>
<td>Contemporary Music Practice 4</td>
<td>9, 61, 107, 187</td>
<td></td>
</tr>
<tr>
<td>MUSC2612</td>
<td>Music Performance</td>
<td>10, 112, 203</td>
<td></td>
</tr>
<tr>
<td>MUSC2614</td>
<td>Composition Workshop</td>
<td>6, 11</td>
<td></td>
</tr>
<tr>
<td>MUSC2622</td>
<td>Music in the Sixties</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>MUSC2638</td>
<td>Jazz Hipsters and Hegemony</td>
<td>10, 17, 18</td>
<td></td>
</tr>
<tr>
<td>MUSC2645</td>
<td>Psychology of Music</td>
<td>7, 18, 99, 168</td>
<td></td>
</tr>
<tr>
<td>MUSC2653</td>
<td>Introduction to Digital Music Techniques</td>
<td>6, 12, 101, 106, 173, 183</td>
<td></td>
</tr>
<tr>
<td>MUSC2654</td>
<td>Popular Music</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>MUSC2663</td>
<td>Survey of Film Music</td>
<td>10, 18, 100, 168</td>
<td></td>
</tr>
<tr>
<td>MUSC2672</td>
<td>Australian Popular Music</td>
<td>6, 18, 100, 168</td>
<td></td>
</tr>
<tr>
<td>MUSC2691</td>
<td>Music and Politics</td>
<td>10, 100, 168</td>
<td></td>
</tr>
<tr>
<td>MUSC2693</td>
<td>Fundamentals of Music 3</td>
<td>106, 182</td>
<td></td>
</tr>
<tr>
<td>MUSC2810</td>
<td>Music Exchange</td>
<td>119</td>
<td></td>
</tr>
<tr>
<td>MUSC2812</td>
<td>Music Exchange</td>
<td>119</td>
<td></td>
</tr>
<tr>
<td>MUSC2813</td>
<td>Music Exchange</td>
<td>119</td>
<td></td>
</tr>
<tr>
<td>MUSC3405</td>
<td>Contemporary Music Practice 5</td>
<td>107, 187</td>
<td></td>
</tr>
<tr>
<td>MUSC3406</td>
<td>Contemporary Music Practice 6</td>
<td>9, 107, 187</td>
<td></td>
</tr>
<tr>
<td>MUSC3601</td>
<td>Contemporary Music Making</td>
<td>1, 12, 112, 203</td>
<td></td>
</tr>
<tr>
<td>MUSC3602</td>
<td>Contemporary Music Making 2</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>
Index by alpha code

PRCN2604 Percussion 4, 85, 139
PRCN3205 Percussion 5 (Extended), 85, 139
PRCN3206 Percussion 6 (Extended), 85, 140
PRCN3605 Percussion 5, 85, 139
PRCN3606 Percussion 6, 85, 140
PRCN4207 Percussion 7 (Extended), 85, 140
PRCN4208 Percussion 8 (Extended), 85, 140
PREL4001 Project 1, 253, 265, 273
PREL4002 Project 2, 253, 265, 273
PREL4003 Elective A, 253, 265, 273
PREL4004 Elective B, 253, 265, 273
PREL4005 Elective C, 253, 265, 273
PREL4006 Elective D, 253, 265, 273

S
STRG1015 Strings Performance Class 1, 112, 200
STRG1016 Strings Performance Class 2, 112, 200
STRG1039 Guitar Ensemble 1, 45, 65, 108, 190
STRG1040 Guitar Ensemble 2, 45, 65, 108, 190
STRG1601 Double Bass 1, 89, 145
STRG1602 Double Bass 2, 89, 145
STRG1611 Guitar 1, 45, 65, 89, 146
STRG1612 Guitar 2, 45, 65, 89, 146
STRG1621 Harp 1, 90, 148
STRG1622 Harp 2, 90, 148
STRG1641 Viola 1, 90, 149
STRG1642 Viola 2, 90, 149
STRG1661 Violin 1, 90, 150
STRG1662 Violin 2, 90, 151
STRG1671 Violoncello 1, 91, 152
STRG1672 Violoncello 2, 91, 152
STRG2014 Strings Performance Class 3, 112, 200
STRG2015 Strings Performance Class 4, 112, 200
STRG2035 Guitar Ensemble 3, 45, 65, 108, 191
STRG2036 Guitar Ensemble 4, 45, 65, 108, 191
STRG2203 Double Bass 3 (Extended), 89, 145
STRG2204 Double Bass 4 (Extended), 89, 145
STRG2213 Guitar 3 (Extended), 45, 65, 89, 146
STRG2214 Guitar 4 (Extended), 45, 65, 89, 147
STRG2223 Harp 3 (Extended), 90, 148
STRG2224 Harp 4 (Extended), 90, 148
STRG2243 Viola 3 (Extended), 90, 149
STRG2244 Viola 4 (Extended), 90, 150
STRG2263 Violin 3 (Extended), 90, 151
STRG2264 Violin 4 (Extended), 91, 151
STRG2273 Violoncello 3 (Extended), 91, 152
STRG2274 Violoncello 4 (Extended), 91, 152
STRG2603 Double Bass 3, 89, 145
STRG2604 Double Bass 4, 89, 145
STRG2613 Guitar 3, 89, 146
STRG2614 Guitar 4, 89, 147
STRG2623 Harp 3, 90, 148
STRG2624 Harp 4, 90, 148
STRG2643 Viola 3, 90, 149
STRG2644 Viola 4, 90, 149
STRG2663 Violin 3, 90, 151
STRG2664 Violin 4, 90, 151
STRG2673 Violoncello 3, 91, 152
STRG2674 Violoncello 4, 91, 152
STRG3010 Pedagogy Guitar 1, 115, 205
STRG3012 Pedagogy Strings 1, 45, 115, 205
STRG3018 Strings Performance Class 5, 112, 200
STRG3019 Strings Performance Class 6, 112, 201
STRG3037 Guitar Ensemble 5, 45, 108, 191
STRG3038 Guitar Ensemble 6, 45, 108, 191
STRG3205 Double Bass 5 (Extended), 89, 145
STRG3206 Double Bass 6 (Extended), 89, 146
STRG3215 Guitar 5 (Extended), 45, 89, 147
STRG3216 Guitar 6 (Extended), 45, 89, 147
STRG3225 Harp 5 (Extended), 90, 148
STRG3226 Harp 6 (Extended), 90, 149
STRG3245 Viola 5 (Extended), 90, 150
STRG3246 Viola 6 (Extended), 90, 150
STRG3265 Violin 5 (Extended), 91, 151
STRG3266 Violin 6 (Extended), 91, 151
STRG3275 Violoncello 5 (Extended), 91, 153
STRG3276 Violoncello 6 (Extended), 91, 153
STRG3605 Double Bass 5, 89, 145
STRG3606 Double Bass 6, 89, 146
STRG3615 Guitar 5, 89, 147
STRG3616 Guitar 6, 89, 147
STRG3625 Harp 5, 90, 148
STRG3626 Harp 6, 90, 148
STRG3645 Viola 5, 90, 150
STRG3646 Viola 6, 90, 150
STRG3665 Violin 5, 91, 151
STRG3666 Violin 6, 91, 151
STRG3675 Violoncello 5, 91, 153
STRG3676 Violoncello 6, 91, 153
STRG4016 Strings Performance Class 7, 112, 201
STRG4017 Strings Performance Class 8, 112, 201
STRG4041 Guitar Ensemble 7, 108, 191
STRG4042 Guitar Ensemble 8, 109, 191
STRG4207 Double Bass 7 (Extended), 89, 146
STRG4208 Double Bass 8 (Extended), 89, 146
STRG4217 Guitar 7 (Extended), 89, 147
STRG4218 Guitar 8 (Extended), 89, 147
STRG4227 Harp 7 (Extended), 90, 149
STRG4228 Harp 8 (Extended), 90, 149
STRG4247 Viola 7 (Extended), 90, 150
STRG4248 Viola 8 (Extended), 90, 150
STRG4267 Violin 7 (Extended), 91, 152
STRG4268 Violin 8 (Extended), 91, 152
STRG4277 Violoncello 7 (Extended), 91, 153
STRG4278 Violoncello 8 (Extended), 91, 153

V
VSAO1017 Vocal Performance Class 1, 112, 201
VSAO1018 Vocal Performance Class 2, 112, 201
VSAO1211 Italian Essentials for Singers, 53, 71, 113, 203
VSAO1212 German Essentials for Singers, 113, 203
VSAO1300 Classical Singer’s Repertoire Book, 113, 204
VSAO1611 Voice 1, 37, 53, 71, 93, 155
VSAO1612 Voice 2, 37, 53, 71, 93, 155
VSAO2028 French and Italian Diction for Singers 2, 113, 204
VSAO2029 German Diction for Singers 2, 113, 204
VSAO2037 Vocal Performance Class 3, 112, 201
Index by alpha code

WIND4217 Bassoon 7 (Extended), 95, 158
WIND4218 Bassoon 8 (Extended), 95, 158
WIND4227 Clarinet 7 (Extended), 95, 159
WIND4228 Clarinet 8 (Extended), 95, 160
WIND4237 Flute 7 (Extended), 96, 161
WIND4238 Flute 8 (Extended), 96, 161
WIND4247 Oboe 7 (Extended), 96, 162
WIND4248 Oboe 8 (Extended), 96, 163
WIND4267 Saxophone 7 (Extended), 97, 164
WIND4268 Saxophone 8 (Extended), 97, 164
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aboriginal and Torres Strait Islands Music MUED1007, 29, 31, 33, 35, 37, 103, 115, 175, 205</td>
<td>Bassoon 1 WIND1611, 95, 157</td>
</tr>
<tr>
<td>Accompaniment 1 ACCP1601, 47, 48, 66, 87, 142</td>
<td>Bassoon 2 WIND1612, 95, 157</td>
</tr>
<tr>
<td>Accompaniment 2 ACCP1602, 47, 48, 66, 87, 142</td>
<td>Bassoon 3 (Extended) WIND2213, 95, 157</td>
</tr>
<tr>
<td>Accompaniment 3 ACCP2603, 47, 48, 66, 87, 142</td>
<td>Bassoon 3 WIND2613, 95, 157</td>
</tr>
<tr>
<td>Accompaniment 4 ACCP2604, 48, 66, 87, 142</td>
<td>Bassoon 4 (Extended) WIND2214, 95, 157</td>
</tr>
<tr>
<td>Accompaniment 5 (Extended) ACCP3505, 87, 143</td>
<td>Bassoon 4 WIND2614, 95, 157</td>
</tr>
<tr>
<td>Accompaniment 6 (Extended) ACCP3506, 87, 143</td>
<td>Bassoon 5 (Extended) WIND3215, 95, 158</td>
</tr>
<tr>
<td>Adolescent Development and Behaviour MUED2606, 103, 176</td>
<td>Bassoon 5 WIND3615, 95, 157</td>
</tr>
<tr>
<td>Advanced Analysis CMPN4666, 12, 18, 99, 166, 207</td>
<td>Bassoon 6 (Extended) WIND3216, 95, 158</td>
</tr>
<tr>
<td>Advanced Conducting PERF3603, 107, 186</td>
<td>Bassoon 6 WIND3616, 95, 158</td>
</tr>
<tr>
<td>Advanced Digital Music Techniques MUSC3603, 6, 12, 13</td>
<td>Bassoon 7 (Extended) WIND4217, 95, 158</td>
</tr>
<tr>
<td>Advanced Harmony MCGY2600, 18</td>
<td>Bassoon 8 (Extended) WIND4218, 95, 158</td>
</tr>
<tr>
<td>Advanced Opera Diction 1 VSAO5613, 227, 239</td>
<td>Brass Ensemble 1 BRSS1000, 107, 187</td>
</tr>
<tr>
<td>Advanced Opera Diction 2 VSAO5614, 227, 239</td>
<td>Brass Ensemble 2 BRSS1001, 107, 187</td>
</tr>
<tr>
<td>Advanced Opera Diction 3 VSAO5615, 227, 239</td>
<td>Brass Ensemble 3 BRSS2000, 107, 187</td>
</tr>
<tr>
<td>Advanced Opera Diction 4 VSAO5616, 227, 239</td>
<td>Brass Ensemble 4 BRSS2001, 107, 187</td>
</tr>
<tr>
<td>Advanced Opera Performance Stage 1 VSAO5623, 227, 238</td>
<td>Brass Ensemble 5 BRSS3000, 108, 187</td>
</tr>
<tr>
<td>Advanced Opera Performance Stage 2 VSAO5624, 227, 238</td>
<td>Brass Ensemble 6 BRSS3001, 108, 187</td>
</tr>
<tr>
<td>Advanced Opera Performance Stage 3 VSAO5625, 215, 227, 238</td>
<td>Brass Ensemble 7 BRSS4000, 108, 188</td>
</tr>
<tr>
<td>Advanced Opera Performance Stage 4 VSAO5626, 215, 227, 238</td>
<td>Brass Ensemble 8 BRSS4001, 108, 188</td>
</tr>
<tr>
<td>Advanced Opera Performance Voice 1 VSAO5626, 215, 227, 237</td>
<td>Chamber Choir 1 ENSE1601, 108, 188</td>
</tr>
<tr>
<td>Advanced Opera Performance Voice 3 VSAO5605, 227, 237</td>
<td>Chamber Choir 3 ENSE2603, 108, 188</td>
</tr>
<tr>
<td>Advanced Opera Performance Voice 4 VSAO5606, 227, 237</td>
<td>Chamber Choir 4 ENSE2604, 108, 188</td>
</tr>
<tr>
<td>Advanced Opera Repertoire 1 VSAO5633, 227, 237</td>
<td>Chamber Choir 5 ENSE3605, 108, 188</td>
</tr>
<tr>
<td>Advanced Opera Repertoire 2 VSAO5634, 227, 237</td>
<td>Chamber Choir 6 ENSE3606, 108, 188</td>
</tr>
<tr>
<td>Advanced Opera Repertoire 3 VSAO5635, 227, 238</td>
<td>Chamber Choir 7 ENSE4607, 108, 188</td>
</tr>
<tr>
<td>Advanced Opera Repertoire 4 VSAO5636, 227, 238</td>
<td>Chamber Choir 8 ENSE4608, 108, 189</td>
</tr>
<tr>
<td>African-American Music Inquiry MCGY3631, 10, 18, 99, 167</td>
<td>Chamber Music 1 CHMB1301, 45, 46, 47, 49, 51, 65, 66, 67, 69, 107, 185</td>
</tr>
<tr>
<td>Analysis of Nineteenth-Century Music MCGY3601, 18</td>
<td>Chamber Music 2 CHMB1302, 45, 46, 49, 51, 65, 67, 69, 107, 185</td>
</tr>
<tr>
<td>Arts and Creative Industries Placement PERF5610, 269, 278</td>
<td>Chamber Music 3 CHMB2303, 107, 185</td>
</tr>
<tr>
<td>Arts Music Honours Thesis 1 MUSC4211, 117, 207</td>
<td>Chamber Music 4 (CPW) CHMB2304, 107, 185</td>
</tr>
<tr>
<td>Arts Music Honours Thesis 2a MUSC4212, 117, 207</td>
<td>Chamber Music 5 CHMB3305, 107, 185</td>
</tr>
<tr>
<td>Arts Music Honours Thesis 2b MUSC4213, 117, 207</td>
<td>Chamber Music 6 CHMB3306, 107, 185</td>
</tr>
<tr>
<td>Aural Perception 1 MCGY1000, 105, 179</td>
<td>Chamber Music 7 CHMB4307, 107, 185</td>
</tr>
<tr>
<td>Aural Perception 1A MCGY1001, 105, 179</td>
<td>Chamber Music 8 CHMB4308, 107, 185</td>
</tr>
<tr>
<td>Aural Perception 1B MCGY1002, 105, 179</td>
<td>Children, Music and Educational Settings MUED2605, 103, 176</td>
</tr>
<tr>
<td>Aural Perception 2 MCGY1003, 105, 179</td>
<td>Chinese Music Ensemble 1 PERF2604, 6, 108, 190</td>
</tr>
<tr>
<td>Aural Perception 3 MCGY2004, 105, 179</td>
<td>Chinese Music Ensemble 2 PERF2605, 6, 108, 190</td>
</tr>
<tr>
<td>Aural Perception 4 MCGY2005, 105, 179</td>
<td>Chinese Music Ensemble 3 PERF3606, 6, 108, 190</td>
</tr>
<tr>
<td>Australian Popular Music MUSC2672, 6, 18, 100, 168</td>
<td>Chinese Music Ensemble 4 PERF3607, 6, 108, 190</td>
</tr>
<tr>
<td></td>
<td>Choir 1 ENSE1015, 108, 189</td>
</tr>
<tr>
<td></td>
<td>Choir 2 ENSE1002, 108, 189</td>
</tr>
<tr>
<td></td>
<td>Choir 3 ENSE1019, 108, 189</td>
</tr>
<tr>
<td></td>
<td>Choir 4 ENSE2003, 108, 189</td>
</tr>
<tr>
<td></td>
<td>Choir 5 ENSE2008, 108, 189</td>
</tr>
<tr>
<td></td>
<td>Choir 6 ENSE3016, 108, 189</td>
</tr>
</tbody>
</table>
Index by name

Choir 7 ENSE2012, 108, 189
Choir 8 ENSE4020, 108, 189
Clarinet 1 WIND1621, 95, 158
Clarinet 2 WIND1622, 95, 158
Clarinet 3 (Extended) WIND2223, 95, 159
Clarinet 3 WIND2623, 95, 159
Clarinet 4 (Extended) WIND2224, 95, 159
Clarinet 4 WIND2624, 95, 159
Clarinet 5 (Extended) WIND3225, 95, 159
Clarinet 5 WIND3625, 95, 159
Clarinet 6 (Extended) WIND3226, 95, 159
Clarinet 6 WIND3626, 95, 159
Clarinet 7 (Extended) WIND4227, 95, 159
Clarinet 8 (Extended) WIND4228, 95, 160
Classical Singer's Repertoire Book VSAO1300, 113, 204
Classicism and Transformation MCGY3636, 18, 99, 168
Collaborative Piano 1 KEYB5301, 217, 219, 229, 231, 236, 242, 244
Collaborative Piano 2 KEYB5302, 219, 229, 231, 236, 242, 244
Composer Performer Workshop 1 CMPN3000, 49, 101, 172
Composer Performer Workshop 2 CMPN3001, 45, 101, 172
Composer Performer Workshop 3 CMPN4000, 101, 172
Composer Performer Workshop 4 CMPN4001, 101, 172
Composition 1 CMPN1601, 24, 29, 59, 77, 129
Composition 2 CMPN1602, 24, 29, 59, 77, 129
Composition 3 CMPN2603, 24, 29, 59, 77, 129
Composition 4 CMPN2604, 29, 59, 77, 129
Composition 5 CMPN3605, 24, 29, 77, 129
Composition 6 CMPN3606, 24, 77, 129
Composition 7 CMPN4607, 77, 129
Composition 8 CMPN4608, 77, 129
Composition Honours A CMPN4610, 117, 207, 209
Composition Honours B CMPN4611, 117, 207
Composition Honours C CMPN4612, 117, 207
Composition Honours D CMPN4613, 117, 207
Composition in Music Education MCGY5636, 29, 31, 33, 35, 37, 103, 176
Composition through Improvisation 1 CMPN1000, 12, 29, 101, 111, 171, 198
Composition through Improvisation 2 CMPN1003, 12, 15, 101, 111, 171, 198
Composition Workshop MUSC2614, 6, 11
Comp Techniques: Number and Process CMPN2613, 12, 101, 172
Comp Techniques: Tonality and Process CMPN2614, 12, 101, 172
Computer Music Advanced CMPN2633, 6, 12, 14
Computer Music Fundamentals CMPN1632, 6, 12, 13, 101, 173
Concepts of Music through Composition 1 CMPN1331, 6, 101, 171
Concepts of Music through Composition 2 CMPN1332, 6, 11, 101, 171
Conducting 1 PERF5026, 211, 223, 233
Conducting 2 PERF5027, 211, 223, 233
Conducting 3 PERF5034, 211, 223, 233
Conducting 4 PERF5035, 211, 223, 233
Conservatorium Exchange CONS3001, 119
Conservatorium Exchange CONS3002, 119
Conservatorium Exchange CONS3004, 119
Conservatorium Exchange CONS3005, 119
Conservatorium Exchange CONS3006, 119
Conservatorium Exchange CONS3007, 119
Conservatorium Exchange CONS3008, 119
Conservatorium Exchange CONS3009, 119
Conservatorium Exchange CONS3010, 119
Conservatorium Exchange CONS3011, 119
Conservatorium Exchange CONS3012, 119
Conservatorium Exchange CONS3013, 119
Contemporary Music Making 1 MUSC3601, 12, 112, 203
Contemporary Music Making 2 MUSC3602, 12
Contemporary Music Practice 1 MUSC1401, 107, 176
Contemporary Music Practice 2 MUSC1402, 107, 186
Contemporary Music Practice 3 MUSC2403, 9, 61, 107, 186
Contemporary Music Practice 4 MUSC2404, 9, 61, 107, 187
Contemporary Music Practice 5 MUSC3405, 107, 187
Contemporary Music Practice 6 MUSC3406, 9, 107, 187
Continuo 1 EMUS1671, 41, 63, 107, 186
Continuo 2 EMUS1672, 107, 186
Continuo 3 EMUS2673, 107, 186
Continuo 4 EMUS2674, 107, 186
Creative Music Technology MUCM1002, 13, 101, 106, 173, 183
Creative Work (Composition) 1 CMPN5001, 248, 267, 275
Creative Work (Composition) 2 CMPN5002, 248, 267, 275
Creative Work (Performance) 2 PERF5002, 251, 267, 276
Creative Work Project 1 PERF5601, 259, 271, 279
Creative Work Project 2 PERF5602, 259, 271, 279
Critical Discourses in Music MUCM5600, 250, 267, 269, 275, 277
Cultural Diversity in Music Education MUCM4603, 103, 177

D

Design Programming DECO1012, 14, 14
Diction for Performance 1 VSAO3645, 93, 113, 155, 204
Diction for Performance 2 VSAO3646, 113, 156, 204
Diction for Performance 3 VSAO4647, 113, 204
Diction for Performance 4 VSAO4648, 113, 204
Digital Communication: Sound OLET1803, 106, 183
Digital Composition 1 CMPN1221, 101, 172
Dissertation 1 MCGY5618, 231, 245
Dissertation 2 MCGY5619, 231, 245
Double Bass 1 STRG1601, 89, 145
Double Bass 2 STRG1602, 89, 145
Double Bass 3 (Extended) STRG2203, 89, 145
Double Bass 3 STRG2603, 89, 145
Double Bass 4 (Extended) STRG2204, 89, 145
Double Bass 4 STRG2604, 89, 145
Double Bass 5 (Extended) STRG3205, 89, 145
Double Bass 5 STRG3605, 89, 145
Double Bass 6 (Extended) STRG3206, 89, 146
Double Bass 6 STRG3606, 89, 146
Double Bass 7 (Extended) STRG4207, 89, 146
Double Bass 8 (Extended) STRG4208, 89, 146
Index by name

Historical Performance 6 (Extended) EMUS3216, 41, 79, 132
Historical Performance 6 EMUS3616, 79, 132
Historical Performance 7 (Extended) EMUS4217, 79, 132
Historical Performance 8 (Extended) EMUS4218, 79, 132
Historical Performance Practice EMUS600, 269, 277
Honours: Research in Music Education 1 MUED3629, 117, 208
Honours: Research in Music Education 2 MUED3630, 117, 208
Honours Project 1 PERF4601, 55, 118, 209
Honours Project 2 PERF4602, 55, 118, 209
Honours Project 3 PERF4603, 55, 118, 209
Honours Project 4 PERF4604, 55, 118, 209
Horn 1 BRSS1601, 75, 121
Horn 2 BRSS1602, 75, 121
Horn 3 (Extended) BRSS2003, 75, 121
Horn 3 BRSS2603, 75, 121
Horn 4 (Extended) BRSS2004, 75, 121
Horn 4 BRSS2604, 75, 121
Horn 5 (Extended) BRSS3205, 75, 122
Horn 5 BRSS3605, 75, 121
Horn 6 (Extended) BRSS3206, 75, 122
Horn 6 BRSS3606, 75, 122
Horn 7 (Extended) BRSS4207, 75, 122
Horn 8 (Extended) BRSS4208, 75, 122

I
Improvised Music 1 JAZZ1041, 111, 198
Improvised Music 2 JAZZ1042, 111, 199
Individual Project 1 PERF5032, 211, 223, 233
Individual Project 2 PERF5033, 211, 223, 233
Industry and Community Projects PERF3640, 100, 170
Information Visualisation Design Studio DECO3100, 14, 14
Instrumentation and Orchestration CMPN1611, 101, 171
Interactive Media and Sound Installations CMPN3634, 6, 12
Introduction to Digital Music Techniques MUSC2653, 6, 12, 101, 106, 173, 183
Italian Essentials for Singers VSAO1211, 53, 71, 113, 203

J
J.S. Bach and his World MCGY3604, 18
Jazz Ear Training 1 JAZZ1015, 105, 181
Jazz Ear Training 2 JAZZ1016, 105, 181
Jazz Ear Training 3 JAZZ2038, 105, 181
Jazz Ear Training 4 JAZZ2039, 105, 181
Jazz Ensemble 1 JAZZ1611, 43, 109, 191
Jazz Ensemble 2 JAZZ1612, 43, 109, 191
Jazz Ensemble 3 JAZZ2613, 43, 109, 191
Jazz Ensemble 4 JAZZ2614, 43, 109, 191
Jazz Ensemble 5 JAZZ3615, 43, 109, 192
Jazz Ensemble 6 JAZZ3616, 43, 109, 192
Jazz Ensemble 7 JAZZ4617, 109, 192
Jazz Ensemble 8 JAZZ4618, 109, 192
Jazz Harmony and Arranging 1 JAZZ1019, 105, 181
Jazz Harmony and Arranging 2 JAZZ1020, 105, 181
Jazz Harmony and Arranging 3 JAZZ2016, 105, 181
Jazz Harmony and Arranging 4 JAZZ2017, 105, 181
Jazz Hipsters and Hegemony MUSC2638, 10, 17, 18
Jazz History 1 JAZZ1021, 10, 44, 99, 166
Jazz History 2 JAZZ1022, 10, 43, 44, 99, 166
Jazz History 3 JAZZ2018, 43, 44, 99, 166
Jazz History 4 JAZZ2019, 44, 99, 166
Jazz Improvisation 1 JAZZ1006, 111, 198
Jazz Improvisation 2 JAZZ1007, 43, 111, 198
Jazz Improvisation 3 JAZZ2006, 43, 111, 198
Jazz Improvisation 4 JAZZ2007, 43, 111, 198
Jazz Large Ensemble 1 JAZZ1000, 109, 192
Jazz Large Ensemble 2 JAZZ1001, 109, 192
Jazz Large Ensemble 3 JAZZ2002, 109, 192
Jazz Large Ensemble 4 JAZZ2003, 109, 192
Jazz Large Ensemble 5 JAZZ3002, 109, 192
Jazz Large Ensemble 6 JAZZ3003, 109, 193
Jazz Large Ensemble 7 JAZZ4002, 109, 193
Jazz Large Ensemble 8 JAZZ4003, 109, 193
Jazz Musicology and Analysis JAZZ3618, 15, 18, 43, 99, 166
Jazz Music Skills 1 JAZZ1621, 31, 43, 44, 105, 180
Jazz Music Skills 2 JAZZ1622, 31, 43, 44, 105, 180
Jazz Music Skills 3 JAZZ2623, 31, 43, 44, 105, 180
Jazz Music Skills 4 JAZZ2624, 31, 105, 181
Jazz Pedagogy JAZZ1661, 44, 115, 205
Jazz Performance 1 JAZZ1601, 31, 43, 81, 133
Jazz Performance 2 JAZZ1602, 43, 81, 133
Jazz Performance 3 JAZZ2603, 43, 81, 133
Jazz Performance 4 JAZZ2604, 43, 81, 133
Jazz Performance 5 (Extended) JAZZ3205, 43, 81, 134
Jazz Performance 5 JAZZ3605, 31, 81, 133
Jazz Performance 6 (Extended) JAZZ3206, 43, 81, 134
Jazz Performance 6 JAZZ3606, 31, 81, 134
Jazz Performance 7 (Extended) JAZZ4207, 81, 134
Jazz Performance 8 (Extended) JAZZ4208, 81, 134
Jazz Piano 1 JAZZ1025, 15, 44, 111, 199
Jazz Piano 2 JAZZ1026, 15, 44, 111, 199
Jazz Piano 3 JAZZ2022, 44, 111, 199
Jazz Piano 4 JAZZ2023, 44, 111, 199
Jazz Small Ensemble 1 JAZZ1029, 109, 193
Jazz Small Ensemble 2 JAZZ1030, 109, 193
Jazz Small Ensemble 3 JAZZ2026, 109, 193
Jazz Small Ensemble 4 JAZZ2027, 109, 193
Jazz Small Ensemble 5 JAZZ3012, 109, 193
Jazz Small Ensemble 6 JAZZ3013, 15, 44, 109, 193
Jazz Small Ensemble 7 JAZZ4014, 109, 194
Jazz Small Ensemble 8 JAZZ4015, 109, 194
Jazz Vocal 1 JAZZ1631, 44, 81, 135
Jazz Vocal 2 JAZZ1632, 44, 81, 135
Jazz Vocal 3 JAZZ2633, 44, 81, 135
Jazz Vocal 4 JAZZ2634, 44, 81, 135
Jazz Vocal 5 JAZZ3635, 81, 135
Jazz Vocal 6 JAZZ3636, 81, 135
Jazz Vocal Workshop 1 JAZZ2030, 111, 199
Jazz Vocal Workshop 2 JAZZ2031, 111, 199

K
Key Approaches in Music Education MUED1005, 29, 31, 33, 35, 37, 103, 175
Keyboard Skills PERF5030, 211, 223, 234
Key Ideas in Music Education MUED1010, 29, 31, 33, 35, 37, 103, 175

N
Methods of Music Analysis PERF5031, 250, 267, 276
Modernism in Austria and Germany 1889-1914 MCGY3630, 18
Music, Health and Wellbeing MUSC1604, 99, 168
Musical Traditions and Globalization MUSC3610, 18
Musical Worlds of Today MCGY1031, 18, 99, 165
Music and Everyday Life MUSC3629, 100, 169
Music and Politics MUSC2691, 10, 100, 168
Music and Sound in 21st Century Film MUSC3624, 10, 18, 100, 169
Music as Social Science MCGY5603, 7, 250, 267, 276
Music Business Skills JAZZ3631, 49, 106, 183
Music Education Honours A MUED4612, 117, 208
Music Education Honours B MUED4613, 117, 208
Music Education Honours C MUED4614, 117, 208
Music Education Research Methods 1 MUED5008, 249, 267, 275
Music Education Research Methods 2 MUED5016, 249, 267, 275
Music Exchange MUSC2810, 119
Music Exchange MUSC2812, 119
Music Exchange MUSC2813, 119
Music from the Middle Ages to Baroque MCGY2611, 18, 41, 63, 99, 165
Music in Modern Times MCGY2613, 18, 99, 165
Music in Public: Performance and Power MUSC3612, 10, 18, 100, 169
Music in the Classical and Romantic Eras MCGY2612, 18, 99, 165
Music in the Sixties MUSC2622, 10
Music in Western Culture MUSC1506, 10, 17, 18, 99, 165
Music Journalism MUSC3639, 10, 18
Music Notation and Publishing CMPN2320, 101, 171
Musicology 6 MCGY3606, 208
Musicology Honours A MCGY4611, 117, 207, 209
Musicology Honours B MCGY4612, 117, 208
Musicology Honours C MCGY4603, 117, 208
Musicology Honours D MCGY4605, 117, 208
Musicology MUSC3609, 18, 33, 100, 169
Musicology Workshop 1 MCGY1019, 17, 99, 166
Musicology Workshop 2 MCGY1020, 17, 99, 167
Musicology Workshop Advanced MUSC4214, 100, 169
Music Performance MUSC2612, 10, 112, 203
Music Project 1A PERF2610, 119
Music Project 1D PERF2600, 119
Music Project 2A PERF2611, 119
Music Project 2D PERF2601, 119
Music Project 3A PERF2612, 119
Music Project 3D PERF2602, 119
Music Project 4A PERF2613, 119
Music Project 4D PERF2603, 119
Music Theory and Notation Essentials OLET1801, 106, 182
Music Through Ethnography MCGY5601, 6, 250, 267, 269, 276, 278
Music Through Literature MCGY3617, 18
New Germans: Wagner and Liszt 1848-76 MCGY3630, 99, 167
New Music, New Thinking CMPN1612, 9, 11, 13, 15, 29, 61, 101, 171
Non Western Music MUED1004, 33, 103, 175

O
Oboe 1 WIND1641, 96, 161
Oboe 2 WIND1642, 96, 161
Oboe 3 (Extended) WIND2434, 96, 162
Oboe 3 WIND2443, 96, 161
Oboe 4 (Extended) WIND2444, 96, 162
Oboe 4 WIND244, 96, 162
Oboe 5 (Extended) WIND3245, 96, 162
Oboe 5 WIND3645, 96, 162
Oboe 6 (Extended) WIND3246, 96, 162
Oboe 6 WIND3646, 96, 162
Oboe 7 (Extended) WIND4247, 96, 162
Oboe 8 (Extended) WIND4248, 96, 163
Opera Language 1 VSAO5611, 225
Opera Language 2 VSAO5612, 213, 225
Opera Performance Stage 1 VSAO5621, 213, 225
Opera Performance Stage 2 VSAO5622, 213, 225
Opera Performance Voice 1 VSAO5601, 225
Opera Performance Voice 2 VSAO5602, 225
Opera Repertoire 1 VSAO5631, 225
Opera Repertoire 2 VSAO5632, 225
Orchestrical Experience 1 ENSE1018, 110, 195
Orchestrical Experience 2 ENSE1022, 110, 195
Orchestrical Studies 1 ENSE1618, 109, 194
Orchestrical Studies 2 ENSE1619, 63, 109, 194
Orchestrical Studies 3 ENSE2005, 109, 194
Orchestrical Studies 4 ENSE2016, 41, 69, 110, 194
Orchestrical Studies 5 ENSE3017, 51, 110, 194
Orchestrical Studies 6 ENSE3018, 51, 110, 194
Orchestrical Studies 7 ENSE4021, 110, 194
Orchestrical Studies 8 ENSE4022, 110, 195
Organ 1 ORGN1601, 83, 137
Organ 2 ORGN1602, 83, 137
Organ 3 (Extended) ORGN2203, 83, 137
Organ 3 ORGN2603, 83, 137
Organ 4 (Extended) ORGN2204, 65, 83, 137
Organ 4 ORGN2604, 83, 137
Organ 5 (Extended) ORGN3205, 83, 137
Organ 5 ORGN3605, 83, 137
Organ 6 (Extended) ORGN3206, 46, 83, 138
Organ 6 ORGN3606, 83, 138
Organ 7 (Extended) ORGN4207, 83, 138
Organ 8 (Extended) ORGN4208, 83, 138
Organ Resources 1 ORGN1008, 111, 199
Organ Resources 2 ORGN1009, 111, 199
Organ Resources 3 ORGN2008, 111, 200
Organ Resources 4 ORGN2009, 65, 111, 200
Organ Resources 5 ORGN3008, 111, 200
Organ Resources 6 ORGN3003, 46, 111, 200
Organ Resources 7 ORGN4009, 111, 200
Organ Resources 8 ORGN4010, 111, 200

P
Paleography of Music MCGY3627, 18, 99, 167
Pedagogy Guitar 1 STRG3010, 115, 205
Index by name

Pedagogy Pianoeforte 1 KEYB3002, 115, 205
Pedagogy Strings 1 STRG3012, 45, 115, 205
Pedagogy Voice 1 VSAO3014, 53, 115, 205
Pedagogy Woodwind 1 WIND3010, 49, 115, 205
Perception of Music Performance MCGY2601, 18, 99, 167
Percussion 1 PRCN1601, 85, 139
Percussion 2 PRCN1602, 85, 139
Percussion 3 (Extended) PRCN2203, 85, 139
Percussion 3 PRCN2603, 85, 139
Percussion 4 (Extended) PRCN2204, 85, 139
Percussion 4 PRCN2604, 85, 139
Percussion 5 (Extended) PRCN3205, 85, 139
Percussion 5 PRCN3605, 85, 139
Percussion 6 (Extended) PRCN3206, 85, 140
Percussion 6 PRCN3606, 85, 140
Percussion 7 (Extended) PRCN4207, 85, 140
Percussion 8 (Extended) PRCN4208, 85, 140
Performance Honours A PERF4610, 117, 208, 209
Performance Honours B PERF4611, 117, 209
Performance Honours C PERF4002, 117, 209
Performance Honours D PERF4003, 117, 209
Piano 1 KEYB1621, 87, 141
Piano 2 KEYB1622, 87, 141
Piano 3 KEYB2623, 87, 141
Piano 4 KEYB2624, 87, 141
Piano 5 (Extended) KEYB3225, 87, 141
Piano 5 KEYB3625, 87, 141
Piano 6 (Extended) KEYB3626, 87, 142
Piano 6 KEYB3626, 87, 142
Piano 7 (Extended) KEYB4227, 87, 142
Piano 8 (Extended) KEYB4228, 87, 142
Pianoforte 6 (Extended) KEYB3226, 47

Popular Music and the Moving Image MUSC3630, 10, 18, 100, 169
Popular Music Ensemble MUSC1300, 6, 112, 202
Popular Music MUSC2654, 10
Popular Music Studies MUED4006, 29, 31, 33, 35, 37, 103, 177
Pre-Baroque Practice EMUS1670, 41, 63, 111, 198
Principal Study 1 PERF1601, 119
Principal Study 1 PERF5005, 217, 219, 229, 231, 235, 241, 243
Principal Study 2 PERF1602, 119
Principal Study 2 PERF5622, 217, 229, 231, 235, 241, 243
Principal Study 3 (Extended) PERF2223, 120
Principal Study 3 PERF2623, 119
Principal Study 3 PERF5623, 231, 243
Principal Study 4 (Extended) PERF2224, 120
Principal Study 4 PERF2624, 119
Principal Study 5 (Extended) PERF3205, 120
Principal Study 5 PERF3625, 120
Principal Study 6 (Extended) PERF3206, 120
Principal Study 6 PERF3626, 120
Principal Study 7 (Extended) PERF4207, 120
Principal Study 8 (Extended) PERF4208, 120

Principles of Studio Pedagogy VSAO5022, 269, 278
Professional Experience 2 MUED3606, 29, 31, 33, 35, 37, 103, 176

Professional Experience 3 MUED4633, 29, 31, 33, 35, 37, 103, 177
Professional Issues in Music Education MUED4632, 103, 177
Professional Practice Internship 2 PERF3610, 100, 170
Professional Practice Internship PERF2622, 100, 170
Project 1 PREL4001, 253, 265, 273
Project 2 PREL4002, 253, 265, 273
Psychology of Learning and Instruction MUED1009, 29, 31, 33, 35, 37, 103, 175
Psychology of Music MUSC2645, 7, 18, 99, 168

R
Race, Racism and Indigenous Australia KOCR3602, 6
Re-awakening Australian Languages KOCR3607, 6
Recital Preparation 1 ACCP3611, 113, 203
Recital Preparation 2 ACCP3612, 113, 203
Recital Preparation 3 ACCP3613, 113, 203
Recording Portfolio CMPN5006, 269, 277
Repertoire Orchestra 1 MUSC2300, 110, 195
Repertoire Orchestra 2 MUSC2301, 110, 195
Researching Creative Process MCGY5604, 269, 277
Research Methods MCGY4601, 18, 21, 23, 39, 99, 168, 207, 209
Research Skills for Music Performance MCGY5610, 211, 217, 219, 229, 231, 236, 242, 244
Resource Class - Percussion PRCN2006, 115, 205
Rhythm Awareness/Analysis JAZZ3301, 6, 105, 111, 182, 199
Rhythms and Sounds of Latin America MUSC3640, 6, 10, 100, 169
Romanticism and the Fantastic MCGY3629, 18

S
Saxophone 1 WIND1661, 49, 67, 96, 163
Saxophone 2 WIND1662, 49, 67, 96, 163
Saxophone 3 (Extended) WIND2263, 49, 67, 96, 163
Saxophone 3 WIND2663, 96, 163
Saxophone 4 (Extended) WIND2264, 49, 67, 96, 163
Saxophone 4 WIND2664, 96, 163
Saxophone 5 (Extended) WIND3265, 49, 97, 164
Saxophone 5 WIND3665, 97, 163
Saxophone 6 (Extended) WIND3266, 49, 97, 164
Saxophone 6 WIND3666, 97, 164
Saxophone 7 (Extended) WIND4267, 97, 164
Saxophone 8 (Extended) WIND4268, 97, 164
Saxophone Orchestra 1 WIND1016, 49, 67, 110, 195
Saxophone Orchestra 2 WIND1017, 49, 67, 110, 195
Saxophone Orchestra 3 WIND2016, 49, 67, 110, 195
Saxophone Orchestra 4 WIND2017, 49, 67, 110, 196
Saxophone Orchestra 5 WIND3018, 49, 110, 196
Saxophone Orchestra 6 WIND3019, 49, 110, 196
Saxophone Orchestra 7 WIND4030, 110, 196
Saxophone Orchestra 8 WIND4031, 110, 196
Senior Secondary Music Education MUED4602, 103, 177, 208
Sound Recording Advanced CMPN2007, 6, 14, 101, 106, 173, 182
Sound Recording Fundamentals CMPN2006, 13, 24, 101, 106, 173, 182
Sounds, Screens, Speakers: Music and Media MUSC1507, 99, 168
Stage Fundamentals For Singers VSAO3601, 53
Strings Performance Class 1 STRG1015, 112, 200
Strings Performance Class 2 STRG1016, 112, 200
Strings Performance Class 3 STRG2014, 112, 200
Strings Performance Class 4 STRG2015, 112, 200
Strings Performance Class 5 STRG3018, 112, 200
Strings Performance Class 6 STRG3019, 112, 201
Strings Performance Class 7 STRG4016, 112, 201
Strings Performance Class 8 STRG4017, 112, 201
Survey of Film Music MUSC2663, 10, 18, 100, 168

T
Teaching Jazz in Secondary School MUED3031, 103, 176
Teaching Junior Secondary Music MUED3605, 103, 176
Technology in Music Education MUED4002, 29, 31, 33, 35, 37, 103, 177
The Ultimate Art: 400 Years of Opera MCGY2615, 35, 37, 103, 177

This is Music MCGY1030, 9, 11, 13, 15, 17, 18, 23, 41, 43, 44, 45, 46, 47, 48, 49, 51, 53, 59, 61, 63, 65, 66, 67, 69, 71, 99, 165
Trombone 1 BRSS1611, 75, 122
Trombone 2 BRSS1612, 75, 122
Trombone 3 (Extended) BRSS2213, 75, 123
Trombone 3 BRSS2613, 75, 122
Trombone 4 (Extended) BRSS2214, 75, 123
Trombone 4 BRSS2614, 75, 123
Trombone 5 (Extended) BRSS3215, 75, 123
Trombone 5 BRSS3615, 75, 123
Trombone 6 (Extended) BRSS3216, 75, 123
Trombone 6 BRSS3616, 75, 123
Trombone 7 (Extended) BRSS4217, 75, 123
Trombone 8 (Extended) BRSS4218, 76, 123
Trumpet 1 BRSS1621, 76, 124
Trumpet 2 BRSS1622, 76, 124
Trumpet 3 (Extended) BRSS2223, 76, 124
Trumpet 4 (Extended) BRSS2224, 76, 124
Trumpet 4 BRSS2624, 76, 124
Trumpet 5 (Extended) BRSS3225, 76, 124
Trumpet 5 BRSS3625, 76, 124
Trumpet 6 (Extended) BRSS3226, 76, 125
Trumpet 6 BRSS3626, 76, 125
Trumpet 7 (Extended) BRSS4227, 76, 125
Trumpet 8 (Extended) BRSS4228, 76, 125
Tuba 1 BRSS1631, 76, 125
Tuba 2 BRSS1632, 76, 125
Tuba 3 BRSS2633, 76, 125
Tuba 4 BRSS2634, 76, 126
Tuba 5 (Extended) BRSS3235, 76, 126
Tuba 5 BRSS3635, 76, 126
Tuba 6 (Extended) BRSS3236, 76, 126
Tuba 6 BRSS3636, 76, 126
Tuba 7 (Extended) BRSS4237, 76, 126
Tuba 8 (Extended) BRSS4238, 76, 126

V
Viola 1 STRG1641, 90, 149
Viola 2 STRG1642, 90, 149
Viola 3 (Extended) STRG2243, 90, 149
Viola 3 STRG2643, 90, 149
Viola 4 (Extended) STRG2244, 90, 150
Viola 4 STRG2644, 90, 149
Viola 5 (Extended) STRG3245, 90, 150
Viola 5 STRG3645, 90, 150
Viola 6 (Extended) STRG3246, 90, 150
Viola 6 STRG3646, 90, 150
Viola 7 (Extended) STRG4247, 90, 150
Viola 8 (Extended) STRG4248, 90, 150
Violin 1 STRG1661, 90, 150
Violin 2 STRG1662, 90, 151
Violin 3 (Extended) STRG2263, 90, 151
Violin 3 STRG2663, 90, 151
Violin 4 (Extended) STRG2264, 91, 151
Violin 4 STRG2664, 90, 151
Violin 5 (Extended) STRG3265, 91, 151
Violin 5 STRG3665, 91, 151
Violin 6 (Extended) STRG3266, 91, 151
Violin 6 STRG3666, 91, 151
Violin 7 (Extended) STRG4267, 91, 152
Violin 8 (Extended) STRG4268, 91, 152
Violoncello 1 STRG1671, 91, 152
Violoncello 2 STRG1672, 91, 152
Violoncello 3 (Extended) STRG2273, 91, 152
Violoncello 3 STRG2673, 91, 152
Violoncello 4 (Extended) STRG2274, 91, 152
Violoncello 4 STRG2674, 91, 152
Violoncello 5 (Extended) STRG3275, 91, 153
Violoncello 5 STRG3675, 91, 153
Violoncello 6 (Extended) STRG3276, 91, 153
Violoncello 6 STRG3676, 91, 153
Violoncello 7 (Extended) STRG4277, 91, 153
Violoncello 8 (Extended) STRG4278, 91, 153
Vocal Composition Workshop CMPN1010, 12, 101, 171
Vocal Performance Class 1 VSAO1017, 112, 201
Vocal Performance Class 2 VSAO1018, 112, 201
Vocal Performance Class 3 VSAO2037, 112, 201
Vocal Performance Class 4 VSAO2038, 112, 201
Vocal Performance Class 5 VSAO3037, 112, 201
Vocal Performance Class 6 VSAO3038, 112, 201
Vocal Performance Class 7 VSAO4037, 112, 202
Vocal Performance Class 8 VSAO4038, 112, 202
Voice 1 VSAO1611, 37, 53, 71, 93, 155
Voice 2 VSAO1612, 37, 53, 71, 93, 155
Voice 3 (Extended) VSAO2213, 93, 155
Voice 3 VSAO2613, 37, 53, 93, 155
Voice 4 (Extended) VSAO2214, 71, 93, 155
Voice 4 VSAO2614, 37, 53, 93, 155
Voice 5 (Extended) VSAO3215, 93, 156
Voice 5 VSAO3615, 93, 155
Voice 6 (Extended) VSAO3216, 93, 156
Voice 6 VSAO3616, 93, 156
Voice 7 (Extended) VSAO4217, 93, 156
Voice 8 (Extended) VSAO4218, 93, 156

Understanding East Asian Music MCGY3602, 6, 18, 99, 167
Understanding Music: Modes of Hearing MUSC3699, 6, 100, 169
W

Wagner and Critical Thought MUSC5600, 269, 277
Web Design and Technologies DECO2102, 14, 14
Wind Conducting PERF5603, 223, 234
Wind Orchestra 1 ENSE1017, 110, 196
Wind Orchestra 2 ENSE1021, 110, 196
Wind Orchestra 3 ENSE2010, 110, 196
Wind Orchestra 4 ENSE2014, 110, 196
Wind Orchestra 5 ENSE3009, 110, 197
Wind Orchestra 6 ENSE3013, 110, 197
Wind Orchestra 7 ENSE4010, 110, 197
Wind Orchestra 8 ENSE4014, 110, 197
Woodwind Class 1 WIND2018, 112, 202
Woodwind Class 2 WIND2019, 112, 202
Woodwind Class 3 WIND3020, 112, 202
Woodwind Class 4 WIND3021, 112, 202
Woodwind Class 5 WIND3036, 112, 202
Woodwind Class 6 WIND3037, 112, 202
Writing Country: Indigenous Ecopoetics KOCR3605, 6
Writing Music for the Moving Image CMPN3635, 6, 12, 101, 172, 173