

Leading the Way in Music in the 21st Century — The Canberra School of Music

Director: Professor Nicolette Fraillon, BMus *Melb*

The musician of the future needs to be truly excellent as a performer, composer, communicator; extremely resourceful, adaptable, and imaginative (in order to find, keep and/or create employment); very versatile, with a broad-ranging, well informed musical knowledge; familiar with the music profession in a variety of forms; skilled in working with other people, engaging with people from within the profession, and liaising with the wider community.

The School of Music's new curriculum is designed to meet these challenges, empowering its students to fulfil their promise, offering inspirational teaching, coaching and directing; flexibility in study programs; wide-ranging contact with professional musicians; extensive performance opportunities; high quality facilities and a lively and supportive study environment.

Students are encouraged to extend their cultural horizons and, above all, to think, and develop artistic independence and integrity. The School of Music has always focused on performance and on the practical application of knowledge. The School offers an enormous variety of ensembles, preparing students for many aspects of professional life. These include Solo Performance; Symphony Orchestra; Chamber Orchestra; Opera; Chamber Music; Big Band; Jazz Vocal Group; Jazz Ensembles; Interactive Performance with Computers; Brass Ensemble; Percussion Ensemble; Wind Ensembles; Contemporary Music Ensemble; World Music Ensemble and Masterclasses.

Composers, musicologists, theorists and music education students (University of Canberra) work in a dynamic environment in which performance, composition and research in music inform and stimulate each other. The Australian Centre for Arts and Technology provides an exciting, interactive environment in which students can explore the artistic use of computers at the cutting edge of new technologies. Students also have access to the full range of programs across the ANU through which they can broaden and contextualise their learning in music. The national collections and research facilities of the major cultural institutions, including the National Library of Australia, the National Gallery of Australia, ScreenSound Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies, provide a rich resource for students.

DEPARTMENT DESCRIPTIONS

Brass Department

It is the performance focus of the School of Music Brass Department that distinguishes it as providing dynamic and exciting professional tuition and developing musically informed and technically assured brass musicians. It provides intensive education and opportunities in all genres: solo, chamber and orchestral. Brass students enhance their skills through regular participation in a variety of brass ensembles and sectionals. This focus on ensemble playing has resulted in the School's graduates being in demand throughout Australia and overseas. Currently five members of the brass section of the Sydney Symphony Orchestra are recent School of Music graduates; other graduates are in the Tasmanian, Queensland, West Australian and Adelaide Symphony Orchestras. Many also enjoy successful careers overseas. The teaching staff include two full-time members of the Sydney Symphony Orchestra. The Brass Department has a strong commitment to nurturing each student to their full potential, encouraging performance in a range of situations and professional engagements as part of each student's development. The Department promotes a vibrant, demanding, but supportive and collaborative environment, in which students are encouraged to support each other.

Department Head: Thomas Burge
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Composition Department

The Composition program is unique in Australia, in that it places equal emphasis on instrumental/vocal composition and computer based music composition. All composers at the School have the op-

portunity to have their music performed — at least one chamber music work each year — and take the initiative to arrange other performances. The philosophy of the Department is to facilitate each student's artistic development and their own compositional voice. Over the program, students work through an increasingly complex range of compositional tasks and a variety of approaches in a range of mediums, using repertoire studies, analysis, and workshops on individual compositions as the main tools in learning. The goal is to complete a folio that includes both instrumental and vocal composition and electroacoustic works which together demonstrate a readiness to contribute as professional composers or as creative individuals in the music industry. Studies in computer music are undertaken at the Australian Centre for the Arts and Technology (ACAT). In addition to developing skills and knowledge in a range of up-to-date technologies, this component of study is oriented toward the artistic use of computers and emphasises live performance and presentation. For composition students the excellent facilities and resources available in the national cultural institutions stimulate research and generate creative collaborations.

Department Head: Professor Larry Sitsky
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Guitar Department

The Guitar Department enjoys a national and international reputation as one of Australia's leading guitar schools. It aims for the highest standards, with the focus primarily on the joy of music-making as well as the acquisition of the skills and knowledge needed to communicate the beauty of music to an audience. To achieve this, the study of a wide range of solo repertoire from the Renaissance to the present day is emphasised in every year of the Bachelor of Music program. Students realise the important link between individual practice and public performance through giving regular concerts and performances. Ensemble playing is also an important part of each program, with weekly rehearsals and public performances. The Department, as the home of the ensemble Guitar Trek, is the centre of much innovative guitar activity, especially in the area of newly commissioned works and repertoire development.

Students will become part of a lively and creative atmosphere which aims to nurture and develop their musical individuality. At the same time they learn the highly specialised skills and develop the enduring motivation necessary for long term success as professional musicians.

Department Head: Timothy Kain
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Jazz Department

Jazz Department programs and teaching methods focus on the individual and teaches with realistic vocational goals in mind and each student's career objectives are carefully nurtured and brought into focus. The program supports students' performance objectives through a blend of performance, composition, and academic programs that allow for an individually tailored educational experience. Throughout their time with the Department students are guided by a nationally acclaimed faculty of experienced performers and educators. The Department performs regularly at major jazz festivals with its four premier ensembles, The Big Band, The Vocal Group, The Recording Ensemble and The Commercial Ensemble, and maintains a high profile in the local community with club, function, and charity performances. Students may alternatively choose to focus on arranging and composition in the fourth year of the program.

Department Head: Michael Price
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Musicology Department

The Department has wide ranging responsibility for the curriculum in all areas relating to music language and techniques, critical thought, musicology and classroom music pedagogy. All students are given a thorough grounding in theoretical concepts and musical vocabulary through the development of aural, reading and analytical skills, and are provided with a variety of conceptual approaches and

contexts in which to place and interpret musical repertoire. The skills developed by the students range from traditional approaches to musicology, through current and topical theories of musical understanding, to technological skills appropriate to musicians of the twenty-first century. Students are taught largely in small groups emphasising interaction, communication and active learning. It is our goal to awaken students' curiosity, to develop their thirst for knowledge and the skills to acquire it, to broaden students' perspectives on music and to deepen their understanding so that they can apply their skills and knowledge to their areas of special interest. The Department offers Principal Studies in Musicology and in Music Language and Techniques. Musicology encompasses a full range of approaches to the historical study of music within Western culture and the study of traditional music in other cultures. It is especially characterised by a focus on Australian music, with access to the major archival holdings and to staff within national cultural institutions in Canberra. Students are encouraged to develop independent research skills whilst working collaboratively in group research projects. For many years the School has maintained an outstanding program in aural/music theory, with a particular emphasis upon the Jersild and Kodaly methodologies and a range of other music analytical methods. Students' individual aural and theoretical development is enhanced by a study of these methods as applied to a broad range of musical literature. The Department also offers programs to students in other Faculties, including an Honours program in Musicology through the Faculty of Arts. Some programs may also undertaken as non-Award study.

Department Head: Dr Jonathan Powles
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Percussion Department

The percussion students hail from all points within Australia as well as Asia and New Zealand. Studying percussion at the School of Music involves total immersion into the full spectrum of percussion through an emphasis on developing the individual percussionist as a chamber and solo musician. Students study the full range of orchestral repertoire as well as contemporary percussion ensemble, world music and current trends. The percussion program resides within the School of Music with purpose built facilities for practice and performance. In addition to a complete range of traditional western percussion instruments, the percussion department is the custodian of a set of West African Ewe and Ashanti drums, a complete Javanese Gamelan and a collection of South Indian and Asian percussion instruments. The CSM Library archives an extensive collection of solo and ensemble repertoire written exclusively for percussion. Students have full access to the latest technology in the research of percussion performance practice. The CSM percussion ensemble presents the rich and diverse repertoire written exclusively for percussion. CSM percussion students and ensembles regularly perform national broadcasts for ABC Classic FM as well as many public performances in Australia and overseas.

School of Music percussionists lead the way as members in both ABC and overseas orchestras performing in the world's leading percussion ensembles, in the studio and in the pit.

Department Head: Gary France
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Piano Department

The Piano Department offers talented young students a stimulating and exciting study program incorporating all the skills necessary to pursue a career as a pianist in the 21st century. The staff have established and maintain international profiles as solo performers and accompanists. We are dedicated to ensuring that our students aspire to the highest professional standards. The Department encourages open communication and the development of each student's artistic awareness and critical capacities. In later years students may diversify their interest from solo piano performance into areas of specialisation such as early keyboard performance (fortepiano), chamber music or accompaniment. Current students and graduates have been successful in many competitions including the ABC Quest, the ABC Instrumental and Vocal Competition, the International Youth Mu-

sic Festival Virtuosi of the Year 2000 in St. Petersburg, and have participated in competitions in Austria, Spain and Italy. Graduates have been accepted into further studies at many prestigious overseas institutions. Students from many overseas countries choose to study at the Canberra School of Music, including Hong Kong, The People's Republic of China, Taiwan, Thailand, Korea and Japan, recognising its international standing.

Department Head: John Luxton
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String Department

The String Department seeks to nurture students who demonstrate a love of playing. Such students, having fulfilled the requirements of a university qualification, will go on to enter the profession, anywhere, as highly skilled musicians. The teaching philosophy of the String Department is idealistic: staff seek to elicit from the student unique and personal, as well as orthodox, playing potential, to reinforce curiosity, and to encourage self-motivation rather than obedience to 'authority'. The Department believes that fulfilling employment as a musician is most likely attainable for one who achieves a superior quality of work, that quality permeating movement, tone and accuracy, as well as the various elements of artistry. The String Department is committed to providing enhanced learning opportunities via the interaction between teacher and individual student, through a focus on effective rehearsal and practice techniques, through staff feedback to all students in Departmental contexts (performance classes, tutorials, soirees), and through ensemble activities and concert opportunities. There is considerable emphasis upon chamber music, and the Department encourages students to participate in events outside the School such as the Canberra International Chamber Music Festival and the Australian Festival of Chamber Music (Townsville). Orchestral training also plays a vital part in the education of string students, and the School's orchestral program includes experience in symphonic, operatic and chamber orchestral repertoire. Interested tertiary students can also gain valuable experience in string pedagogy by working in string classes with children as assistants to the teaching staff. More advanced students also audition for the Canberra Symphony Orchestra and in this context have the opportunity to work alongside staff and other professional musicians.

Department Head: David Pereira
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Voice Department

The Voice Department is recognised at a national and international level for the outstanding qualities of its graduates. It has established a reputation for producing fine singers who are readily accepted into the profession as soloists or chorus with Opera Australia and with leading voice pedagogues overseas. Its talented and inspiring teachers have produced an enviable record of prize winners of major competitions both in Australia and overseas. The Department actively assists students in the development of career opportunities on completion of their program. Voice students enjoy all the advantages of studying at a School which offers individual attention, and many varied performance opportunities, including opera, vocal ensemble and recital and concert repertoires. The Department presents one major operatic production each year, in which all students are involved in some capacity. European languages and theatre studies, including movement, historical dance, fencing and drama form part of the program of study. Allowance is made within the program for those students who do not have an extensive musical background and who require time to develop their music literacy and aural skills. Students are in demand for choral and stage roles in the ACT and interstate, and are encouraged to undertake professional engagements as part of their development.

Department Head: Angela Giblin
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Woodwind Department

The Woodwind Department has attained its considerable reputation through the Australian and international achievements of its teaching faculty. Each member of the faculty is in demand as a performer, in addition to their commitment to excellence from their students. Applications from prospective students are received from throughout Australia and from abroad, and over half of the woodwind students have come to Canberra specifically to be involved in the specialised study program and the lively environment at the School of Music. The Department endeavours to ensure that each student musician is thoroughly trained on their instrument and will achieve a high degree of musical maturity. It is a firm principle of the Department that a student, once accepted, will be prepared for a useful and productive place in the music profession, in addition to completing their University qualification. In addition to a strong emphasis on the learning and performing of recital programs, concertos, and chamber music, students also receive a thorough grounding in orchestral repertoire and techniques. Throughout their program, students are encouraged to take advantage of the many performance opportunities available both within Canberra and interstate.

Department Head: Virginia Taylor
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Facilities

The School of Music is situated within the grounds of the Australian National University. The existing facilities at the School of Music and ACAT include Llewellyn Hall; ANU Arts Centre Theatre ; A variety of recital venues; Professional recording and broadcast facilities; Purpose-built teaching studios and lecture rooms; Practice rooms equipped with pianos; Specialist Music Library; Audio Studio — MIDI controllable equipment, software and soundfile manipulation with facilities for multi-track analog and digital recording; Video Studio — animation post-production studio, broadcast standard U-Matic high Band Edit suite and digital video editing facilities; Student Computers that can be accessed through NITA and ANU libraries; E-mail accounts which are issued on enrolment.

Public Outreach

The School of Music presents a large and varied program of public concerts each year. These include performances by faculty members, lunchtime and Sunday concert series, performances and masterclasses by visiting artists, concerts by the School's ensembles, and an annual opera production. The Canberra Wind Soloists and Guitar Trek are resident staff ensembles. The staff have international and national profiles and are regularly in demand as performers, guest speakers, composers and researchers. In addition to the School's concert program, Llewellyn Hall is the venue for a large number of performances by visiting artists and ensembles each year. These include the Australian Chamber Orchestra, Musica Viva and the Canberra Symphony Orchestra. The School also runs an extensive pre-tertiary program providing access to music education for students from as young as 5 all the way through to preparatory programs for university entry. Mature age students and the general public may access the School's tertiary programs through non-award enrolment in approved programs and through public lectures.

Friends of the Canberra School of Music

The Friends of the Canberra School of Music is a membership organisation made up of music lovers who support the activities of the staff and students at the School. For a modest subscription the members enjoy a number of benefits including regular newsletters and concession ticket prices to CSM performances. Since 1980 the Friends have awarded an annual Friends Prize, awarded overseas Travelling Fellowships to faculty members, funded visiting artists, commissioned several works, provided funds for students to give performances interstate and sponsored numerous concerts at the School. Enquiries and applications for membership should be directed to:

The Secretary
Friends of the Canberra School of Music
GPO Box 804
Canberra ACT 2601

UNDERGRADUATE PROGRAMS

Bachelor of Music — Three-year Degree
Bachelor of Music — Four-year Specialist Degree
Bachelor of Music (Performance)
Bachelor of Music (Composition)
Bachelor of Music (Jazz)
Bachelor of Music (Musicology)
Bachelor of Music (Music Language and Techniques)

Students initially enrol in the three-year degree but at the end of the second or the third year may apply to transfer into the four-year degree. The four-year program offers further specialisation and may be taken at Pass or Honours level.

In exceptional cases, students may be permitted to undertake two of these specialisations simultaneously.

Bachelor of Music (Specialist) degrees with Honours

The objectives are outlined in the Bachelor of Music (Specialist) program orders.

Application for Honours

Applications for the Honours degree will normally be provisionally considered in October and May each year for students enrolled in Principal Study 3. Candidates from other institutions apply to be admitted by direct ANU undergraduate application. Application should be made on the Honours Application Form available from NITA Student Services by the due date, except in circumstances as approved by the Director (for example, consideration of students on approved overseas study or exchange). The process of development of the application is spelt out in separate guidelines which accompany the application form, and in the questions incorporated in the form.

Music Courses for Students in Other Faculties

- Arts Departmental Major in Music
- Honours Program in Musicology
- Additional courses in:
 - Instrumental/Vocal Study
 - Composition Studies: instrumental/vocal or electroacoustic
 - World Musics.

University of Canberra Bachelor of Education Music Majors

- Double major in Secondary Education (classical)
- Double major in Secondary Education (jazz)
- Major in Primary Education (K-6).

BACHELOR OF MUSIC

Students are admitted in the first instance to the three year Bachelor of Music Degree (with the exception of students transferring into later years from another institution). Conditions for transfer to the four year Bachelor of Music (Specialist) Degree at Pass or Honours level are described below.

Aim

The programs develop independent and creative thought in students; a high degree of technical skill in a chosen field; comprehensive knowledge of the musicians' craft and an ability to apply this as part of the creative process; an understanding of music and of the musical profession as an integral part of world culture.

Key Learning Areas

The programs are structured around three key learning areas in music Music Performance and/or Composition; Critical Thought; Music Language and Techniques.

Bachelor of Music Principal Studies

The Bachelor of Music program offers Principal Studies in the following:

Performance is available in Brass, Harp, Piano, Guitar, Percussion, Strings, Woodwind, and Voice. Intensive individual tuition, extensive ensemble experience and many public performance opportunities provide a strong practical focus and allow for a high degree of technical development and artistic exploration. Weekly one or two hour individual lessons; orchestra, opera, chamber music; specialist ensembles such as brass or contemporary music ensemble; performance classes, concert practice and accompaniment workshop all create a rich milieu in which the student will find varied opportunities

to develop their performance skills with a view to the pursuit of a professional performing career.

Composition studies incorporate composition for instrumental and vocal genres, and electroacoustic composition. This discipline emphasises individuality of thought, style and creativity, a thorough grounding in compositional techniques and design structures and an ability to apply these in a diverse range of repertoire and contemporary music settings.

Jazz studies include both Performance and Jazz Arranging and Composition, emphasising the ability to improvise, express and communicate artistic ideas. Individual tuition, extensive ensemble experience in large and small groups, and public performances expose students to a diverse range of traditional and contemporary jazz idioms.

Musicology explores a wide range of approaches to music scholarship within European and other cultural traditions, with an emphasis upon research in an Australian context. In addition to traditional methods and approaches to musicological research, problem solving, critical reasoning and the ability to analyse, criticise, evaluate and interpret a wide range of music from score, sound and other sources are fundamental research skills developed in this program.

Music Language and Techniques emphasises the ability to understand and apply musical language theoretically and aurally, in a range of practical situations and in different historical, cultural and stylistic contexts. It can also develop skills relevant to the use of musical materials in the classroom.

Approach

Methodology

The curriculum is organised according to a coherent methodology rather than by a prescribed syllabus of required knowledge. The aim is to contextualise learning and to deepen the student's understanding and ability to apply, analyse, synthesise and evaluate knowledge in many different music contexts. The organisation takes the form of a three year cyclic thematic plan. There are four six week thematic blocks per year.

Types of teaching and learning

There are several types of delivery within each of the key learning areas. In individual performance, composition, aural training and jazz performance (eg. skills for improvisation), where time for systematic sequential development of physical skills and artistic growth is essential, learning will primarily take place through weekly lessons and classes in year long programs.

Other parts of the program allow intensive, immersion style teaching and learning, structured around the thematic blocks, rather than the weekly lecture/tutorial type of delivery. Each six week block is normally organised in three phases:

- (1) keynote lectures, master classes, films demonstrations and workshops by staff and visiting artists and lecturers
- (2) supervised student project work in small groups or individual research.
- (3) intensive rehearsal blocks and student presentations of many kinds.

Student project work will be closely related as far as possible to real outcomes that mirror the type of activities found in the musical profession (eg performance, composition, recording publication, electronic presentations, text based and audio-visual programs, sound recordings, articles, arts management, archival documentation etc.)

Mentors

Each student will be assigned two mentors, the Principal Study teacher/supervisor and a program mentor, who together track and guide the student across all areas of learning, and through the entire program, and guide students in the processes of managing their learning. Throughout the year students will receive verbal and written feedback on their project activities from the staff responsible for each area of the program, and the mentors will assist students in reflecting on their overall program.

Assessment

Graded results will be provided at the end of each of the three key learning area programs, and in the jazz Integrated Studies courses. The grade will reflect the level of achievement in tasks such as recitals, examinations and projects. Self-reflection, regular critical feedback from staff and peers, and informative evaluation by staff rather than summative assessment are central. Assessment will take account of the student's demonstrated level of increasing competence, the level of complexity with which they undertake and participate in tasks, as well as the final standard of achievement.

Guidelines and criteria for assessment in each learning area as approved by the Academic Committee, will be provided to the student at the commencement of the program and are subject to the normal consultative methods and approaches. Students should ensure that they receive copies of these for each program in which they are enrolled.

PROGRAM REQUIREMENTS PART A

Bachelor of Music (three years)

1. APPLICATION

Intending applicants should refer to the university's Handbook for details

2. ADMISSION

To be admitted to the program, a candidate must comply with the Institute of the Arts Undergraduate Admissions Rules.

3. MAJORS

The following majors are available in the Bachelor of Music:

Performance, Jazz, Composition, Musicology, Music Language and Techniques

4. INSTRUMENTS

The instruments available in the Bachelor of Music are Bassoon, Cello, Clarinet, Double Bass, Flute, Guitar, Harp, French Horn, Jazz Arranging & Composition, Jazz Bass, Jazz Bass Guitar, Jazz Clarinet, Jazz Drums, Jazz Flute, Jazz Guitar, Jazz Piano, Jazz Saxophone, Jazz Trombone, Jazz Trumpet, Jazz Violin, Jazz Voice, Oboe, Percussion, Piano, Piccolo, Trombone, Trumpet, Tuba, Viola, Violin, Voice.

5. PROGRAM REQUIREMENTS

In order to complete the program, a candidate must accumulate 144 units and successfully complete:

- A Major in Performance (excluding Voice)
 - a) Principal Studies 1, 2 and 3 in one instrument from the List of Classes (72 units);
 - b) Complementary Studies — Critical Thought 1, 2, and 3 (24 units);
 - c) Complementary Studies — Music Language and Techniques 1, 2 and 3 (24 units);
 - d) Continuing Aural (Classical) from the List of Additional Studies Courses (unless exempted) (4 units);
 - e) A combination of Additional Studies from the List of Additional Studies Courses and/or approved courses from outside the School of Music (20 units), or 24 units if exempted from Continuing Aural (Classical).
- B Major in Performance (Voice)
 - a) Principal Studies 1, 2 and 3 in voice from the List of Classes (72 units);
 - b) Complementary Studies — Critical Thought 1, 2, and 3 (24 units);
 - c) Complementary Studies — Music Language and Techniques 1, 2 and 3 (24 units);
 - d) Integrated Studies-European Language for Singers 1, 2 and 3, and Integrated Studies — Theatre Studies 1, 2 and 3 (24 units).

C Major in Jazz

- a) Principal Study 1, 2 and 3 in one jazz instrument from the List of Classes (72 units);
- b) Complementary Studies — Critical Thought Jazz 1, 2, 3 (12 units);
- c) Complementary Studies — Music Language and Techniques Jazz 1, 2, and 3 (24 units);
- d) Continuing Aural (Jazz) from the List of Additional Studies Courses (unless exempted) (2 units);
- e) Integrated Studies — Improvisation 1, 2 and 3 and Integrated Studies — Jazz Arranging and Composition 1 and 2 (20 units)
- f) A combination of Additional Studies courses from the List of Additional Studies Courses and/or approved courses from outside the School of Music (14 units), or 16 units if exempted from Continuing Aural (Jazz).

D Major in Composition

- a) Principal Study 1, 2 and 3 in Composition (72 units);
- b) Complementary Studies — Critical Thought 1, 2 and 3 (24 units);
- c) Complementary Studies — Music Language and Techniques 1, 2 and 3 (24 units);
- d) Continuing Aural (Classical) from the List of Additional Studies Courses (unless exempted) (4 units);
- e) A combination of Additional Studies courses from the List of Additional Studies Courses and/or approved courses from outside the School of Music (20 units), or 24 units if exempted from Continuing Aural (Classical).

E Major in Musicology

- a) Principal Study 1, 2 and 3 in Musicology (72 units);
- b) As a Complementary Study either:-Complementary Studies — Instrumental Studies 1, 2 and 3 in one instrument or Complementary Studies-Composition Studies 1, 2 and 3 (24 units): Or: courses from outside the School of Music as a sequenced major (unless otherwise approved by the Academic Committee) (36 units)
- c) Complementary Studies — Music Language and Techniques 1, 2 and 3 (24 units);
- d) Continuing Aural (Classical) from the List of Additional Studies Courses (unless exempted) (4 units);
- e) If undertaking Complementary Studies courses under (b) above: A combination of Additional Studies courses from the List of Additional Studies Courses and/or approved courses from outside the School of Music (20 units), or 24 units if exempted from Continuing Aural (Classical);

If undertaking courses from outside the School of Music under (b) above: a combination of Additional Studies courses from the List of Additional Studies Courses, and/or approved courses from outside the School of Music (8 units) or 12 units if exempted from Continuing Aural (Classical).

F Major in Music Language and Techniques

- a) Principal Study 1, 2 and 3 in Music Language and Techniques (72 units);
- b) Complementary Studies — Critical Thought 1, 2 and 3 (24 units);
- c) As a Complementary Study Either: Complementary Studies — Instrumental Studies 1, 2 and 3 in one instrument or Complementary Studies-Composition Studies 1, 2 and 3 (24 units): Or: courses from outside the School of Music as a sequenced major (unless otherwise approved by the Academic Committee) (36 units):

- d) Continuing Aural (Classical) from the List of Additional Studies Courses (unless exempted) (4 units);
- f) If undertaking Complementary Studies units under (c) above: A combination of Additional Studies courses from the List of Additional Studies Courses, and/or approved courses from outside the School of Music (20 units), or 24 units if exempted from Continuing Aural (Classical);
- e) If undertaking courses from outside the School of Music under (c) above: a combination of Additional Studies courses from the List of Additional Studies Courses, and/or approved courses from outside the School of Music (8 units) or 12 units if exempted from Continuing Aural (Classical).

6. PROGRAM TRANSFER TO BACHELOR OF MUSIC (SPECIALIST) DEGREE

Candidates wishing to undertake a program transfer from the Bachelor of Music 3 year Pass degree to the 4 year Bachelor of Music (Specialist) degree should seek the formal approval of the Director, in consultation with their teacher and Head of Department, prior to re-enrolment at the end of Year 2 or Year 3, indicating whether they are intending to undertake the program at Pass or Honours level, pending Academic Committee approval.

Candidates will then develop a Pass or Honours proposal in consultation with their Head of Department, the Musicology Department and relevant academic staff. Candidates wishing to enter the Honours stream must formally apply in Semester 2 of Year 3 for the approval of the School of Music Academic Committee, based on the recommendation of the School of Music Honours Committee. Application procedures for Honours are detailed in the Admission Requirements section of the Handbook.

7. ADDITIONAL PROVISIONS

Part-time Study

If a candidate successfully completes all the courses prescribed in the first year of the program order, the Director may, in consultation with the relevant Heads of Department, approve the candidate enrolling, in a subsequent year, in fewer courses than prescribed for that year in the order. Only in exceptional circumstances may a candidate seek the permission of the Academic Committee to undertake a part-time enrolment within the first year of the program.

Cross Institutional Studies

With the permission of the Deputy Director, a candidate may enrol in a course at another institution or undertake other approved work.

Program Leave of Absence

If a candidate has successfully completed all courses prescribed for the first year of the program, a candidate may apply to the Academic Committee on the appropriate form to take leave of absence for a period not exceeding 12 months, stating reasons. This must occur on or before the HECS census date of that semester. Only in exceptional circumstances may a candidate seek the permission of the Academic Committee to take leave of absence for a period of time within the first year of the program.

Leave (up to a period of one month)

If a candidate wishes to take leave up to a period of one month, they must apply on the appropriate form. The Director or Deputy Director may, on the recommendation of the Head of Department, grant leave to a candidate for periods of not more than one month. If the period is no greater than one week, a Head of Department may approve the leave.

Professional Engagements

The approval of the Director is required for an enrolled candidate to undertake professional engagements that are not part of that candidate's program of study.

PART B**Bachelor of Music Specialist Degrees****Bachelor of Music (Performance)****Bachelor of Music (Composition)****Bachelor of Music (Jazz)****Bachelor of Music (Musicology)****Bachelor of Music (Music Language and Techniques)****1. APPLICATION**

Applicants should refer to the university's Handbook for details

2. ADMISSION

To be admitted to any of the programs at Pass level, a candidate must have:

Either

completed two years of the Bachelor of Music program, including the unit Principal Study 2 in the relevant Discipline, normally at the level of Credit or above;

or

must normally have successfully completed 144 units of the 3 year Bachelor of Music, including the courses Principal Study 2 in the relevant Discipline, normally at the level of Credit, and Principal Study 3 in the relevant Discipline, normally at the level of Credit;

or

hold an equivalent 3 year degree from another institution approved by the School of Music Academic Committee;

and

comply with the Institute of the Arts Undergraduate Admission Orders.

To be admitted to a course at Honours level, a candidate must have:

Either

successfully completed the 3 year Bachelor of Music to the value of 144 units, including the units Principal Study 2 in the relevant Discipline, normally at the level of Credit, and Principal Study 3 in the relevant Discipline, normally at the level of High Distinction and at least a Credit average in Complementary Studies and Integrated Studies in Year 3 (In exceptional circumstances, the Academic Committee may approve a candidate who has accumulated 136 or more units towards the Bachelor of Music);

or

hold an equivalent 3 year degree from another institution approved by the School of Music Academic Committee;

and

have their Individual Research Honours Proposal approved by the Bachelor of Music Academic Committee.

3. MAJORS

The following majors are available in the Bachelor of Music (Specialist Degrees):

Performance, Jazz, Composition, Musicology, Music Language and Techniques.

4. CLASSES

The following classes are available in the courses Principal Study 4 and Principal Study Hons:

Performance (bassoon, cello, clarinet, double bass, flute, guitar, harp, horn, oboe, percussion, piano, trombone, trumpet, tuba, viola, violin, voice, jazz bass, jazz drums, jazz flute, jazz guitar, jazz piano, jazz saxophone, jazz trombone, jazz trumpet, jazz violin, jazz voice); Accompaniment, Composition (instrumental/vocal), Composition (electroacoustic), Composition (instrumental/vocal/electroacoustic), Jazz Performance, Jazz Arranging and Composition, Musicology, Music Language Techniques, Orchestral Studies, Pedagogy (instrumental)

3. PROGRAM REQUIREMENTS

The programs may be undertaken at the level of pass or honours.

In order to complete the program, a candidate must accumulate 192 units, and successfully complete:

A Pass Degree

- a) the course Principal Study 4 in one class from the List of Classes (30 units);
- b) either: a Directed Individual Project (18 units) or: a combination of Additional Studies courses approved by the Undergraduate Course Coordinator in consultation with student's mentors and/or approved courses from within or outside the School of Music (18 units).

or

B Honours Degree

- a) the course Principal Study Hons in one class from the List of Classes (36 units);
- c) the course Individual Research Hons in an area as approved by the Director in consultation with the Chair of the Honours Committee and the student's mentors (12 units).

4. PROGRAM SPECIALISATIONS*Pass Degree*

As well as their Principal Study 4 (30 units) candidates undertake:

Either: a Directed Individual Project (18 units) related to their specific area of interest designed to develop particular career skills, subject to appropriate supervision being available. This may include a professional experience program in an outside organisation, developing and managing an extended performance project, a pedagogy or a community outreach project, or an extended piece of work

Or: a combination of additional studies course to the value of 18 units.

Honours Degree

Honours objectives

The Honours degree builds on an already achieved high level achievement. Objectives are:

- the development of a high level of skills
- the development of a candidate's capacities as a knowledgeable and articulate musician with a capacity for independent and original work
- to enhance the candidate's standing as a practising musician, and to prepare the candidate for professional life
- to provide access to higher degree programs which require Honours as a prerequisite for entry
- to provide enhanced access to vocational training or employment in related areas such as education, arts administration, librarianship and archival work
- to provide advanced level access to public and private sector employment.

Honours specialisation

The candidate will develop a highly focused individual Principal Study Hons program (36 units), and also an Individual Research Project (12 units) integral to their specialisation, in consultation with their teacher and supervisors. The proposal should include a proposed mode of delivery e.g. lecture recital, special performance project, broadcast or recording, sub thesis, analysis, edition, CD Rom etc.

5. ADDITIONAL PROVISIONS*The Degree with Honours*

Except with the approval of the Academic Committee, a candidate may not attempt an honours course for a second time. A candidate who fails to qualify for the Honours degree may be admitted to the equivalent Pass degree. A candidate whose progress at the end of the first semester of the Honours year is considered by the Bachelor of Music Honours Committee not to be of Honours standard will be transferred to the Year 4 of the equivalent Pass degree.

Part-time Study

Except with the approval of the Academic Committee, a candidate must undertake all the requirements of the program in the one year.

Cross Institutional Studies

With the permission of the Deputy Director, a candidate may enrol in a course at another institution or undertake other approved work.

Program Leave of Absence

A candidate may apply to the Academic Committee on the appropriate form for leave of absence of not more than 12 months, stating reasons. This must occur on or before the HECS census date of that semester.

Leave (up to a period of one month)

A candidate must apply for leave (up to a period of one month) on the appropriate form. The Director or Deputy Director may, on the recommendation of the Head of Department, grant leave to a candidate for periods of not more than one month. If the period is no greater than one week, a Head of Department may approve the leave.

Professional Engagements

The approval of the Director is required for an enrolled candidate to undertake professional engagements that are not part of that candidate's program of study.

Double Major

With the approval of the Academic Committee, and relevant Heads of Department, a candidate may in exceptional circumstances undertake two principal studies simultaneously.

Program Structures

Bachelor of Music — Program Code 3004 — 3-Year Pass Degree Performance Major: Brass, Piano, Guitar, Percussion, Strings, Woodwind

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1131 A,B	Principal Study 1	instrument	S1 & S2	24
MUSM1133 A,B	Complementary Studies — Critical Thought 1		S1 & S2	8
MUSM1137 A,B	Complementary Studies — Music Language & Techniques 1		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units		S1 and/or S2	8
<i>Total</i>				48
<i>Year 2</i>				
MUSM2136 A,B	Principal Study 2	instrument	S1 & S2	24
MUSM2138 A,B	Complementary Studies — Critical Thought 2		S1 & S2	8
MUSM2142 A,B	Complementary Studies — Music Language & Techniques 2		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units		S1 and/or S2	8
<i>Total</i>				48
<i>Year 3</i>				
MUSM3116 A,B	Principal Study 3	instrument	S1 & S2	24
MUSM3118 A,B	Complementary Studies — Critical Thought 3		S1 & S2	8
MUSM3119 A,B	Complementary Studies — Music Language & Techniques 3		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units, including Continuing Aural (4 units) unless exempted		S1 and/or S2	8
<i>Total</i>				48
Total for program				144

With successful completion of 3 years, students may graduate with a three year Pass degree

Bachelor of Music (Performance) — Program Code 4001/1020 — 4-Year Specialist Degree Performance Major: Brass, Piano, Guitar, Percussion, Strings, Woodwind, Accompaniment

Students wishing to complete a 4-year Specialist degree must complete the above 3-year Pass degree and also complete Year 4 at either Pass or Honours

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>PASS</i>				
<i>Year 4</i>				
MUSM4090 A,B	Principal Study 4	instrument	S1 & S2	30
MUSM4098 A,B	Directed Individual Project		S1 & S2	18
	OR a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 18 units		S1 and/or S2	18
<i>Total</i>				48
<i>HONOURS</i>				
<i>Year 4</i>				
MUSM4093 A,B	Principal Study 4 Hons	instrument	S1 & S2	36
MUSM4117 A,B	Individual Research Hons		S1 & S2	12
<i>Total</i>				48
<i>Total for program</i>				192

**Bachelor of Music — Program Code 3004 — 3-Year Pass Degree
Performance Major in Voice**

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1131 A,B	Principal Study 1	voice	S1 & S2	24
MUSM1133 A,B	Complementary Studies — Critical Thought 1		S1 & S2	8
MUSM1137 A,B	Complementary Studies — Music Language & Techniques 1		S1 & S2	8
MUSM1145 A,B	Integrated Studies — European Languages for Singers 1		S1 & S2	4
MUSM1147 A,B	Integrated Studies — Theatre Studies 1		S1 & S2	4
<i>Total</i>				48
<i>Year 2</i>				
MUSM2136 A,B	Principal Study 2	voice	S1 & S2	24
MUSM2138 A,B	Complementary Studies — Critical Thought 2		S1 & S2	8
MUSM2142 A,B	Complementary Studies — Music Language & Techniques 2		S1 & S2	8
MUSM2150 A,B	Integrated Studies — European Languages for Singers 2		S1 & S2	4
MUSM2152 A,B	Integrated Studies — Theatre Studies 2		S1 & S2	4
<i>Total</i>				48
<i>Year 3</i>				
MUSM3116 A,B	Principal Study 3	voice	S1 & S2	24
MUSM3118 A,B	Complementary Studies — Critical Thought 3		S1 & S2	8
MUSM3119 A,B	Complementary Studies — Music Language & Techniques 3		S1 & S2	8
MUSM3131 A,B	Integrated Studies — European Languages for Singers 3		S1 & S2	4
MUSM3132 A,B	Integrated Studies — Theatre Studies 3		S1 & S2	4
<i>Total</i>				48
<i>Total for program</i>				144

With successful completion of 3 years, students may graduate with a three year Pass degree

**Bachelor of Music (Performance) — Course Code 4001/1020 — 4-Year Specialist Degree
Performance Major in Voice**

Students wishing to complete a 4-year Specialist degree must complete the above 3-year Pass degree and also complete Year 4 at either Pass or Honours

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>PASS</i>				
MUSM4090 A,B	Principal Study 4	voice	S1 & S2	30
MUSM4098 A,B	Directed Individual Project		S1 & S2	18
	OR a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 18 units		S1 and/or S2	18
<i>Total</i>				48
<i>HONOURS</i>				
MUSM4093 A,B	Principal Study 4 Hons	voice	S1 & S2	36
MUSM4117 A,B	Individual Research Hons		S1 & S2	12
<i>Total</i>				48
<i>Total for program</i>				192

**Bachelor of Music — Program Code 3004 — 3-Year Pass Degree
Performance Major in Composition**

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1131 A,B	Principal Study 1	composition	S1 & S2	24
MUSM1133 A,B	Complementary Studies — Critical Thought 1		S1 & S2	8
MUSM1137 A,B	Complementary Studies — Music Language & Techniques 1		S1 & S2	8
	Plus a combination of approved Additional Study courses and/or approved courses from outside the School of Music, to the value of 8 units		S1 and/or S2	8
<i>Total</i>				48
<i>Year 2</i>				
MUSM2136 A,B	Principal Study 2	composition	S1 & S2	24
MUSM2138 A,B	Complementary Studies — Critical Thought 2		S1 & S2	8
MUSM2142 A,B	Complementary Studies — Music Language & Techniques 2		S1 & S2	8
	Plus a combination of approved Additional Study courses and/or approved courses from outside the School of Music, to the value of 8 units		S1 and/or S2	8
<i>Total</i>				48
<i>Year 3</i>				
MUSM3116 A,B	Principal Study 3	composition	S1 & S2	24
MUSM3118 A,B	Complementary Studies — Critical Thought 3		S1 & S2	8
MUSM3119 A,B	Complementary Studies — Music Language & Techniques 3		S1 & S2	8
	Plus a combination of approved Additional Study courses and/or approved courses from outside the School of Music, to the value of 8 units, including Continuing Aural (4 units) unless exempted		S1 and/or S2	8
<i>Total</i>				48
<i>Total for program</i>				144

With successful completion of 3 years, students may graduate with a three year Pass degree

**Bachelor of Music (Composition) — Program Code 4001/1021 — 4-Year Specialist Degree
Major in Composition**

Students wishing to complete a 4-year Specialist degree must complete the above 3-year Pass degree and also complete Year 4 at either Pass or Honours

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>PASS</i>				
MUSM4090 A,B	Principal Study 4	composition	S1 & S2	30
MUSM4098 A,B	Directed Individual Project		S1 & S2	18
	OR a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 18 units			18
<i>Total</i>				48
<i>HONOURS</i>				
MUSM4093 A,B	Principal Study 4 Hons	composition	S1 & S2	36
MUSM4117 A,B	Individual Research Hons		S1 & S2	12
<i>Total</i>				48
<i>Total for program</i>				192

Bachelor of Music — Program Code 3004 — 3-Year Pass Degree
Major in Jazz (all jazz instruments)

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1131 A,B	Principal Study 1	instrument	S1 & S2	24
MUSM1134 A,B	Complementary Studies — Critical Thought Jazz 1		S1 & S2	4
MUSM1138 A,B	Complementary Studies — Music Language & Techniques Jazz 1		S1 & S2	8
MUSM1146 A,B	Integrated Studies — Jazz Improvisation 1		S1 & S2	4
MUSM1148 A,B	Integrated Studies — Jazz Arranging & Composition 1		S1 & S2	4
	Plus a combination of approved Additional Study courses and/or approved courses from outside the School of Music, to the value of 4 units		S1 and/or S2	4
<i>Total</i>				48
<i>Year 2</i>				
MUSM2136 A,B	Principal Study 2	instrument	S1 & S2	24
MUSM2139 A,B	Complementary Studies — Critical Thought Jazz 2		S1 & S2	4
MUSM2143 A,B	Complementary Studies — Music Language & Techniques Jazz 2		S1 & S2	8
MUSM2151 A,B	Integrated Studies — Jazz Improvisation 2		S1 & S2	4
MUSM2153 A,B	Integrated Studies — Jazz Arranging & Composition 2		S1 & S2	4
	Plus a combination of approved Additional Study courses and/or approved courses from outside the School of Music, to the value of 4 units		S1 and/or S2	4
<i>Total</i>				48
<i>Year 3</i>				
MUSM3116 A,B	Principal Study 3	instrument	S1 & S2	24
MUSM3121 A,B	Complementary Studies — Critical Thought Jazz 3		S1 & S2	4
MUSM3122 A,B	Complementary Studies — Music Language & Techniques Jazz 3		S1 & S2	8
MUSM3130 A,B	Integrated Studies — Jazz Improvisation 3		S1 & S2	4
	Plus a combination of approved Additional Study courses and/or approved courses from outside the School of Music, to the value of 8 units, including Continuing Aural (Jazz) (2 units) unless exempted		S1 and/or S2	8
<i>Total</i>				48
<i>Total for program</i>				144

With successful completion of 3 years, students may graduate with a three year Pass degree

Bachelor of Music (Jazz) — Program Code 4001/1022 — 4-Year Specialist Degree
Major in Performance Jazz or Jazz Arranging and Composition

Students wishing to complete a 4-year Specialist degree must complete the above 3-year Pass degree and also complete Year 4 at either Pass or Honours

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>PASS</i>				
MUSM4090 A,B	Principal Study 4 instrument or jazz arranging and composition		S1 & S2	30
MUSM4098 A,B	Directed Individual Project		S1 & S2	18
	OR a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 18 units		S1 and/or S2	18
<i>Total</i>				48
<i>HONOURS</i>				
MUSM4093 A,B	Principal Study 4 Honsinstrument or jazz arranging and composition		S1 & S2	36
MUSM4117 A,B	Individual Research Hons		S1 & S2	12
<i>Total</i>				48
<i>Total for program</i>				192

Bachelor of Music — Program Code 3004 — 3-Year Pass Degree
Major in Music Language and Techniques

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1131 A,B	Principal Study 1	MLT	S1 & S2	24
MUSM1133 A,B	Complementary Studies — Critical Thought 1		S1 & S2	8
MUSM1001 A,B	Either: Complementary Studies — Instrumental Studies 1	instrument	S1 & S2	8
MUSM1038 A,B	Or: Complementary Studies — Composition 1		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units		S1 and/or S2	8
<i>OR:</i>				
MUSM1131 A,B	Principal Study 1	MLT	S1 & S2	24
MUSM1133 A,B	Complementary Studies — Critical Thought 1		S1 & S2	8
	PLUS courses from outside the School of Music which are part of a sequenced Major		S1 and/or S2	12
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 4 units		S1 and/or S2	4
<i>Total</i>				48
<i>Year 2</i>				
MUSM2136 A,B	Principal Study 2	MLT	S1 & S2	24
MUSM2138 A,B	Complementary Studies — Critical Thought 2		S1 & S2	8
MUSM2001 A,B	Either: Complementary Studies — Instrumental Studies 2	instrument	S1 & S2	8
MUSM2161 A,B	Or: Complementary Studies — Composition 2		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units		S1 and/or S2	8
<i>OR:</i>				
MUSM2136 A,B	Principal Study 2	MLT	S1 & S2	24
MUSM2138 A,B	Complementary Studies — Critical Thought 2		S1 & S2	8
MUSM2001 A,B	Either: Complementary Studies — Instrumental Studies 2	instrument	S1 & S2	8
MUSM2161 A,B	Or: Complementary Studies — Composition 2		S1 & S2	8
	PLUS courses from outside the School of Music which are part of a sequenced Major		S1 and/or S2	12
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 4 units		S1 and/or S2	4
<i>Total</i>				48
<i>Year 3</i>				
MUSM3116 A,B	Principal Study 3	MLT	S1 & S2	24
MUSM3118 A,B	Complementary Studies — Critical Thought 3		S1 & S2	8
MUSM3001 A,B	Either: Complementary Studies — Instrumental Studies 3	instrument	S1 & S2	8
MUSM3014 A,B	Or: Complementary Studies — Composition 3		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units, including Continuing Aural (4 units) unless exempted		S1 and/or S2	8
<i>OR:</i>				
MUSM3116 A,B	Principal Study 3	MLT	S1 & S2	24
MUSM3118 A,B	Complementary Studies — Critical Thought 3		S1 & S2	8
	PLUS courses from outside the School of Music which are part of a sequenced Major		S1 and/or S2	12
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units, including Continuing Aural (4 units) unless exempted		S1 and/or S2	8
<i>Total</i>				48
<i>Total for program</i>				144

With successful completion of 3 years, students may graduate with a three year Pass degree

**Bachelor of Music (Music Language and Techniques) — Program Code 4001/1024 — 4-Year Specialist Degree
Major in Music Language and Techniques**

Students wishing to complete a 4-year Specialist degree must complete the above 3-year Pass degree and also complete Year 4 at either Pass or Honours

<i>PASS</i>				
<i>Year 4</i>				
MUSM4090 A,B	Principal Study 4	MLT	S1 & S2	30
MUSM4098 A,B	Directed Individual Project		S1 & S2	18
	OR a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 18 units		S1 and/or S2	18
<i>Total</i>				48
<i>HONOURS</i>				
<i>Year 4</i>				
MUSM4093 A,B	Principal Study 4 Hons	MLT	S1 & S2	36
MUSM4117 A,B	Individual Research Hons		S1 & S2	12
<i>Total</i>				48
<i>Total for program</i>				192

Bachelor of Music — Program Code 3004 — 3-Year Pass Degree
Major in Musicology

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1131 A,B	Principal Study 1	Musicology	S1 & S2	24
MUSM1137 A,B	Complementary Studies — Music Language & Techniques 1		S1 & S2	8
MUSM1001 A,B	Either: Complementary Studies — Instrumental Studies 1	instrument	S1 & S2	8
MUSM1038 A,B	Or: Complementary Studies — Composition 1		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units		S1 and/or S2	8
<i>OR:</i>				
MUSM1131 A,B	Principal Study 1	Musicology	S1 & S2	24
MUSM1137 A,B	Complementary Studies — Music Language & Techniques 1		S1 & S2	8
	PLUS courses from outside the School of Music which are part of a sequenced Major		S1 and/or S2	12
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 4 units		S1 and/or S2	4
<i>Total</i>				48
<i>Year 2</i>				
MUSM2136 A,B	Principal Study 2	Musicology	S1 & S2	24
MUSM2137 A,B	Complementary Studies — Music Language & Techniques 2		S1 & S2	8
MUSM2001 A,B	Either: Complementary Studies — Instrumental Studies 2	instrument	S1 & S2	8
MUSM2161 A,B	Or: Complementary Studies — Composition 2		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units		S1 and/or S2	8
<i>OR:</i>				
MUSM2136 A,B	Principal Study 2	Musicology	S1 & S2	24
MUSM2137 A,B	Complementary Studies — Music Language & Techniques 2		S1 & S2	8
	PLUS courses from outside the School of Music which are part of a sequenced Major		S1 and/or S2	12
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 4 units		S1 and/or S2	4
<i>Total</i>				48
<i>Year 3</i>				
MUSM3116 A,B	Principal Study 3	Musicology	S1 & S2	24
MUSM3119 A,B	Complementary Studies — Music Language & Techniques 3		S1 & S2	8
MUSM3001 A,B	Either: Complementary Studies — Instrumental Studies 3	instrument	S1 & S2	8
MUSM3014 A,B	Or: Complementary Studies — Composition 3		S1 & S2	8
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units, including Continuing Aural (4 units) unless exempted		S1 and/or S2	8
<i>OR:</i>				
MUSM3116 A,B	Principal Study 3	Musicology	S1 & S2	24
MUSM3119 A,B	Complementary Studies — Music Language & Techniques 3		S1 & S2	8
	PLUS courses from outside the School of Music which are part of a sequenced Major		S1 and/or S2	12
	PLUS a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 8 units, including Continuing Aural (4 units) unless exempted		S1 and/or S2	8
<i>Total</i>				48
<i>Total for program</i>				144

With successful completion of 3 years, students may graduate with a three year Pass degree

Bachelor of Music (Musicology) — Program Code 4001/1023 — 4-Year Specialist Degree
Major in Musicology

Students wishing to complete a 4-year Specialist degree must complete the above 3-year Pass degree and also complete Year 4 at either Pass or Honours

<i>PASS</i>				
<i>Year 4</i>				
MUSM4090 A,B	Principal Study 4	Musicology	S1 & S2	30
MUSM4098 A,B	Directed Individual Project		S1 & S2	18
	OR a combination of approved Additional Study Courses and/or approved courses from outside the School of Music, to the value of 18 units		S1 and/or S2	18
<i>Total</i>				48
<i>HONOURS</i>				
<i>Year 4</i>				
MUSM4093 A,B	Principal Study 4 Hons	Musicology	S1 & S2	36
MUSM4117 A,B	Individual Research Hons		S1 & S2	12
<i>Total</i>				48
<i>Total for program</i>				192

University of Canberra — Music Education

The School of Music and the University of Canberra offer a single or double major for students enrolled in the Bachelor of Education degree at the University of Canberra

Bachelor of Education — Program Code 1005

Secondary Program: Double Major in Music (Classical Stream)

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1150 A,B	Practical Skills 1	instrument	S1 & S2	8
MUSM1133 A,B	Complementary Studies — Critical Thought 1		S1 & S2	8
MUSM1137 A,B	Complementary Studies — Music Language & Techniques 1		S1 & S2	8
<i>Total</i>				24
<i>Year 2</i>				
MUSM2155 A,B	Practical Skills 1	instrument	S1 & S2	8
MUSM2138 A,B	Complementary Studies — Critical Thought 2		S1 & S2	8
MUSM2142 A,B	Complementary Studies — Music Language & Techniques 2		S1 & S2	8
	PLUS Additional Studies (to the value of 6 units)			6
<i>Total</i>				30
<i>Year 3</i>				
MUSM3135 A,B	Practical Skills 3	instrument	S1 & S2	8
MUSM3115 A,B	Complementary Studies — Critical Thought 3		S1 & S2	8
MUSM3119 A,B	Complementary Studies — Music Language & Techniques 3		S1 & S2	8
	PLUS Additional Studies (to the value of 10 units)			10
<i>Total</i>				34
<i>Total over 3 years</i>				88
	Students may wish to vary their patterns of enrolment in Additional Studies, but must complete 16 units over 3 years			

Bachelor of Education course codes and unit values will be advised to students by the University of Canberra. Unit values quoted here are the ANU equivalent

Bachelor of Education — Program Code 1005
Secondary Program: Double Major in Music (Jazz Stream)

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1155 A,B	Principal Study 1	Instrument	S1 & S2	6
MUSM1134 A,B	Complementary Studies — Critical Thought Jazz 1		S1 & 2	6
MUSM1138 A,B	Complementary Studies — Music, Language & Techniques		S1 & 2	4
MUSM46 A,B	Integrated Studies — Jazz Improvisation 1		S1 & S2	4
MUSM48 A,B	Integrated Studies — Jazz Arranging & Composition 1		S1 & S2	4
<i>Total</i>				24
<i>Year 2</i>				
MUSM2137 A,B	Principal Study 2	instrument	S1 & S2	8
MUSM2140 A,B	Complementary Studies — Critical Thought Jazz 2		S1 & S2	8
MUSM2143 A,B	Complementary Studies — Music Language & Techniques 2		S1 & S2	8
MUSM 2151 A,B	Integrated Studies — Jazz Improvisation 2		S1 & S2	4
MUSM2153 A,B	Integrated Studies — Jazz Arranging & Composition 2		S1 & S2	4
<i>Total</i>				32
<i>Year 3</i>				
MUSM3117 A,B	Principal Study 3	instrument	S1 & S2	8
MUSM3121 A,B	Complementary Studies-Critical Thought Jazz 3		S1 & S2	8
MUSM3120 A,B	Complementary Studies — Music Language & Techniques 3		S1 & S2	8
	Additional Studies (to the value of 8 units)		S1 and/or S2	8
<i>Total</i>				32
<i>Total over 3 years</i>				88

Bachelor of Education course codes and unit values will be advised to students by the University of Canberra.

Unit values quoted here are the ANU equivalent

Bachelor of Education
Primary Program (K-6) Classical (Single Major)

<i>course code</i>	<i>course name</i>	<i>class</i>	<i>Term offered</i>	<i>unit value</i>
<i>Year 1</i>				
MUSM1150 A,B	Practical Skills 1	instrument	S1 & S2	8
MUSM1152	Music Literature, Techniques and Critical Thought 1		S1	2
MUSM1153	Music Literature, Techniques and Critical Thought 2		S2	2
	Additional Studies (to the value of 4 units)			4
<i>Total</i>				16
<i>Year 2</i>				
MUSM 2155 A,B	Practical Skills 2	instrument	S1 & S2	8
MUSM2156	Music Literature, Techniques and Critical Thought 3		S1	4
MUSM2157	Music Literature, Techniques and Critical Thought 4		S2	4
	Additional Studies (to the value of 4 units)			4
<i>Total</i>				20
<i>Total over 3 years</i>				36

Bachelor of Education course codes and unit values will be advised to students by the University of Canberra. Unit values quoted here are the ANU equivalent

Course Outlines (Music)

Principal Study: Performance

Principal Study 1

MUSM1131A, B
(24 units)

Offered First and Second Semester

Individual lessons — normally one hour per week; ensemble — average five hours per week, or equivalent in intensive sessions; performance activities — average 3.5 hours per week over 26 weeks.

Prerequisite: audition/interview

Syllabus

Performance develops each student's technical skill in their discipline, and challenge and extend their artistic understanding and creativity. Study of an instrument/voice is undertaken in individual lessons, performance and technical classes, and concert practice activities, with the student's technical and musical proficiency developed and a range of repertoire of diverse styles and historical periods is explored. This study is strongly sequenced according to the needs and abilities of each individual, and the discipline-specific demands. Participation in a range of ensembles is integral. This augments the development of the student's musical, social, organisational and critical skills, and provides experience in a range of potential fields of professional musical activity. These ensemble activities, where possible, will focus on repertoire that relates to the thematic cycle of the total curriculum, placing the repertoire in its historical, social and cultural context.

Performance fosters a thorough technical foundation in the discipline; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; The ability to perform confidently in public; Independence and problem solving; Self reliance in practice; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Management of physical demands and an ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals. Regular monitored participation in all relevant performance activities, lessons and ensembles, forms a prerequisite to assessment in this program. Assessment requirements and criteria vary according to the nature of the discipline. Guidelines for these will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff.

Principal Study 2

MUSM2136A, B
(24 units)

Offered First and Second Semester

Individual lessons — normally one hour per week; ensemble — average five hours per week, or equivalent in intensive sessions; performance activities — average 3.5 hours per week over 26 weeks.

Prerequisite: MUSM1131

Syllabus

Performance develops each student's technical skill in their discipline, and challenge and extend their artistic understanding and creativity. Study of an instrument/voice is undertaken in individual lessons, performance and technical classes, and concert practice activities, with the student's technical and musical proficiency developed and a range of repertoire of diverse styles and historical periods is explored. This study is strongly sequenced according to the needs and abilities of each individual, and the discipline-specific demands. Participation in a range of ensembles is integral. This augments the development of the student's musical, social, organisational and critical skills, and provides experience in a range of potential fields of professional musical activity. These ensemble activities, where possible, will focus on repertoire that relates to the thematic cycle of the total curriculum, placing the repertoire in its historical, social and cultural context.

Performance fosters a thorough technical foundation in the discipline; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; The ability to perform confidently in public; Independence and problem solving; Self reliance in practice; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Management of physical demands and an ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals. Regular monitored participation in all relevant performance activities, lessons and ensembles, forms a prerequisite to assessment in this program. Assessment requirements and criteria vary according to the nature of the discipline. Guidelines for these will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff.

Principal Study 3

MUSM3116A, B
(24 units)

Offered First and Second Semester

Individual lessons — two hours per week; ensemble — average five hours per week, or equivalent in intensive sessions; performance activities — average 3.5 hours per week over 26 weeks.

Prerequisite: MUSM2136

Syllabus

Performance develops each student's technical skill in their discipline, and challenge and extend their artistic understanding and creativity. Study of an instrument/voice is undertaken in individual lessons, performance and technical classes, and concert practice activities, with the student's technical and musical proficiency developed and a range of repertoire of diverse styles and historical periods is explored. This study is strongly sequenced according to the needs and abilities of each individual, and the discipline-specific demands. Participation in a range of ensembles is integral. This augments the development of the student's musical, social, organisational and critical skills, and provides experience in a range of potential fields of professional musical activity. These ensemble activities, where possible, will focus on repertoire that relates to the thematic cycle of the total curriculum, placing the repertoire in its historical, social and cultural context.

Performance fosters a thorough technical foundation in the discipline; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; The ability to perform confidently in public; Independence and problem solving; Self reliance in practice; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Management of physical demands and an ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals. Regular monitored participation in all relevant performance activities, lessons and ensembles, forms a prerequisite to assessment in this program. Assessment requirements and criteria vary according to the nature of the discipline. Guidelines for these will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff.

Principal Study 4

MUSM4090A, B
(30 units)

Offered First and Second Semester

Individual lessons — one hour per week; ensemble — average five hours per week, or equivalent in intensive sessions; performance activities — average 3.5 hours per week over 26 weeks.

Prerequisite: MUSM3116 at the level of credit or above.

Syllabus

Performance develops each student's technical skill in their discipline, and challenge and extend their artistic understanding and creativity. Study of an instrument/voice is undertaken in individual

lessons, performance and technical classes, and concert practice activities, with the student's technical and musical proficiency developed and a range of repertoire of diverse styles and historical periods is explored. This study is strongly sequenced according to the needs and abilities of each individual, and the discipline-specific demands. Participation in a range of ensembles is integral. This augments the development of the student's musical, social, organisational and critical skills, and provides experience in a range of potential fields of professional musical activity. These ensemble activities, where possible, will focus on repertoire that relates to the thematic cycle of the total curriculum, placing the repertoire in its historical, social and cultural context.

Performance fosters a thorough technical foundation in the discipline; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; The ability to perform confidently in public; Independence and problem solving; Self reliance in practice; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Management of physical demands and an ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals. Regular monitored participation in all relevant performance activities, lessons and ensembles, forms a prerequisite to assessment in this program. Assessment requirements and criteria vary according to the nature of the discipline. Guidelines for these will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff.

Principal Study 4 Hons

**MUSM4093A, B
(36 units)**

Offered First and Second Semester

Individual lessons — normally two hours per week; ensemble — average five hours per week, or equivalent in intensive sessions; performance activities — average 3.5 hours per week over 26 weeks.

Prerequisite: MUSM3116 at the level of high distinction, or by audition/interview from another institution.

Syllabus

Students are expected to develop a highly focused program in consultation with their teacher/supervisor.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals. Regular monitored participation in all relevant performance activities, lessons and ensembles, forms a prerequisite to assessment in this program. Assessment requirements and criteria vary according to the nature of the discipline. Guidelines for these will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff.

Principal Study: Composition

Principal Study 1

**MUSM1131A, B
(24 units)**

Offered First and Second Semester

Composition seminar and individual supervision — average three hours per week. Computer laboratory classes and supervision — average three hours per week.

Prerequisite: folio/interview

Syllabus

Composition develops each student's technical knowledge and craft in instrumental and vocal composition and electroacoustic composition, and to challenge and extend their artistic understanding and creativity. It promotes the development of the student's creativity in a range of instrumental, vocal and electroacoustic styles, genres, approaches and idioms. This is undertaken in the first three years in two equally weighted strands. In the Specialist fourth year students may specialise in either Instrumental and Vocal Composition, or

Electroacoustic Composition, or a combination of both at pass or honours level.

The Strands

A. Instrumental and Vocal Composition

The student will analyse theories, structures, methods, approaches and techniques in a range of twentieth century styles and in a range of instrumental and vocal repertoire. This allows systematic development of understanding and application of knowledge in the development of their own musical works. The study of instrumentation and orchestration, with reference to scores from a range of historical periods, informs the techniques required for a composer to function in the complexities of the profession. Consideration of the history of ideas as expressed in literature, the visual and the performing arts, both within European and other traditions, is encouraged to further the students' range of conceptual and aesthetic understanding.

B. Electroacoustic Composition

This introduces the students to the range of digital/analog technologies available for sound and image manipulation and generation of musical data at both the micro and macro compositional levels. Students are systematically introduced to the tools, techniques and concepts necessary to function as composers in a contemporary setting. This includes an understanding of acoustic phenomena, computer programming, and a theoretical and practical understanding of the techniques of sound synthesis, sampling, sequencing and editing, design and digital control, MIDI and SMPTE specifications and their use in studio and real-time environments.

Composition fosters a thorough technical foundation in the two strands; Knowledge of and an ability to apply techniques derived from a diverse range of repertoire; Understanding of abstract structures; Aesthetic awareness; The ability to express and communicate artistic ideas and intentions; The ability to speak and write about music confidently; Independence of thought; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Ability to meet the practical requirements of the profession.

Proposed Assessment

A graded result reflects the level of achievement in class work, and a folio of works, (including original works, analyses, orchestrations) as appropriate to the discipline. Academic progress to the next year level is dependent upon at least a pass result in both strands of the program. Satisfactory participation in composition seminar forms a prerequisite to graded assessment. The assessment requirements and criteria for evaluation in musical composition will be defined in guidelines for both strands given to students at the beginning of each year. Emphasis will be placed on regular critical feedback and formative evaluation by staff.

Principal Study 2

**MUSM2136A, B
(24 units)**

Offered First and Second Semester

Composition seminar and individual supervision — average three hours per week. Computer laboratory classes and supervision — average three hours per week.

Prerequisite: MUSM1131

Syllabus

Composition develops each student's technical knowledge and craft in instrumental and vocal composition and electroacoustic composition, and to challenge and extend their artistic understanding and creativity. It promotes the development of the student's creativity in a range of instrumental, vocal and electroacoustic styles, genres, approaches and idioms. This is undertaken in the first three years in two equally weighted strands. In the Specialist fourth year students may specialise in either Instrumental and Vocal Composition, or Electroacoustic Composition, or a combination of both at pass or honours level.

The Strands

A. Instrumental and Vocal Composition

The student will analyse theories, structures, methods, approaches and techniques in a range of twentieth century styles and in a range of instrumental and vocal repertoire. This allows systematic development of understanding and application of knowledge in the devel-

opment of their own musical works. The study of instrumentation and orchestration, with reference to scores from a range of historical periods, informs the techniques required for a composer to function in the complexities of the profession. Consideration of the history of ideas as expressed in literature, the visual and the performing arts, both within European and other traditions, is encouraged to further the students' range of conceptual and aesthetic understanding.

B. Electroacoustic Composition

This introduces the students to the range of digital/analog technologies available for sound and image manipulation and generation of musical data at both the micro and macro compositional levels. Students are systematically introduced to the tools, techniques and concepts necessary to function as composers in a contemporary setting. This includes an understanding of acoustic phenomena, computer programming, and a theoretical and practical understanding of the techniques of sound synthesis, sampling, sequencing and editing, design and digital control, MIDI and SMPTE specifications and their use in studio and real-time environments. Composition fosters a thorough technical foundation in the two strands; Knowledge of and an ability to apply techniques derived from a diverse range of repertoire; Understanding of abstract structures; Aesthetic awareness; The ability to express and communicate artistic ideas and intentions; The ability to speak and write about music confidently; Independence of thought; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Ability to meet the practical requirements of the profession.

Proposed Assessment

A graded result reflects the level of achievement in class work, and a folio of works, (including original works, analyses, orchestrations) as appropriate to the discipline. Academic progress to the next year level is dependent upon at least a pass result in both strands of the program. Satisfactory participation in composition seminar forms a prerequisite to graded assessment. The assessment requirements and criteria for evaluation in musical composition will be defined in guidelines for both strands given to students at the beginning of each year. Emphasis will be placed on regular critical feedback and formative evaluation by staff.

Principal Study 3

**MUSM3116A, B
(24 units)**

Offered First and Second Semester
Composition seminar and individual supervision — average three hours per week. Computer laboratory classes and supervision — average three hours per week.

Prerequisite: MUSM2136

Syllabus

Composition develops each student's technical knowledge and craft in instrumental and vocal composition and electroacoustic composition, and to challenge and extend their artistic understanding and creativity. It promotes the development of the student's creativity in a range of instrumental, vocal and electroacoustic styles, genres, approaches and idioms. This is undertaken in the first three years in two equally weighted strands. In the Specialist fourth year students may specialise in either Instrumental and Vocal Composition, or Electroacoustic Composition, or a combination of both at pass or honours level.

The Strands

A. Instrumental and Vocal Composition

The student will analyse theories, structures, methods, approaches and techniques in a range of twentieth century styles and in a range of instrumental and vocal repertoire. This allows systematic development of understanding and application of knowledge in the development of their own musical works. The study of instrumentation and orchestration, with reference to scores from a range of historical periods, informs the techniques required for a composer to function in the complexities of the profession. Consideration of the history of ideas as expressed in literature, the visual and the performing arts, both within European and other traditions, is encouraged to further the students' range of conceptual and aesthetic understanding.

B. Electroacoustic Composition

This introduces the students to the range of digital/analog technologies available for sound and image manipulation and generation of musical data at both the micro and macro compositional levels. Students are systematically introduced to the tools, techniques and concepts necessary to function as composers in a contemporary setting. This includes an understanding of acoustic phenomena, computer programming, and a theoretical and practical understanding of the techniques of sound synthesis, sampling, sequencing and editing, design and digital control, MIDI and SMPTE specifications and their use in studio and real-time environments. Composition fosters a thorough technical foundation in the two strands; Knowledge of and an ability to apply techniques derived from a diverse range of repertoire; Understanding of abstract structures; Aesthetic awareness; The ability to express and communicate artistic ideas and intentions; The ability to speak and write about music confidently; Independence of thought; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Ability to meet the practical requirements of the profession.

Proposed Assessment

A graded result reflects the level of achievement in class work, and a folio of works, (including original works, analyses, orchestrations) as appropriate to the discipline. Academic progress to the next year level is dependent upon at least a pass result in both strands of the program. Satisfactory participation in composition seminar forms a prerequisite to graded assessment. The assessment requirements and criteria for evaluation in musical composition will be defined in guidelines for both strands given to students at the beginning of each year. Emphasis will be placed on regular critical feedback and formative evaluation by staff.

Principal Study 4

**MUSM4090A, B
(30 units)**

Offered First and Second Semester
Composition seminar and individual supervision — average three hours per week. Computer laboratory classes and supervision — average three hours per week. Plus a variety of contact hours, depending on the specialisation strand.

Prerequisite: MUSM3116 at level of credit or above.

Syllabus

Composition develops each student's technical knowledge and craft in instrumental and vocal composition and electroacoustic composition, and to challenge and extend their artistic understanding and creativity. It promotes the development of the student's creativity in a range of instrumental, vocal and electroacoustic styles, genres, approaches and idioms. This is undertaken in the first three years in two equally weighted strands. In the Specialist fourth year students may specialise in either Instrumental and Vocal Composition, or Electroacoustic Composition, or a combination of both at pass or honours level.

The Strands

A. Instrumental and Vocal Composition

The student will analyse theories, structures, methods, approaches and techniques in a range of twentieth century styles and in a range of instrumental and vocal repertoire. This allows systematic development of understanding and application of knowledge in the development of their own musical works. The study of instrumentation and orchestration, with reference to scores from a range of historical periods, informs the techniques required for a composer to function in the complexities of the profession. Consideration of the history of ideas as expressed in literature, the visual and the performing arts, both within European and other traditions, is encouraged to further the students' range of conceptual and aesthetic understanding.

B. Electroacoustic Composition

This introduces the students to the range of digital/analog technologies available for sound and image manipulation and generation of musical data at both the micro and macro compositional levels. Students are systematically introduced to the tools, techniques and concepts necessary to function as composers in a contemporary setting. This includes an understanding of acoustic phenomena, computer programming, and a theoretical and practical understanding of the

techniques of sound synthesis, sampling, sequencing and editing, design and digital control, MIDI and SMPTE specifications and their use in studio and real-time environments.

Composition fosters a thorough technical foundation in the two strands; Knowledge of and an ability to apply techniques derived from a diverse range of repertoire; Understanding of abstract structures; Aesthetic awareness; The ability to express and communicate artistic ideas and intentions; The ability to speak and write about music confidently; Independence of thought; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Ability to meet the practical requirements of the profession.

Proposed Assessment

A graded result reflects the level of achievement in class work, and a folio of works, (including original works, analyses, orchestrations) as appropriate to the discipline. Academic progress to the next year level is dependent upon at least a pass result in both strands of the program. Satisfactory participation in composition seminar forms a prerequisite to graded assessment. The assessment requirements and criteria for evaluation in musical composition will be defined in guidelines for both strands given to students at the beginning of each year. Emphasis will be placed on regular critical feedback and formative evaluation by staff.

Principal Study 4 Hons

MUSM4093A, B
(36 units)

Offered First and Second Semester

Composition seminar and individual supervision — average three hours per week. Computer laboratory classes and supervision — average three hours per week plus a variety of contact hours depending on the specialisation strand.

Prerequisite: MUSM3116 at level of high distinction or by audition/interview from another institution.

Syllabus

Composition develops each student's technical knowledge and craft in instrumental and vocal composition and electroacoustic composition, and to challenge and extend their artistic understanding and creativity. It promotes the development of the student's creativity in a range of instrumental, vocal and electroacoustic styles, genres, approaches and idioms. This is undertaken in the first three years in two equally weighted strands. In the Specialist fourth year students may specialise in either Instrumental and Vocal Composition, or Electroacoustic Composition, or a combination of both at pass or honours level.

The Strands

A. Instrumental and Vocal Composition

The student will analyse theories, structures, methods, approaches and techniques in a range of twentieth century styles and in a range of instrumental and vocal repertoire. This allows systematic development of understanding and application of knowledge in the development of their own musical works. The study of instrumentation and orchestration, with reference to scores from a range of historical periods, informs the techniques required for a composer to function in the complexities of the profession. Consideration of the history of ideas as expressed in literature, the visual and the performing arts, both within European and other traditions, is encouraged to further the students' range of conceptual and aesthetic understanding.

B. Electroacoustic Composition

This introduces the students to the range of digital/analog technologies available for sound and image manipulation and generation of musical data at both the micro and macro compositional levels. Students are systematically introduced to the tools, techniques and concepts necessary to function as composers in a contemporary setting. This includes an understanding of acoustic phenomena, computer programming, and a theoretical and practical understanding of the techniques of sound synthesis, sampling, sequencing and editing, design and digital control, MIDI and SMPTE specifications and their use in studio and real-time environments. Composition fosters a thorough technical foundation in the two strands; Knowledge of and an ability to apply techniques derived from a diverse range of repertoire; Understanding of abstract structures; Aesthetic aware-

ness; The ability to express and communicate artistic ideas and intentions; The ability to speak and write about music confidently; Independence of thought; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Ability to meet the practical requirements of the profession. Students are expected to develop a highly focused program in consultation with their teacher/supervisor.

Proposed Assessment

A graded result reflects the level of achievement in class work, and a folio of works, (including original works, analyses, orchestrations) as appropriate to the discipline. Academic progress to the next year level is dependent upon at least a pass result in both strands of the program. Satisfactory participation in composition seminar forms a prerequisite to graded assessment. The assessment requirements and criteria for evaluation in musical composition will be defined in guidelines for both strands given to students at the beginning of each year. Emphasis will be placed on regular critical feedback and formative evaluation by staff.

Principal Study: Jazz

Principal Study 1

MUSM1131A, B
(24 units)

Offered First and Second Semester

Individual lessons — one hour per week; ensemble varies according to the discipline. Performance activities average four hours per week.

Prerequisite: audition/interview

Syllabus

Jazz develops each student's technical skill in their discipline and challenge and extend their artistic understanding and creativity, informed by contemporary practice. Study of an instrument/voice is undertaken in individual lessons, performance and technical classes, and concert practice activities. Students develop technical and musical proficiency as well as exploring a range of repertoire of diverse styles and historical periods in jazz. This program of study is strongly sequenced according to the needs and ability of each individual, and the discipline-specific demands. Afro-American and Afro-Cuban, Vocal Group and Recording Ensemble and Third Stream. In the third year, students may replace some participation in ensembles with composition for the ensembles. In the fourth year, students may specialise in jazz either from a performing, or from an arranging and compositional perspective. Students specialising in Arranging and Composition will substitute performance lessons with supervised composition studies in a variety of idioms. Ensemble participation for these students may be replaced by composing and arranging for a range of ensembles.

Jazz fosters a thorough technical foundation in the discipline; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and invention; The ability to perform confidently in public; Independence and problem solving; Self reliance in practice; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Creativity; Management of physical demands; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals (and, where relevant, folio of compositions and arrangements for ensembles). Regular monitored participation in all relevant performance activities, lessons and ensembles, as appropriate to the discipline, forms a prerequisite to assessment. Assessment requirements and criteria will vary according to the nature of the discipline. Guidelines for these and for required ensemble participation, recital and examination requirements will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff, both within departments and across the school.

Principal Study 2**MUSM2136A, B
(24 units)**

Offered First and Second Semester

Individual lessons — one hour per week; ensemble varies according to the discipline. Performance activities average four hours per week.

Prerequisite: MUSM1131

Syllabus

Jazz develops each student's technical skill in their discipline and challenge and extend their artistic understanding and creativity, informed by contemporary practice. Study of an instrument/voice is undertaken in individual lessons, performance and technical classes, and concert practice activities. Students develop technical and musical proficiency as well as exploring a range of repertoire of diverse styles and historical periods in jazz. This program of study is strongly sequenced according to the needs and ability of each individual, and the discipline-specific demands. Afro-American and Afro-Cuban, Vocal Group and Recording Ensemble and Third Stream. In the third year, students may replace some participation in ensembles with composition for the ensembles. In the fourth year, students may specialise in jazz either from a performing, or from an arranging and compositional perspective. Students specialising in Arranging and Composition will substitute performance lessons with supervised composition studies in a variety of idioms. Ensemble participation for these students may be replaced by composing and arranging for a range of ensembles. Jazz fosters a thorough technical foundation in the discipline; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and invention; The ability to perform confidently in public; Independence and problem solving; Self reliance in practice; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Creativity; Management of physical demands; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals (and, where relevant, folio of compositions and arrangements for ensembles). Regular monitored participation in all relevant performance activities, lessons and ensembles, as appropriate to the discipline, forms a prerequisite to assessment. Assessment requirements and criteria will vary according to the nature of the discipline. Guidelines for these and for required ensemble participation, recital and examination requirements will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff, both within departments and across the school.

Principal Study 3**MUSM3116A, B
(24 units)**

Offered First and Second Semester

Individual lessons — one hour per week; ensemble varies according to the discipline. Performance activities average four hours per week.

Prerequisite: MUSM2136

Syllabus

Jazz develops each student's technical skill in their discipline and challenge and extend their artistic understanding and creativity, informed by contemporary practice. Study of an instrument/voice is undertaken in individual lessons, performance and technical classes, and concert practice activities. Students develop technical and musical proficiency as well as exploring a range of repertoire of diverse styles and historical periods in jazz. This program of study is strongly sequenced according to the needs and ability of each individual, and the discipline-specific demands. Afro-American and Afro-Cuban, Vocal Group and Recording Ensemble and Third Stream. In the third year, students may replace some participation in ensembles with composition for the ensembles. In the fourth year, students may specialise in jazz either from a performing, or from an arranging and compositional perspective. Students specialising in Arranging and Composition will substitute performance lessons with supervised composition studies in a variety of idioms. Ensemble participation for these students may be replaced by composing and arranging for a range of ensembles. Jazz fosters a thorough technical foundation in the discipline; Repertoire and stylistic knowledge; The

ability to express and communicate artistic ideas and invention; The ability to perform confidently in public; Independence and problem solving; Self reliance in practice; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Creativity; Management of physical demands; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals (and, where relevant, folio of compositions and arrangements for ensembles). Regular monitored participation in all relevant performance activities, lessons and ensembles, as appropriate to the discipline, forms a prerequisite to assessment. Assessment requirements and criteria will vary according to the nature of the discipline. Guidelines for these and for required ensemble participation, recital and examination requirements will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff, both within departments and across the school.

Principal Study 4**MUSM4090A, B
(30 units)**

Offered First and Second Semester

Individual lessons — one hour per week or equivalent supervised composition; ensemble varies according to the discipline. Performance activities average four hours per week.

Prerequisite: MUSM3116 at level of credit or above

Syllabus

Jazz develops each student's technical skill in their discipline and challenge and extend their artistic understanding and creativity, informed by contemporary practice. Study of an instrument/voice is undertaken in individual lessons, performance and technical classes, and concert practice activities. Students develop technical and musical proficiency as well as exploring a range of repertoire of diverse styles and historical periods in jazz. This program of study is strongly sequenced according to the needs and ability of each individual, and the discipline-specific demands. Afro-American and Afro-Cuban, Vocal Group and Recording Ensemble and Third Stream. In the third year, students may replace some participation in ensembles with composition for the ensembles. In the fourth year, students may specialise in jazz either from a performing, or from an arranging and compositional perspective. Students specialising in Arranging and Composition will substitute performance lessons with supervised composition studies in a variety of idioms. Ensemble participation for these students may be replaced by composing and arranging for a range of ensembles. Jazz fosters a thorough technical foundation in the discipline; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and invention; The ability to perform confidently in public; Independence and problem solving; Self reliance in practice; Critical reflection on personal musical expression; Self motivation and organisation, resourcefulness and initiative; Creativity; Management of physical demands; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals (and, where relevant, folio of compositions and arrangements for ensembles). Regular monitored participation in all relevant performance activities, lessons and ensembles, as appropriate to the discipline, forms a prerequisite to assessment. Assessment requirements and criteria will vary according to the nature of the discipline. Guidelines for these and for required ensemble participation, recital and examination requirements will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff, both within departments and across the school.

Principal Study 4 Hons**MUSM4093A, B
(36 units)**

Offered First and Second Semester

Individual lessons — one hour per week; ensemble varies according to the discipline. Performance activities average four hours per week.

Prerequisite: MUSM3116 at level of high distinction or by audition/interview

Syllabus

In the fourth year, students may specialise in jazz either from a performing, or from an arranging and compositional perspective. Students specialising in Arranging and Composition will substitute performance lessons with supervised composition studies in a variety of idioms. Students are expected to develop a highly focussed program in consultation with their teacher/supervisor.

Proposed Assessment

A graded result reflects the level of achievement in technical assessments and recitals (and, where relevant, folio of compositions and arrangements for ensembles). Regular monitored participation in all relevant performance activities, lessons and ensembles, as appropriate to the discipline, forms a prerequisite to assessment. Assessment requirements and criteria will vary according to the nature of the discipline. Guidelines for these and for required ensemble participation, recital and examination requirements will be given to students at the beginning of each year. Whilst at the end of the year an overall grade is awarded, emphasis is placed on regular critical feedback and formative evaluation by staff, both within departments and across the school.

Principal Study: Musicology

Principal Study 1

MUSM1131A, B
(24 units)

Offered First and Second Semester

Seminar — two hours per week. Project work — six hours per week.

Prerequisite: folio/interview

Syllabus

Musicology develops the student's ability to research and explore scholarly ideas in music, examining music as cultural and aesthetic practice in historical, contemporary and cross-cultural contexts. It introduces the student to the materials, critical, historical and oral sources, conceptual approaches and disciplines of musical research and scholarship. It deepens the student's understanding of the historical, social and cultural contexts in which music has developed and is practised. The student is challenged to address issues, practices and methods relating to criticism, style and analysis, artistic interpretation, history, bibliography, biography, archival research, cultural theory, field work and cross-cultural knowledge. The student will develop the vocabulary and tools for speaking and writing critically about the rich traditions of music inherited from European and other traditions, and learn to use, synthesise and evaluate primary sources, with an emphasis upon Australian resources. Over a three year cycle of thematically integrated learning, a variety of concepts, approaches, methodologies and skills are introduced to allow student learning to be progressively extended and consolidated. Musicology fosters research skills and an ability to develop and apply various methodologies appropriate to the subject; Problem solving, strategic thinking and critical reasoning; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; Ability to use, synthesise and evaluate primary source materials related to music; Self-reliance and confidence in the ability to communicate effectively in the written and spoken word and through the new technologies; An understanding of the relationship between history, analysis and criticism; Cross-cultural understanding; A questioning and open-minded attitude; Sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks across all aspects of the broad fields of musicology. Emphasis will be placed on regular critical feedback and formative evaluation.

Principal Study 2

MUSM2136A, B
(24 units)

Offered First and Second Semester

Seminar — two hours per week. Project work — six hours per week.

Prerequisite: MUSM1131

Syllabus

Musicology develops the student's ability to research and explore scholarly ideas in music, examining music as cultural and aesthetic practice in historical, contemporary and cross-cultural contexts. It introduces the student to the materials, critical, historical and oral sources, conceptual approaches and disciplines of musical research and scholarship. It deepens the student's understanding of the historical, social and cultural contexts in which music has developed and is practised. The student is challenged to address issues, practices and methods relating to criticism, style and analysis, artistic interpretation, history, bibliography, biography, archival research, cultural theory, field work and cross-cultural knowledge. The student will develop the vocabulary and tools for speaking and writing critically about the rich traditions of music inherited from European and other traditions, and learn to use, synthesise and evaluate primary sources, with an emphasis upon Australian resources. Over a three year cycle of thematically integrated learning, a variety of concepts, approaches, methodologies and skills are introduced to allow student learning to be progressively extended and consolidated. Musicology fosters research skills and an ability to develop and apply various methodologies appropriate to the subject; Problem solving, strategic thinking and critical reasoning; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; Ability to use, synthesise and evaluate primary source materials related to music; Self-reliance and confidence in the ability to communicate effectively in the written and spoken word and through the new technologies; An understanding of the relationship between history, analysis and criticism; Cross-cultural understanding; A questioning and open-minded attitude; Sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks across all aspects of the broad fields of musicology. Emphasis will be placed on regular critical feedback and formative evaluation.

Principal Study 3

MUSM3116A, B
(24 units)

Offered First and Second Semester

Seminar — two hours per week. Project work — six hours per week.

Prerequisite: MUSM2136

Syllabus

Musicology develops the student's ability to research and explore scholarly ideas in music, examining music as cultural and aesthetic practice in historical, contemporary and cross-cultural contexts. It introduces the student to the materials, critical, historical and oral sources, conceptual approaches and disciplines of musical research and scholarship. It deepens the student's understanding of the historical, social and cultural contexts in which music has developed and is practised. The student is challenged to address issues, practices and methods relating to criticism, style and analysis, artistic interpretation, history, bibliography, biography, archival research, cultural theory, field work and cross-cultural knowledge. The student will develop the vocabulary and tools for speaking and writing critically about the rich traditions of music inherited from European and other traditions, and learn to use, synthesise and evaluate primary sources, with an emphasis upon Australian resources. Over a three year cycle of thematically integrated learning, a variety of concepts, approaches, methodologies and skills are introduced to allow student learning to be progressively extended and consolidated. Musicology fosters research skills and an ability to develop and apply various methodologies appropriate to the subject; Problem solving, strategic thinking and critical reasoning; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; Ability to use, synthesise and evaluate primary source materials related to music; Self-reliance and confidence in the ability to communicate effectively in the written and spoken word and through the new technologies; An understanding of the relationship between history, analysis and criticism; Cross-cultural understanding; A questioning and open-minded attitude; Sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

colony fosters research skills and an ability to develop and apply various methodologies appropriate to the subject; Problem solving, strategic thinking and critical reasoning; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; Ability to use, synthesise and evaluate primary source materials related to music; Self-reliance and confidence in the ability to communicate effectively in the written and spoken word and through the new technologies; An understanding of the relationship between history, analysis and criticism; Cross-cultural understanding; A questioning and open-minded attitude; Sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks across all aspects of the broad fields of musicology. Emphasis will be placed on regular critical feedback and formative evaluation.

Principal Study 4 **MUSM4090A, B** **(30 units)**

Offered First and Second Semester
Seminar — two hours per week. Project work — six hours per week.

Prerequisite: MUSM3116 at level of credit or above.

Syllabus

Musicology develops the student's ability to research and explore scholarly ideas in music, examining music as cultural and aesthetic practice in historical, contemporary and cross-cultural contexts. It introduces the student to the materials, critical, historical and oral sources, conceptual approaches and disciplines of musical research and scholarship. It deepens the student's understanding of the historical, social and cultural contexts in which music has developed and is practised. The student is challenged to address issues, practices and methods relating to criticism, style and analysis, artistic interpretation, history, bibliography, biography, archival research, cultural theory, field work and cross-cultural knowledge. The student will develop the vocabulary and tools for speaking and writing critically about the rich traditions of music inherited from European and other traditions, and learn to use, synthesise and evaluate primary sources, with an emphasis upon Australian resources. Over a three year cycle of thematically integrated learning, a variety of concepts, approaches, methodologies and skills are introduced to allow student learning to be progressively extended and consolidated. Musicology fosters research skills and an ability to develop and apply various methodologies appropriate to the subject; Problem solving, strategic thinking and critical reasoning; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; Ability to use, synthesise and evaluate primary source materials related to music; Self-reliance and confidence in the ability to communicate effectively in the written and spoken word and through the new technologies; An understanding of the relationship between history, analysis and criticism; Cross-cultural understanding; A questioning and open-minded attitude; Sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks across all aspects of the broad fields of musicology. Emphasis will be placed on regular critical feedback and formative evaluation.

Principal Study 4 Hons **MUSM4093A, B** **(36 units)**

Offered First and Second Semester
Seminar — two hours per week. Project work — six hours per week.

Prerequisite: MUSM3116 at level of high distinction or by audition/interview from another institution.

Syllabus

Students are expected to develop a highly focussed program in consultation with their teacher/supervisor.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks across all aspects of the broad fields of musicology. Emphasis will be placed on regular critical feedback and formative evaluation.

Principal Study: Music Language and Techniques

Principal Study 1 **MUSM1131A, B** **(24 units)**

Offered First and Second Semester
Seminar — two hours per week. Project work — eight hours per week.

Prerequisite: folio/interview

Syllabus

Music Language and Techniques develops the student's command of specialist musical language, from aural and theoretical perspectives, as found in a range of musical genres, styles, forms and contexts. It introduces the student to the materials, techniques, theoretical principles and conceptual and structural approaches of music. It deepens the student's understanding, both aurally and theoretically, of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities, structure, timbre, sonority and extended techniques. Students develop their inner hearing and critical listening skills to a high level. Students are expected to be able to apply their knowledge of Music Language and Techniques in a range of practical situations, including performance, transcription, editing, arranging and orchestration, jazz, research and pedagogy. Musical analysis, using a variety of tools and methodologies, will lead to greater depth of understanding across a wide range of repertoire, representing different stylistic, historical and cultural contexts. Over a three year cycle of thematically integrated learning, a variety of concepts, approaches, methodologies and skills is introduced in which students' learning is progressively extended and consolidated. Music Language and Techniques fosters An understanding of the way musical language (vocabulary, grammar, structure, rhetoric) functions in different stylistic idioms and across historical and cultural contexts; Skills in applying musical language, theoretically and aurally, in a range of practical situations; Self-reliance and confidence in the ability to read, analyse and interpret musical scores and sound; Inner hearing and critical listening skills; Creative use of musical language; Ability to use different methodologies appropriate to the subject; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation in music language and techniques will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks and seminar work across all aspects of music language, techniques and craft, both from aural and theoretical perspectives. Emphasis will be placed on regular critical feedback and formative evaluation rather than graded marks for each component of study.

Principal Study 2**MUSM2136A, B**
(24 units)Offered First and Second Semester
Seminar — two hours per week. Project work — eight hours per week.

Prerequisite: MUSM1131

Syllabus

Music Language and Techniques develops the student's command of specialist musical language, from aural and theoretical perspectives, as found in a range of musical genres, styles, forms and contexts. It introduces the student to the materials, techniques, theoretical principles and conceptual and structural approaches of music. It deepens the student's understanding, both aurally and theoretically, of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities, structure, timbre, sonority and extended techniques. Students develop their inner hearing and critical listening skills to a high level. Students are expected to be able to apply their knowledge of Music Language and Techniques in a range of practical situations, including performance, transcription, editing, arranging and orchestration, jazz, research and pedagogy. Musical analysis, using a variety of tools and methodologies, will lead to greater depth of understanding across a wide range of repertoire, representing different stylistic, historical and cultural contexts. Over a three year cycle of thematically integrated learning, a variety of concepts, approaches, methodologies and skills is introduced in which students' learning is progressively extended and consolidated. Music Language and Techniques fosters An understanding of the way musical language (vocabulary, grammar, structure, rhetoric) functions in different stylistic idioms and across historical and cultural contexts; Skills in applying musical language, theoretically and aurally, in a range of practical situations; Self-reliance and confidence in the ability to read, analyse and interpret musical scores and sound; Inner hearing and critical listening skills; Creative use of musical language; Ability to use different methodologies appropriate to the subject; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation in music language and techniques will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks and seminar work across all aspects of music language, techniques and craft, both from aural and theoretical perspectives. Emphasis will be placed on regular critical feedback and formative evaluation rather than graded marks for each component of study.

Principal Study 3**MUSM3116A, B**
(24 units)Offered First and Second Semester
Seminar — two hours per week. Project work — eight hours per week.

Prerequisite: MUSM2136

Syllabus

Music Language and Techniques develops the student's command of specialist musical language, from aural and theoretical perspectives, as found in a range of musical genres, styles, forms and contexts. It introduces the student to the materials, techniques, theoretical principles and conceptual and structural approaches of music. It deepens the student's understanding, both aurally and theoretically, of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities, structure, timbre, sonority and extended techniques. Students develop their inner hearing and critical listening skills to a high level. Students are expected to be able to apply their knowledge of Music Language and Techniques in a range of practical situations, including performance, transcription, editing, arranging and orchestration, jazz, research and pedagogy. Musical analysis, using a variety of tools and methodologies, will lead to greater depth of understanding across a wide range of repertoire, representing different stylistic, historical and cultural contexts. Over a three year cycle of thematically integrated learning, a variety of concepts, approaches, methodologies and skills is introduced in which

students' learning is progressively extended and consolidated. Music Language and Techniques fosters An understanding of the way musical language (vocabulary, grammar, structure, rhetoric) functions in different stylistic idioms and across historical and cultural contexts; Skills in applying musical language, theoretically and aurally, in a range of practical situations; Self-reliance and confidence in the ability to read, analyse and interpret musical scores and sound; Inner hearing and critical listening skills; Creative use of musical language; Ability to use different methodologies appropriate to the subject; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation in music language and techniques will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks and seminar work across all aspects of music language, techniques and craft, both from aural and theoretical perspectives. Emphasis will be placed on regular critical feedback and formative evaluation rather than graded marks for each component of study.

Principal Study 4**MUSM4090A, B**
(30 units)Offered First and Second Semester
Seminar — two hours per week. Project work — eight hours per week.

Prerequisite: MUSM3116 at level of credit or above.

Syllabus

Music Language and Techniques develops the student's command of specialist musical language, from aural and theoretical perspectives, as found in a range of musical genres, styles, forms and contexts. It introduces the student to the materials, techniques, theoretical principles and conceptual and structural approaches of music. It deepens the student's understanding, both aurally and theoretically, of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities, structure, timbre, sonority and extended techniques. Students develop their inner hearing and critical listening skills to a high level. Students are expected to be able to apply their knowledge of Music Language and Techniques in a range of practical situations, including performance, transcription, editing, arranging and orchestration, jazz, research and pedagogy. Musical analysis, using a variety of tools and methodologies, will lead to greater depth of understanding across a wide range of repertoire, representing different stylistic, historical and cultural contexts. Over a three year cycle of thematically integrated learning, a variety of concepts, approaches, methodologies and skills is introduced in which students' learning is progressively extended and consolidated.

Music Language and Techniques fosters An understanding of the way musical language (vocabulary, grammar, structure, rhetoric) functions in different stylistic idioms and across historical and cultural contexts; Skills in applying musical language, theoretically and aurally, in a range of practical situations; Self-reliance and confidence in the ability to read, analyse and interpret musical scores and sound; Inner hearing and critical listening skills; Creative use of musical language; Ability to use different methodologies appropriate to the subject; Ability to meet practical requirements and deadlines

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation in music language and techniques will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks and seminar work across all aspects of music language, techniques and craft, both from aural and theoretical perspectives. Emphasis will be placed on regular critical feedback and formative evaluation rather than graded marks for each component of study.

Principal Study 4 Hons**MUSM4093**
(36 units)Offered First and Second Semester
Seminar — two hours per week. Project work — eight hours per week.

Prerequisite: MUSM3116 at level of high distinction or by audition/interview from another institution.

Syllabus

Students are expected to develop a highly focussed program in consultation with their teacher/supervisor.

Proposed Assessment

A graded result reflects the level of achievement, academic participation and the increasing level of complexity and expertise with which students undertake project and seminar work. The assessment requirements and criteria for evaluation in music language and techniques will be defined in guidelines handed out at the beginning of each year. The supervisor will ensure that every student undertakes a meaningful and balanced range of project activities and tasks and seminar work across all aspects of music language, techniques and craft, both from aural and theoretical perspectives. Emphasis will be placed on regular critical feedback and formative evaluation rather than graded marks for each component of study.

Complementary Studies — Critical Thought**Complementary Studies —
Critical Thought 1****MUSM1133A, B**
(8 units)Offered First and Second Semester
Average two hours per week

Prerequisite: none

Syllabus

Critical Thought develops the student's ability to formulate ideas, informed by historical and contemporary cultural concepts and practice, and to research, analyse, discuss and critically reflect on music. It deepens the student's understanding of the historical, social and cultural contexts in which music has developed and is practised. In considering past and present musical practice, the student is introduced to issues of criticism, analysis, history, interpretation and cross-cultural understanding. Through the three year thematic cycle of integrated learning, a variety of concepts, approaches, methodologies and skills is introduced in which student learning is progressively extended and consolidated. Critical Thought fosters research skills and an ability to apply various methodologies appropriate to the subject; Problem solving and critical reasoning; Self-reliance and confidence in the ability to communicate effectively in the written and spoken word; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; An understanding of the relationship between history, analysis and criticism; Cross-cultural understanding; A questioning and open-minded attitude; A sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, participation, and the increasing level of complexity and expertise with which students undertake project work. Staff mentors will ensure that every student undertakes a balanced program of project activities. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each project activity.

**Complementary Studies —
Critical Thought 2****MUSM2138A, B**
(8 units)Offered First and Second Semester
Average two hours per week

Prerequisite: MUSM1133

Syllabus

Critical Thought develops the student's ability to formulate ideas, informed by historical and contemporary cultural concepts and practice, and to research, analyse, discuss and critically reflect on

music. It deepens the student's understanding of the historical, social and cultural contexts in which music has developed and is practised. In considering past and present musical practice, the student is introduced to issues of criticism, analysis, history, interpretation and cross-cultural understanding. Through the three year thematic cycle of integrated learning, a variety of concepts, approaches, methodologies and skills is introduced in which student learning is progressively extended and consolidated.

Critical Thought fosters research skills and an ability to apply various methodologies appropriate to the subject; Problem solving and critical reasoning; Self-reliance and confidence in the ability to communicate effectively in the written and spoken word; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; An understanding of the relationship between history, analysis and criticism; Cross-cultural understanding; A questioning and open-minded attitude; A sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, participation, and the increasing level of complexity and expertise with which students undertake project work. Staff mentors will ensure that every student undertakes a balanced program of project activities. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each project activity.

**Complementary Studies —
Critical Thought 3****MUSM3118A, B**
(8 units)Offered First and Second Semester
Average two hours per week

Prerequisite: MUSM2138

Syllabus

Critical Thought develops the student's ability to formulate ideas, informed by historical and contemporary cultural concepts and practice, and to research, analyse, discuss and critically reflect on music. It deepens the student's understanding of the historical, social and cultural contexts in which music has developed and is practised. In considering past and present musical practice, the student is introduced to issues of criticism, analysis, history, interpretation and cross-cultural understanding. Through the three year thematic cycle of integrated learning, a variety of concepts, approaches, methodologies and skills is introduced in which student learning is progressively extended and consolidated. Critical Thought fosters research skills and an ability to apply various methodologies appropriate to the subject; Problem solving and critical reasoning; Self-reliance and confidence in the ability to communicate effectively in the written and spoken word; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; An understanding of the relationship between history, analysis and criticism; Cross-cultural understanding; A questioning and open-minded attitude; A sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement, participation, and the increasing level of complexity and expertise with which students undertake project work. Staff mentors will ensure that every student undertakes a balanced program of project activities. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each project activity.

Complementary Studies — Critical Thought, Jazz**Complementary Studies —
Critical Thought Jazz 1****MUSM1134A, B**
(4 units)Offered First and Second Semester
Average two hours per week.

Prerequisite: none

Syllabus

Critical Thought, Jazz develops the student's ability to formulate their musical ideas, informed by historical and contemporary cultural and stylistic concepts and practice, and to research, analyse, discuss and critically reflect on music. It deepens the student's understanding of jazz and the historical, social and cultural contexts which affected its development. In considering past and present musical practice, the student is introduced to issues of criticism, analysis, history, interpretation and cross-cultural understanding. Over a three year program of study, a variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated. In the first year, students will undertake the fundamentals of style and analysis. In the second year, students further develop their critical skills and knowledge in the context of jazz history. In the third year, students develop their critical skills by participating in projects and by undertaking individual research.

Critical Thought, Jazz fosters self-reliance and confidence in the ability to communicate effectively through the written and spoken word; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; An understanding of the methodologies in history, analysis and criticism; Cross-cultural understanding; Research skills; Problem solving and critical reasoning; An open-minded attitude to musical invention; A sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the student's level of achievement in the prescribed program of study, taking into account academic effort, commitment and progress. In the third year, students are expected to demonstrate the capacity to undertake increasingly complex tasks independently. Emphasis will be placed on regular critical feedback and formative evaluation by staff. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

**Complementary Studies —
Critical Thought Jazz 2****MUSM2139A, B
(4 units)**

Offered First and Second Semester
Average two hours per week.

Prerequisite: MUSM1134

Syllabus

Critical Thought, Jazz develops the student's ability to formulate their musical ideas, informed by historical and contemporary cultural and stylistic concepts and practice, and to research, analyse, discuss and critically reflect on music. It deepens the student's understanding of jazz and the historical, social and cultural contexts which affected its development. In considering past and present musical practice, the student is introduced to issues of criticism, analysis, history, interpretation and cross-cultural understanding. Over a three year program of study, a variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated. In the first year, students will undertake the fundamentals of style and analysis. In the second year, students further develop their critical skills and knowledge in the context of jazz history. In the third year, students develop their critical skills by participating in projects and by undertaking individual research.

Critical Thought, Jazz fosters self-reliance and confidence in the ability to communicate effectively through the written and spoken word; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; An understanding of the methodologies in history, analysis and criticism; Cross-cultural understanding; Research skills; Problem solving and critical reasoning; An open-minded attitude to musical invention; A sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the student's level of achievement in the prescribed program of study, taking into account academic effort, commitment and progress. In the third year, students are expected to demonstrate the capacity to undertake increasingly complex tasks

independently. Emphasis will be placed on regular critical feedback and formative evaluation by staff. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

**Complementary Studies —
Critical Thought Jazz 3****MUSM3121A, B
(4 units)**

Offered First and Second Semester
Average two hours per week.

Prerequisite: MUSM2139

Syllabus

Critical Thought, Jazz develops the student's ability to formulate their musical ideas, informed by historical and contemporary cultural and stylistic concepts and practice, and to research, analyse, discuss and critically reflect on music. It deepens the student's understanding of jazz and the historical, social and cultural contexts which affected its development. In considering past and present musical practice, the student is introduced to issues of criticism, analysis, history, interpretation and cross-cultural understanding. Over a three year program of study, a variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated. In the first year, students will undertake the fundamentals of style and analysis. In the second year, students further develop their critical skills and knowledge in the context of jazz history. In the third year, students develop their critical skills by participating in projects and by undertaking individual research.

Critical Thought, Jazz fosters self-reliance and confidence in the ability to communicate effectively through the written and spoken word; Ability to analyse, criticise, evaluate and interpret music from score, sound and other sources; An understanding of the methodologies in history, analysis and criticism; Cross-cultural understanding; Research skills; Problem solving and critical reasoning; An open-minded attitude to musical invention; A sensitivity to ethical and conceptual issues involved in the musical process; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the student's level of achievement in the prescribed program of study, taking into account academic effort, commitment and progress. In the third year, students are expected to demonstrate the capacity to undertake increasingly complex tasks independently. Emphasis will be placed on regular critical feedback and formative evaluation by staff. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

Complementary Studies — Instrumental Studies**Complementary Studies —
Instrumental Studies 1****MUSM1001A, B
(8 units)**

Offered First and Second Semester
Average half hour per week.

Prerequisite: audition/interview

Syllabus

Instrumental Studies aims to develop the student's skills and abilities on an instrument/voice. Study of an instrument/voice is undertaken in individual tuition and in associated practical activities as relevant to the discipline and appropriate to the student's level of technical facility. The study encourages the development of technical and musical proficiency as well as allowing the exploration of a diverse range of repertoire. This program of study is sequenced, according to individual ability and discipline-specific demands. Participation in a range of ensembles is not mandatory or assessed but is possible depending on the student's level of ability.

Instrumental Studies fosters technical progress in the discipline, to facilitate the application of instrumental/vocal skills in a range of practical situations; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; Critical re-

flection on personal musical expression; Self motivation; Ability to meet practical requirements and deadlines.

Proposed Assessment

Assessment requirements and criteria vary according to the demands of the instrumental discipline. These will be defined in guidelines distributed to students at the beginning of each year. Students will be measured according to their increasing level of achievement in the above capabilities.

**Complementary Studies —
Instrumental Studies 2** **MUSM2001A, B**
(8 units)

Offered First and Second Semester
Average half hour per week.

Prerequisite: MUSM1001

Syllabus

Instrumental Studies aims to develop the student's skills and abilities on an instrument/voice. Study of an instrument/voice is undertaken in individual tuition and in associated practical activities as relevant to the discipline and appropriate to the student's level of technical facility. The study encourages the development of technical and musical proficiency as well as allowing the exploration of a diverse range of repertoire. This program of study is sequenced, according to individual ability and discipline-specific demands. Participation in a range of ensembles is not mandatory or assessed but is possible depending on the student's level of ability.

Instrumental Studies fosters technical progress in the discipline, to facilitate the application of instrumental/vocal skills in a range of practical situations; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; Critical reflection on personal musical expression; Self motivation; Ability to meet practical requirements and deadlines.

Proposed Assessment

Assessment requirements and criteria vary according to the demands of the instrumental discipline. These will be defined in guidelines distributed to students at the beginning of each year. Students will be measured according to their increasing level of achievement in the above capabilities.

**Complementary Studies —
Instrumental Studies 3** **MUSM3001A, B**
(8 units)

Offered First and Second Semester
Average half hour per week.

Prerequisite: MUSM2001

Syllabus

Instrumental Studies aims to develop the student's skills and abilities on an instrument/voice. Study of an instrument/voice is undertaken in individual tuition and in associated practical activities as relevant to the discipline and appropriate to the student's level of technical facility. The study encourages the development of technical and musical proficiency as well as allowing the exploration of a diverse range of repertoire. This program of study is sequenced, according to individual ability and discipline-specific demands. Participation in a range of ensembles is not mandatory or assessed but is possible depending on the student's level of ability.

Instrumental Studies fosters technical progress in the discipline, to facilitate the application of instrumental/vocal skills in a range of practical situations; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; Critical reflection on personal musical expression; Self motivation; Ability to meet practical requirements and deadlines.

Proposed Assessment

Assessment requirements and criteria vary according to the demands of the instrumental discipline. These will be defined in guidelines distributed to students at the beginning of each year. Students will be measured according to their increasing level of achievement in the above capabilities.

Complementary Studies — Composition

**Complementary Studies —
Composition 1** **MUSM1038A, B**
(8 units)

Offered First and Second Semester
Average one to two hours per week

Prerequisite: folio/interview

Syllabus

Composition provides the student with an understanding of either the theories and practices of instrumental and vocal writing within a twentieth century context or the fundamentals of electroacoustic composition. It encourages development of the student's creativity, and technical knowledge of:

Either

A. Instrumental and Vocal Composition

The student will analyse theories, structures, methods, approaches and techniques in a range of twentieth century styles and in a range of instrumental and vocal repertoire. This allows systematic development of understanding and application of knowledge in the development of their own musical works.

Or

B. Musical Composition in an Electroacoustic Medium.

This introduces the student to the range of digital/analog technologies available for sound and image manipulation and generation of musical data. Students are introduced to the tools, techniques and concepts necessary to function as composers in a contemporary setting. This includes an understanding of acoustic phenomena, the fundamentals of computer music, including MIDI and SMPTE specifications and digital sampling, sequencing and editing and a practical understanding of their use in studio and real-time environments.

Composition fosters a proficient technical foundation in either instrumental and vocal, or electroacoustic media; Knowledge of and an ability to apply techniques as appropriate; An understanding of abstract structures; Aesthetic awareness; The ability to express and communicate artistic ideas and intentions; Critical reflection on personal musical expression; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in a folio of works and their participation in classes, taking into account academic effort, commitment and progress. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each component. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

**Complementary Studies —
Composition 2** **MUSM2161A, B**
(8 units)

Offered First and Second Semester
Average one to two hours per week

Prerequisite: MUSM1038

Syllabus

Composition provides the student with an understanding of either the theories and practices of instrumental and vocal writing within a twentieth century context or the fundamentals of electroacoustic composition. It encourages development of the student's creativity, and technical knowledge of:

Either

A. Instrumental and Vocal Composition

The student will analyse theories, structures, methods, approaches and techniques in a range of twentieth century styles and in a range of instrumental and vocal repertoire. This allows systematic development of understanding and application of knowledge in the development of their own musical works.

Or

B. Musical Composition in an Electroacoustic Medium.

This introduces the student to the range of digital/analog technologies available for sound and image manipulation and generation of musical data. Students are introduced to the tools, techniques and concepts necessary to function as composers in a contemporary setting. This includes an understanding of acoustic phenomena, the fundamentals of computer music, including MIDI and SMPTE specifications and digital sampling, sequencing and editing and a practical understanding of their use in studio and real-time environments.

Composition fosters a proficient technical foundation in either instrumental and vocal, or electroacoustic media; Knowledge of and an ability to apply techniques as appropriate; An understanding of abstract structures; Aesthetic awareness; The ability to express and communicate artistic ideas and intentions; Critical reflection on personal musical expression; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in a folio of works and their participation in classes, taking into account academic effort, commitment and progress. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each component. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

**Complementary Studies —
Composition 3**

**MUSM3014A, B
(8 units)**

Offered First and Second Semester
Average one to two hours per week

Prerequisite: MUSM2161

Syllabus

Composition provides the student with an understanding of either the theories and practices of instrumental and vocal writing within a twentieth century context or the fundamentals of electroacoustic composition. It encourages development of the student's creativity, and technical knowledge of:

Either

A. Instrumental and Vocal Composition

The student will analyse theories, structures, methods, approaches and techniques in a range of twentieth century styles and in a range of instrumental and vocal repertoire. This allows systematic development of understanding and application of knowledge in the development of their own musical works.

Or

B. Musical Composition in an Electroacoustic Medium.

This introduces the student to the range of digital/analog technologies available for sound and image manipulation and generation of musical data. Students are introduced to the tools, techniques and concepts necessary to function as composers in a contemporary setting. This includes an understanding of acoustic phenomena, the fundamentals of computer music, including MIDI and SMPTE specifications and digital sampling, sequencing and editing and a practical understanding of their use in studio and real-time environments.

Composition fosters a proficient technical foundation in either instrumental and vocal, or electroacoustic media; Knowledge of and an ability to apply techniques as appropriate; An understanding of abstract structures; Aesthetic awareness; The ability to express and communicate artistic ideas and intentions; Critical reflection on personal musical expression; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement in a folio of works and their participation in classes, taking into account academic effort, commitment and progress. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each component. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

**Complementary Studies — Music Language and
Techniques**

**Complementary Studies — Music
Language and Techniques 1**

**MUSM1137A, B
(8 units)**

Offered First and Second Semester

Project work — average two hours per week; aural training (lecture, tutorial) average three hours per week.

Prerequisite: none

Syllabus

Music Language and Techniques develops the student's command of specialist musical language, as found in a range of musical genres, styles, forms and contexts, and to develop aural skills and awareness. It deepens the student's understanding of the elements of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities, structure, timbre, sonority and extended techniques. These are studied from aural, practical and theoretical perspectives. There is a strong emphasis upon developing the student's inner hearing, aural awareness and skills in listening, reading, notating and analysing. Aural and theoretical skills are applied to a wide range of literature and material. Through the three year thematic cycle of integrated learning, a variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated in a planned fashion.

Music Language and Techniques fosters an understanding of the way musical language functions in different stylistic contexts; Skills in applying musical language; Self-reliance and confidence in the ability to read, analyse and interpret musical scores; Inner hearing and critical listening skills; A high level of aural skills applied in a range of practical situations; Creative use of musical language in all its variations; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement and participation, and the increasing level of complexity and expertise with which students undertake project work. Staff mentors will ensure that every student undertakes a balanced program of project activities. Emphasis will be placed on regular critical feedback and formative evaluation by staff. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

In the first two years, students must pass both the aural and theoretical strands to achieve a pass in the program. Students are expected to achieve a minimum exit standard in aural, but flexibility is provided for students to achieve this over two or three years, in recognition of the differences in prior development and learning.

**Complementary Studies — Music
Language and Techniques 2**

**MUSM2142A, B
(8 units)**

Offered First and Second Semester

Project work — average two hours per week; aural training (lecture, tutorial) average three hours per week.

Prerequisite: MUSM1137

Syllabus

Music Language and Techniques develops the student's command of specialist musical language, as found in a range of musical genres, styles, forms and contexts, and to develop aural skills and awareness. It deepens the student's understanding of the elements of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities, structure, timbre, sonority and extended techniques. These are studied from aural, practical and theoretical perspectives. There is a strong emphasis upon developing the student's inner hearing, aural awareness and skills in listening, reading, notating and analysing. Aural and theoretical skills are applied to a wide range of literature and material. Through the three year thematic cycle of integrated learning, a variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated in a planned fashion.

Music Language and Techniques fosters an understanding of the way musical language functions in different stylistic contexts; Skills in applying musical language; Self-reliance and confidence in the ability to read, analyse and interpret musical scores; Inner hearing and critical listening skills; A high level of aural skills applied in a range of practical situations; Creative use of musical language in all its variations; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement and participation, and the increasing level of complexity and expertise with which students undertake project work. Staff mentors will ensure that every student undertakes a balanced program of project activities. Emphasis will be placed on regular critical feedback and formative evaluation by staff. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

In the first two years, students must pass both the aural and theoretical strands to achieve a pass in the program. Students are expected to achieve a minimum exit standard in aural, but flexibility is provided for students to achieve this over two or three years, in recognition of the differences in prior development and learning.

Complementary Studies — Music Language and Techniques 3 **MUSM3119A, B**
(8 units)

Offered First and Second Semester

Project work — average two hours per week; aural training (lecture, tutorial) average three hours per week.

Prerequisite: MUSM2142

Syllabus

Music Language and Techniques develops the student's command of specialist musical language, as found in a range of musical genres, styles, forms and contexts, and to develop aural skills and awareness. It deepens the student's understanding of the elements of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities, structure, timbre, sonority and extended techniques. These are studied from aural, practical and theoretical perspectives. There is a strong emphasis upon developing the student's inner hearing, aural awareness and skills in listening, reading, notating and analysing. Aural and theoretical skills are applied to a wide range of literature and material. Through the three year thematic cycle of integrated learning, a variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated in a planned fashion.

Music Language and Techniques fosters an understanding of the way musical language functions in different stylistic contexts; Skills in applying musical language; Self-reliance and confidence in the ability to read, analyse and interpret musical scores; Inner hearing and critical listening skills; A high level of aural skills applied in a range of practical situations; Creative use of musical language in all its variations; Ability to meet practical requirements and deadlines.

Proposed Assessment

A graded result reflects the level of achievement and participation, and the increasing level of complexity and expertise with which students undertake project work. Staff mentors will ensure that every student undertakes a balanced program of project activities. Emphasis will be placed on regular critical feedback and formative evaluation by staff. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

In the first two years, students must pass both the aural and theoretical strands to achieve a pass in the program. Students are expected to achieve a minimum exit standard in aural, but flexibility is provided for students to achieve this over two or three years, in recognition of the differences in prior development and learning.

Complementary Studies — Music Language and Techniques, Jazz

Complementary Studies — Music Language and Techniques, Jazz 1 **MUSM1138A, B**
(8 units)

Offered First and Second Semester

Average four hours per week

Prerequisite: none

Syllabus

Music Language and Techniques, Jazz develops the student's command of specialist musical language as found in a range of musical genres, styles, forms and contexts, to develop aural skills and awareness, and writing skills. It deepens the student's understanding of the elements of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities and structure. These are studied from aural, practical and theoretical perspectives. There is a strong emphasis upon developing the student's aural awareness and skills in applying the harmonic language of jazz within a range of contexts. Aural and theoretical skills are applied to a wide range of literature and material. A variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated. The third year has a focus on the application of theoretical, arranging/compositional tools and techniques to the creative writing process.

Music Language and Techniques, Jazz fosters an understanding of the way jazz language (vocabulary, grammar, structure) functions in different stylistic and ensemble contexts; Skills in applying musical language; Self-reliance and confidence in the ability to read, analyse and construct music in the jazz idiom; Critical listening skills; A high level of aural skills applied in a progress and level of expertise, including the student's capacity to undertake increasingly complex tasks. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each component. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year. In the first two years, students must pass both the aural and theoretical strands to achieve a pass in the program. Students are expected to achieve a minimum exit standard in aural, but flexibility is provided for students to achieve this over two or three years, in recognition of the differences in prior development and learning.

Complementary Studies — Music Language and Techniques, Jazz 2 **MUSM2143A, B**
(8 units)

Offered First and Second Semester

Average four hours per week

Prerequisite: MUSM1138

Syllabus

Music Language and Techniques, Jazz develops the student's command of specialist musical language as found in a range of musical genres, styles, forms and contexts, to develop aural skills and awareness, and writing skills. It deepens the student's understanding of the elements of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities and structure. These are studied from aural, practical and theoretical perspectives. There is a strong emphasis upon developing the student's aural awareness and skills in applying the harmonic language of jazz within a range of contexts. Aural and theoretical skills are applied to a wide range of literature and material. A variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated. The third year has a focus on the application of theoretical, arranging/compositional tools and techniques to the creative writing process.

Music Language and Techniques, Jazz fosters an understanding of the way jazz language (vocabulary, grammar, structure) functions in different stylistic and ensemble contexts; Skills in applying musical language; Self-reliance and confidence in the ability to read, analyse and construct music in the jazz idiom; Critical listening skills; A high level of aural skills applied in a progress and level of expertise,

including the student's capacity to undertake increasingly complex tasks. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each component. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year. In the first two years, students must pass both the aural and theoretical strands to achieve a pass in the program. Students are expected to achieve a minimum exit standard in aural, but flexibility is provided for students to achieve this over two or three years, in recognition of the differences in prior development and learning.

Complementary Studies — Music

Language and Techniques, Jazz 3

MUSM3120A, B
(8 units)

Offered First and Second Semester
Average four hours per week

Prerequisite: MUSM2143

Syllabus

Music Language and Techniques, Jazz develops the student's command of specialist musical language as found in a range of musical genres, styles, forms and contexts, to develop aural skills and awareness, and writing skills. It deepens the student's understanding of the elements of notation, rhythm, melody, harmony, counterpoint and voice leading, tonalities and structure. These are studied from aural, practical and theoretical perspectives. There is a strong emphasis upon developing the student's aural awareness and skills in applying the harmonic language of jazz within a range of contexts. Aural and theoretical skills are applied to a wide range of literature and material. A variety of concepts, approaches, methodologies and skills are introduced in which student learning is progressively extended and consolidated. The third year has a focus on the application of theoretical, arranging/compositional tools and techniques to the creative writing process.

Music Language and Techniques, Jazz fosters an understanding of the way jazz language (vocabulary, grammar, structure) functions in different stylistic and ensemble contexts; Skills in applying musical language; Self-reliance and confidence in the ability to read, analyse and construct music in the jazz idiom; Critical listening skills; A high level of aural skills applied in a progress and level of expertise, including the student's capacity to undertake increasingly complex tasks. Emphasis will be placed on regular critical feedback and formative evaluation by staff rather than graded marks for each component. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year. In the first two years, students must pass both the aural and theoretical strands to achieve a pass in the program. Students are expected to achieve a minimum exit standard in aural, but flexibility is provided for students to achieve this over two or three years, in recognition of the differences in prior development and learning.

Integrated Studies — European Languages for Singers

Integrated Studies — European Languages for Singers 1

MUSM1145A, B
(4 units)

Offered First and Second Semester
Average two hours per week

Prerequisite: none

Syllabus

European Languages for Singers develops the student's command of the special skills required in vocal performance in German, Italian and French. The study of language is integral to vocal development and the ability to communicate and express music through the voice. A knowledge of European languages, including phonetics and the identification of sounds particular to a language, is fundamental to correct pronunciation in vocal performance. A range of listening, speaking, grammatical and transcription exercises will introduce the sound system, syntax, vocabulary and grammar necessary for a basic understanding of the meaning and delivery of texts and libretti in German, Italian and French.

European Languages for Singers develops the capacity to hear and understand vocal texts in German, French and Italian languages; The ability effectively to pronounce and communicate sung German, French and Italian texts.

Proposed Assessment

Pass/fail on the basis of participation, 80% attendance and progress, with emphasis on regular critical feedback and formative evaluation. Progress will be measured according to an increasing capacity to understand, speak and sing texts in each of the program languages. Guidelines and criteria for assessment will be distributed at the beginning of each year.

Integrated Studies — European Languages for Singers 2

MUSM2150A, B
(4 units)

Offered First and Second Semester
Average two hours per week

Prerequisite: MUSM1145

Syllabus

European Languages for Singers develops the student's command of the special skills required in vocal performance in German, Italian and French. The study of language is integral to vocal development and the ability to communicate and express music through the voice. A knowledge of European languages, including phonetics and the identification of sounds particular to a language, is fundamental to correct pronunciation in vocal performance. A range of listening, speaking, grammatical and transcription exercises will introduce the sound system, syntax, vocabulary and grammar necessary for a basic understanding of the meaning and delivery of texts and libretti in German, Italian and French.

European Languages for Singers develops the capacity to hear and understand vocal texts in German, French and Italian languages; The ability effectively to pronounce and communicate sung German, French and Italian texts.

Proposed Assessment

Pass/fail on the basis of participation, 80% attendance and progress, with emphasis on regular critical feedback and formative evaluation. Progress will be measured according to an increasing capacity to understand, speak and sing texts in each of the program languages. Guidelines and criteria for assessment will be distributed at the beginning of each year.

Integrated Studies — European Languages for Singers 3

MUSM3131A, B
(4 units)

Offered First and Second Semester
Average two hours per week

Prerequisite: MUSM2150

Syllabus

European Languages for Singers develops the student's command of the special skills required in vocal performance in German, Italian and French. The study of language is integral to vocal development and the ability to communicate and express music through the voice. A knowledge of European languages, including phonetics and the identification of sounds particular to a language, is fundamental to correct pronunciation in vocal performance. A range of listening, speaking, grammatical and transcription exercises will introduce the sound system, syntax, vocabulary and grammar necessary for a basic understanding of the meaning and delivery of texts and libretti in German, Italian and French.

European Languages for Singers develops the capacity to hear and understand vocal texts in German, French and Italian languages; The ability effectively to pronounce and communicate sung German, French and Italian texts.

Proposed Assessment

Pass/fail on the basis of participation, 80% attendance and progress, with emphasis on regular critical feedback and formative evaluation. Progress will be measured according to an increasing capacity to understand, speak and sing texts in each of the program languages.

Guidelines and criteria for assessment will be distributed at the beginning of each year.

Integrated Studies — European Languages for Singers 4

MUSM4001A, B
(4 units)

Offered First and Second Semester
Average two hours per week

Prerequisite: MUSM3131

Syllabus

European Languages for Singers develops the student's command of the special skills required in vocal performance in German, Italian and French. The study of language is integral to vocal development and the ability to communicate and express music through the voice. A knowledge of European languages, including phonetics and the identification of sounds particular to a language, is fundamental to correct pronunciation in vocal performance. A range of listening, speaking, grammatical and transcription exercises will introduce the sound system, syntax, vocabulary and grammar necessary for a basic understanding of the meaning and delivery of texts and libretti in German, Italian and French.

European Languages for Singers develops the capacity to hear and understand vocal texts in German, French and Italian languages; The ability effectively to pronounce and communicate sung German, French and Italian texts.

Proposed Assessment

Pass/fail on the basis of participation, 80% attendance and progress, with emphasis on regular critical feedback and formative evaluation. Progress will be measured according to an increasing capacity to understand, speak and sing texts in each of the program languages. Guidelines and criteria for assessment will be distributed at the beginning of each year.

Integrated Studies — Theatre Studies

Integrated Studies — Theatre Studies 1

MUSM1147A, B
(4 units)

Offered First and Second Semester
Drama — average two hours per week; fencing and dance — average two hours per week.

Prerequisite: none

Syllabus

Theatre Studies develops the student's awareness of human movement, through drama, dance and fencing, and to introduce students to the disciplines involved in the art of performance on stage. Physical awareness, body flexibility and strength, co-ordination and discipline are designed to build confidence in dance and movement whilst singing. Students are introduced to stage performance skills, aimed at developing technical understanding and skills in mime, speech, improvisation, historical gesture, and fencing, together with the development of roles and characterisation. These elements of stage presentation underpin student participation in the operatic production undertaken as part of the Principal Study.

Theatre Studies develops the capacity to move freely and with confidence whilst performing a vocal line; Technical foundation in stage presentation; The art of characterisation; An understanding of gesture, including historical contexts; Application of skills to specific dramatic problems; Mental and physical skills necessary for performance.

Proposed Assessment

Pass/fail. Students are evaluated on the basis of participation, attendance and progress; there is an 80% attendance requirement. Emphasis will be placed on regular critical feedback and formative evaluation by staff. Student progress will be measured over the program according to increasing capacity to move freely and act confidently. Students must meet the attendance requirements for each component of the program (drama/movement and fencing) in order to be eligible for assessment.

Integrated Studies — Theatre Studies 2

MUSM2152A, B
(4 units)

Offered First and Second Semester
Drama — average two hours per week; fencing and dance — average two hours per week.

Prerequisite: MUSM1147

Syllabus

Theatre Studies develops the student's awareness of human movement, through drama, dance and fencing, and to introduce students to the disciplines involved in the art of performance on stage. Physical awareness, body flexibility and strength, co-ordination and discipline are designed to build confidence in dance and movement whilst singing. Students are introduced to stage performance skills, aimed at developing technical understanding and skills in mime, speech, improvisation, historical gesture, and fencing, together with the development of roles and characterisation. These elements of stage presentation underpin student participation in the operatic production undertaken as part of the Principal Study.

Theatre Studies develops the capacity to move freely and with confidence whilst performing a vocal line; Technical foundation in stage presentation; The art of characterisation; An understanding of gesture, including historical contexts; Application of skills to specific dramatic problems; Mental and physical skills necessary for performance.

Proposed Assessment

Pass/fail. Students are evaluated on the basis of participation, attendance and progress; there is an 80% attendance requirement. Emphasis will be placed on regular critical feedback and formative evaluation by staff. Student progress will be measured over the program according to increasing capacity to move freely and act confidently. Students must meet the attendance requirements for each component of the program (drama/movement and fencing) in order to be eligible for assessment.

Integrated Studies — Theatre Studies 3

MUSM3132A, B
(4 units)

Offered First and Second Semester
Drama — average two hours per week; fencing and dance — average two hours per week.

Prerequisite: MUSM2152

Syllabus

Theatre Studies develops the student's awareness of human movement, through drama, dance and fencing, and to introduce students to the disciplines involved in the art of performance on stage. Physical awareness, body flexibility and strength, co-ordination and discipline are designed to build confidence in dance and movement whilst singing. Students are introduced to stage performance skills, aimed at developing technical understanding and skills in mime, speech, improvisation, historical gesture, and fencing, together with the development of roles and characterisation. These elements of stage presentation underpin student participation in the operatic production undertaken as part of the Principal Study.

Theatre Studies develops the capacity to move freely and with confidence whilst performing a vocal line; Technical foundation in stage presentation; The art of characterisation; An understanding of gesture, including historical contexts; Application of skills to specific dramatic problems; Mental and physical skills necessary for performance.

Proposed Assessment

Pass/fail. Students are evaluated on the basis of participation, attendance and progress; there is an 80% attendance requirement. Emphasis will be placed on regular critical feedback and formative evaluation by staff. Student progress will be measured over the program according to increasing capacity to move freely and act confidently. Students must meet the attendance requirements for each component of the program (drama/movement and fencing) in order to be eligible for assessment.

Integrated Studies — Jazz

Jazz students undertake Integrated Studies in two disciplines in the first two years and in one discipline in the third year of the program.

Integrated Studies — Jazz Improvisation**Integrated Studies —
Jazz Improvisation 1****MUSM1146A, B
(4 units)**

Offered First and Second Semester
Average two hours per week

Prerequisite: none

Syllabus

Jazz Improvisation develops the student's practical ability in improvisation, informed by theoretical, historical, cultural and stylistic concepts. It deepens the student's understanding of structure within improvised music and the historical and cultural contexts which affected its development. Emphasis is placed upon developing the student's melodic and rhythmic skills as well as their ability accurately to transcribe and analyse music from sound recordings. Throughout three years of study, a variety of concepts, approaches, methodologies and skills are introduced through which student learning is progressively extended and consolidated. With the permission of the relevant Heads of Department, voice students and drummers may elect to replace Improvisation in one semester of second and third years with respectively two semesters of Theatre Studies or Tuned Percussion studies. This will be accredited as part of this Integrated Study.

Improvisation fosters self-reliance and confidence in the ability to communicate effectively through improvisation; An understanding of the methodologies of improvisation and transcription; Ability to evaluate and analyse improvised music both in sound and from the score; An open-minded attitude to musical invention.

Proposed Assessment

A graded result reflects the level of achievement and participation taking into account academic effort, commitment, progress and level of expertise, including the student's capacity to undertake increasing complex tasks. Emphasis will be placed on regular critical feedback and formative evaluation. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

**Integrated Studies —
Jazz Improvisation 2****MUSM2151A, B
(4 units)**

Offered First and Second Semester
Average two hours per week

Prerequisite: MUSM1146

Syllabus

Jazz Improvisation develops the student's practical ability in improvisation, informed by theoretical, historical, cultural and stylistic concepts. It deepens the student's understanding of structure within improvised music and the historical and cultural contexts which affected its development. Emphasis is placed upon developing the student's melodic and rhythmic skills as well as their ability accurately to transcribe and analyse music from sound recordings. Throughout three years of study, a variety of concepts, approaches, methodologies and skills are introduced through which student learning is progressively extended and consolidated. With the permission of the relevant Heads of Department, voice students and drummers may elect to replace Improvisation in one semester of second and third years with respectively two semesters of Theatre Studies or Tuned Percussion studies. This will be accredited as part of this Integrated Study.

Improvisation fosters self-reliance and confidence in the ability to communicate effectively through improvisation; An understanding of the methodologies of improvisation and transcription; Ability to evaluate and analyse improvised music both in sound and from the score; An open-minded attitude to musical invention.

Proposed Assessment

A graded result reflects the level of achievement and participation taking into account academic effort, commitment, progress and level of expertise, including the student's capacity to undertake increasing complex tasks. Emphasis will be placed on regular critical feedback and formative evaluation. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year

**Integrated Studies —
Jazz Improvisation 3****MUSM3130A, B
(4 units)**

Offered First and Second Semester
Average two hours per week

Prerequisite: MUSM2151

Syllabus

Jazz Improvisation develops the student's practical ability in improvisation, informed by theoretical, historical, cultural and stylistic concepts. It deepens the student's understanding of structure within improvised music and the historical and cultural contexts which affected its development. Emphasis is placed upon developing the student's melodic and rhythmic skills as well as their ability accurately to transcribe and analyse music from sound recordings. Throughout three years of study, a variety of concepts, approaches, methodologies and skills are introduced through which student learning is progressively extended and consolidated. With the permission of the relevant Heads of Department, voice students and drummers may elect to replace Improvisation in one semester of second and third years with respectively two semesters of Theatre Studies or Tuned Percussion studies. This will be accredited as part of this Integrated Study.

Improvisation fosters self-reliance and confidence in the ability to communicate effectively through improvisation; An understanding of the methodologies of improvisation and transcription; Ability to evaluate and analyse improvised music both in sound and from the score; An open-minded attitude to musical invention.

Proposed Assessment

A graded result reflects the level of achievement and participation taking into account academic effort, commitment, progress and level of expertise, including the student's capacity to undertake increasing complex tasks. Emphasis will be placed on regular critical feedback and formative evaluation. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

Integrated Studies — Jazz Arranging and Composition**Integrated Studies — Jazz Arranging
and Composition 1****MUSM1148A, B
(4 units)**

Offered First and Second Semester
Average two hours per week.

Prerequisite: none

Syllabus

Jazz Arranging and Composition introduces the student to a variety of writing techniques and approaches in a variety of styles and ensemble settings. It deepens the student's understanding of the elements of notation, structure, orchestration and style in the creative writing process. These are studied from practical and theoretical perspectives. There is a strong emphasis upon developing the student's skills in applying the written language of jazz within a range of contexts. A variety of concepts, approaches, methodologies and skills are introduced through which student learning is progressively extended and consolidated.

Jazz Arranging and Composition fosters an understanding of the specifics of notation, structure and invention; An understanding of the principles of timbre, sonority and scoring in different instrumental/vocal combinations; Skills in applying arranging and compositional techniques in different instrumental/vocal settings; Creative use of musical language.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress and level of expertise including the student's capacity to undertake increasingly complex tasks. Emphasis will be placed on regular critical feedback and formative evaluation by staff. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

Integrated Studies — Jazz Arranging and Composition 2

**MUSM2153A, B
(4 units)**

Offered First and Second Semester
Average two hours per week.

Prerequisite: MUSM1148

Syllabus

Jazz Arranging and Composition introduces the student to a variety of writing techniques and approaches in a variety of styles and ensemble settings.

It deepens the student's understanding of the elements of notation, structure, orchestration and style in the creative writing process. These are studied from practical and theoretical perspectives. There is a strong emphasis upon developing the student's skills in applying the written language of jazz within a range of contexts. A variety of concepts, approaches, methodologies and skills are introduced through which student learning is progressively extended and consolidated.

Jazz Arranging and Composition fosters an understanding of the specifics of notation, structure and invention; An understanding of the principles of timbre, sonority and scoring in different instrumental/vocal combinations; Skills in applying arranging and compositional techniques in different instrumental/vocal settings; Creative use of musical language.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress and level of expertise including the student's capacity to undertake increasingly complex tasks. Emphasis will be placed on regular critical feedback and formative evaluation by staff. The assessment requirements and criteria for evaluation will be defined in guidelines handed out at the beginning of each year.

Directed Research Project — Year 4

Directed Research Project

**MUSM4098A, B
(18 units)**

Offered First and Second Semester
Contact hours:

Prerequisite: MUSM3116 at level of credit or above

Syllabus

A focussed program related to a student's specific area of interest, designed to develop particular career skills (subject to appropriate supervision being available). It may include a professional experience program in an outside organisation, developing and managing an extended performance project, a pedagogy or a community outreach project, or an extended piece of written work.

Proposed Assessment

As agreed to with program mentors.

Individual Research Honours — Year 4

Individual Research Hons

**MUSM4116A, B
(12 units)**

Offered First and Second Semester
Contact hours:

Prerequisite: MUSM3116 at level of high distinction or by audition/interview from another institution.

Syllabus

A supervised individual research topic which complements the principal study, in the form of a written sub-thesis, a lecture-recital, a special performance project, broadcast or recording, analysis, edition, CD-ROM, or some other format.

Proposed Assessment

As agreed to with program mentors.

ADDITIONAL STUDIES

course code	course name	Term offered	units
MUSM1008A	Accompaniment #	S1 or S2	0.00
MUSM1008B	Accompaniment	S1 or S2	4.00
MUSM1162	Advanced Jazz Composition	S2	4.00
MUSM3009A	Advanced Aural (Classical)	S1 or S2	0.00
MUSM3009B	Advanced Aural (Classical)	S1 or S2	4.00
MUSM3150	Advanced Aural (Jazz)	S1 or S1	4.00
MUSM1163	Arts Management	S2 or S2	2.00
MUSM0077	Authenticity, Identity and Technology: The Poetics and Politics of Arts Performance in Asia	S2	6.00
MUSM1011A	Big Band	S1 or S2	0.00
MUSM1011B	Big Band	S1 or S2	4.00
MUSM1012A	Brass Ensemble #	S1 or S2	0.00
MUSM1012B	Brass Ensemble #	S1 or S2	4.00
MUSM1013A	Chamber Music	S1 or S2	0.00
MUSM1013B	Chamber Music	S1 or S2	4.00
MUSM1164	Choral Conducting	S2	2.00
MUSM1165	Choral Studies	S1 or S2	2.00
MUSM1166	Chorrepitition	S1 or S2	2.00
MUSM1161A	Composition Studies 1	S1 or S2	0.00
MUSM1161B	Composition Studies 1	S1 or S2	4.00
MUSM2162A	Composition Studies 2	S1 or S2	0.00
MUSM2162B	Composition Studies 2	S1 or S2	4.00
MUSM3015A	Composition Studies 3	S1 or S2	0.00
MUSM3015B	Composition Studies 3	S1 or S2	4.00
MUSM1017A	Computer Programming	S1 or S2	0.00
MUSM1017B	Computer Programming	S1 or S2	4.00
MUSM1018A	Conducting	S1 or S2	0.00
MUSM1018B	Conducting	S1 or S2	4.00
MUSM1019A	Contemporary Music Ensemble	S1 or S2	4.00
MUSM1019B	Contemporary Music Ensemble	S1 or S2	0.00
MUSM3011A	Continuing Aural (Classical)	S1 or S2	0.00
MUSM3011B	Continuing Aural (Classical)	S1 or S2	4.00
MUSM3152	Continuing Aural (Jazz)	S1 or S2	4.00
MUSM1039	Critical Thought	S1 or S2	4.00
MUSM4098A	Directed Individual Project	S1 or S2	0.00
MUSM4098B	Directed Individual Project	S1 or S2	18.00
MUSM1167	Film Scoring	S2	4.00
MUSM1168	Functional Music Technology	S1 or S2	4.00
MUSM1037	Instrumental Studies 1	S1 or S2	4.00
MUSM2160	Instrumental Studies 2	S1 or S2	4.00
MUSM3013	Instrumental Studies 3	S1 or S2	4.00
MUSM1169	Interactive Multimedia	S1 or S2	6.00
MUSM0076	Introduction to Asian Performing Arts	S1	6.00
MUSM1170	Introduction to MIDI	S1 or S2	2.00
MUSM1171	Jazz Analysis #	S2	2.00
MUSM1172	Jazz Keyboard	S1 or S2	2.00
MUSM1180	Jazz Singing for Non Vocal Majors	S1 or S2	2.00
MUSM1160	Jazz Styles #	S1	2.00
MUSM1026A	Jazz Vocal Group	S1 or S2	0.00
MUSM1026B	Jazz Vocal Group	S1 or S2	4.00
MUSM1173	Large Ensemble Arranging	S1	4.00
MUSM1028A	Keyboard Musicianship #	S1 or S2	0.00
MUSM1028B	Keyboard Musicianship #	S1 or S2	4.00
MUSM1179	Music, Language and Techniques	S1 or S2	4.00
MUSM1029A	Orchestra #	S1 or S2	0.00

MUSM1029B	Orchestra #	S1 or S2	4.00
MUSM1174	Percussion Ensemble #	S1 or S2	2.00
MUSM1175	Performance with Computers	S2	4.00
MUSM1032A	Recording Techniques	S1 or S2	0.00
MUSM1032B	Recording Techniques	S1 or S2	4.00
MUSM1033A	Small Jazz Commercial Ensemble	S1 or S2	0.00
MUSM1033B	Small Jazz Commercial Ensemble	S1 or S2	4.00
MUSM1034A	Small Jazz Recording Ensemble	S1 or S2	0.00
MUSM1034B	Small Jazz Recording Ensemble	S1 or S2	4.00
MUSM1176	Stage Setting and Lighting	S2	2.00
MUSM1177	World Music Ensemble	S1 or S2	2.00
MUSM2088	Music in Indigenous Australia	S1	6.00
MUSM2089	Music in Asian Cultures	S2	6.00

Please note: The assessment requirements and criteria for evaluation will be defined in guidelines provided at the beginning of the course. Students must ensure that they receive a copy. Emphasis is placed on regular critical feedback and formulative evaluation by staff rather than graded marks for each component.

These courses may be taken as Additional Studies where they do not constitute a part of the Principal Study.

Complementary/Integrated Studies as Additional Studies

Students should refer to the course outline for the relevant Complementary Study or Integrated Study (European Language for Singers, Theatre Studies) when they are undertaking such a course as an Additional Study.

Accompaniment

MUSM1008A and B (4 units)

Offered Semester 1 and 2

Students undertake open-class tutorials where performances are discussed by supervisors and students.

Prerequisites: Only for students not undertaking a piano major.

Syllabus

Accompaniment introduces the student to the role of the associate artist. It deepens the student's understanding of the role of the associate artist through gaining familiarity with a range of vocal repertoire and string, brass and woodwind duo repertoire. There is a strong emphasis upon developing the student's skills in rehearsal techniques and sight reading, as well as developing an understanding of musical partnership.

Accompaniment fosters Musical attributes necessary to accompanying another artist; Enhanced sight reading facility; An understanding of the role of the accompanist in a range of repertoire contexts.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Advanced Jazz Composition

MUSM1009 (4 units)

Offered Semester 2

Two hours per week

Prerequisites: None

Syllabus

Advanced Jazz Composition furthers the student's knowledge of compositional techniques used in a variety of contemporary jazz styles. It gives students insight into the techniques of advanced jazz composition through the study of form, structure, melody writing, bitonality, counterpoint and orchestration in contemporary, post-bop and modal styles. Advanced Jazz Composition fosters knowledge and understanding of the techniques of composition in a range of jazz styles; Skills in applying more advanced jazz compositional tools and processes.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, in-

cluding the student's capacity and level of expertise to undertake increasingly complex tasks.

Advanced Aural (Classical) MUSM3009A and B **(4 units)**

Offered First and Second Semester
Two hours per week

Prerequisites: Completion of complementary studies — Music, Language and Techniques at Distinction or High Distinction level.

Syllabus

Advanced Aural (Classical) extends the student's ability to hear and apply concepts of musical language.

It extends the student's inner hearing, aural awareness and skills in listening and notating music through sight-singing, sight-reading, dictation and aural analysis. It aims to deepen the student's understanding of more complex musical vocabulary and structures, and of advanced harmonic, rhythmic, and melodic concepts. There is a strong emphasis on the application of these concepts to real music. Advanced Aural (Classical) fosters a deeper understanding of the way musical language functions in different stylistic contexts; Skills in applying aural concepts and skills in a range of practical situations and musical repertoire; Self-reliance and confidence in the ability to read and aurally analyse music; Further development of inner hearing and critical listening skills.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Advanced Aural (Jazz) MUSM3010 **(4 units)**

Offered First or Second Semester
Two hours per week

Prerequisites: Complementary Studies — Music, Languages and Techniques Jazz at Distinction or High Distinction level.

Syllabus

Advanced Aural (Jazz) aims to extend the student's ability to hear and apply concepts of the musical language used in jazz. It extends the student's inner hearing, aural awareness and skills in listening and notating music. It aims to deepen the student's understanding of more complex musical vocabulary and structures, and of advanced harmonic, rhythmic, and melodic concepts. There is a strong emphasis on the application of these concepts in improvisation and transcription. Advanced Aural (Jazz) fosters an understanding of the way jazz language functions in different stylistic contexts; Self-reliance and confidence in the ability to read, analyse and construct music in the jazz idiom; Critical listening skills; A high level of aural skills applied in a range of practical situations.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Arts Management MUSM1010 **(2 units)**

Offered Semester 1 or 2
Two hours per week

Prerequisites: none

Syllabus

Arts Management develops knowledge and skills necessary for a successful professional music career. Arts Management deepens students' understanding of the music industry (including contracts, financial management, CD production, insurance, health and safety, and copyright). It provides opportunities for students to develop practical skills in managing and promoting music events, concerts, recordings and tours, and aims to enhance students' ability to communicate with the public. Arts Management fosters skills in com-

munication and presentation; Entrepreneurial skills and experience; Knowledge of the requirements and demands of the profession/industry; Independence and self-motivation towards developing and sustaining a career in music.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Authenticity, Identity and Technology: The Poetics and Politics of Arts as Performance in Asia (offered in conjunction with the Faculty of Asian Studies) MUSM0077 **(6 units)**

Offered Semester 2
Up to 39 hours per semester

Prerequisites: Introduction to Asian Performing Arts: Performance, Genres and Intercultural Translation

Coordinator: Amrih Widodo

Syllabus

To focus on theoretical debates concerning the construction of the performance genres studied in the first semester. Study will focus on four topics: authenticity, identity, polity and technology. Government policies in choosing and directing the development of certain genres, popularisation and commercialisation of certain genres, and the role of technologies in mediatisation of performing arts will be examined together with debates on authenticity and identity. The course will examine questions such as: how are our identities relevant to certain genres of performing arts? What is a nation or an ethnic group? In what sense can we 'own' a certain artistic tradition? What do we know of the past and what claims can its performing arts make on our lives? Weekly participation in performance laboratory sessions will be a feature of the course leading to an end-of-semester public performance.

Proposed Assessment

To be based on a 60–40% ratio of written and performance components.

Preliminary reading:

- Trilling, Lionel, *Sincerity and authenticity*, 1972
- Sumarsam, *Gamelan: cultural interaction and musical development in central Java*, 1995.

Big Band MUSM1011A and B **(4 units)**

Offered Semester 1 and 2
Students undertake sectional rehearsals, full rehearsals, recording experiences, performances, and presentations of student arrangements and compositions as required and rostered.

Prerequisites: interview

Syllabus

Big Band provides as complete an experience as possible of Big Band styles. It deepens the student's understanding of performance, arranging and interpretation in a large jazz ensemble. Big Band fosters an understanding of Big Band styles and traditions; Skills in performing in a large ensemble; Increased facility in sight reading; Critical reflection on arrangements for Big Band.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Brass Ensemble MUSM1012A and B **(4 units)**

Offered Semester 1 and 2
Students undertake weekly rehearsals (average of two hours per week) and performances arranged by the Department.

Prerequisites: not for brass majors

Syllabus

Brass Ensemble introduces the student to brass repertoire and performance contexts encountered in the profession. It deepens the student's understanding of playing in a variety of brass ensemble contexts, develops skills in rehearsal techniques and professional discipline, and familiarises the student with a broad range of brass repertoire. Brass Ensemble fosters knowledge of brass ensemble and orchestral repertoire; Skills in rehearsal techniques, including those for the rehearsal of contemporary music; The ability to perform confidently in a group situation; Listening skills; Ability to meet practical requirements and deadlines.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Chamber Music**MUSM1013A and B
(4 units)**

Offered Semester 1 and 2

Students undertake rehearsals as required in preparation for supervised tutorials and performances, as directed by appointed tutors for each chamber music group.

Prerequisites: only for students not undertaking Chamber Music in their Principal Study

Syllabus

Chamber Music provides the student with the opportunity to become familiar with the chamber music repertoire and the responsibilities and disciplines encountered in the profession. It deepens the student's sense of the musical understanding involved in the performance of chamber music, with an emphasis on repertoire and stylistic knowledge. Chamber Music fosters the development of the musical understanding necessary for the performance of chamber music; Skills in rehearsal techniques and planning, including those for the rehearsal of new music; The ability to perform confidently and cooperatively in public in a small ensemble; Management of physical demands; Ability to meet practical requirements and deadlines; Listening skills.

Proposed Assessment

Students are required to attend not less than eight supervised tutorials, grouped intensively or spread over the year, culminating in performance. A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Choral Studies**MUSM1015
(2 units)**

Offered Semester 1 or 2

Students undertake rehearsals (average of two hours per week) and additional rehearsals as required for a minimum of three performances as arranged during the year. Choral Studies may be undertaken through participation in a choral group outside the School, subject to the approval of the Deputy Director.

Prerequisite: audition/interview

Syllabus

Choral Studies provides students with experience of major works of the choral repertoire. It deepens the student's understanding of the repertoire, and broadens the student's musical experience. There is a strong emphasis upon developing the student's skills in choral singing. Choral Studies fosters familiarity with choral repertoire from a variety of historical periods and styles; The development of a broad musical experience; Skills in pre-pitching, rhythmic discipline, articulation, singing in a range of languages, the art of listening and tuning; Experience in working with a range of conductors.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Chorrepitition**MUSM1016
(2 units)**

Offered Semester 1 or 2

Students attend Vocal Workshop and undertake rehearsals for an operatic production (average of two hours per week).

Prerequisite: audition/interview

Syllabus

Chorrepitition develops skills in vocal coaching and rehearsal accompaniment. It deepens the student's understanding of the role of the Chorrepititeur. Chorrepitition fosters familiarity with operatic piano reductions and opera libretti; Skills in accompanying production rehearsals and coaching individual singers and ensembles; The development of awareness of the relationship between pit and stage.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Computer Programming**MUSM1017A and B
(4 units)**

Offered Semester 1 and 2

A weekly one-hour lecture and a one-hour tutorial in S1 and a two hour seminar each week in S2.

Prerequisites: Interview with Head of ACAT.

The following course is offered in conjunction with ACAT

Syllabus: To gain an understanding of the structure and organisation of a computer, and an introduction to computer programming techniques, an introduction to mainframe and micro computers; Basic terminology and architecture; Operating systems; Computer languages and compilers; An overview of the use of computers for musical composition, computer graphics and animation, and analysis; An introduction to the C programming language; Introduction to appropriate environments for sound and/or MIDI manipulation.

Proposed Assessment: Assignments as directed by the lecturer — 100%.

Conducting**MUSM1018A and B
(4 units)**

Offered Semester 1 and 2

Students undertake class instruction (average of one hour per week) plus relevant practical conducting experience.

Prerequisites: none

Syllabus

Conducting provides the student with an awareness of the techniques of orchestral, choral and ensemble conducting. It deepens the student's understanding of the role of conductor. There is a strong emphasis upon developing practical techniques and experience. Conducting fosters an understanding of the role of the conductor; The development of the practical techniques in ensemble, choral and orchestral conducting; Skills in preparation, techniques and rehearsal procedures.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Contemporary Music Ensemble**MUSM1019A and B
(4 units)**

Offered Semester 1 and 2

Students undertake rehearsals and performances, and the study and discussion of works (one hour per week).

Prerequisites: none

Syllabus

Contemporary Music Ensemble provides students with the opportunity to perform experimental and important twentieth century repertoire. It allows the student to study, from a performance perspective, historically important works of the twentieth century, and deepens the student's understanding of current trends in contempo-

rary music. Contemporary Music Ensemble fosters opportunities to perform the major historical repertoire of the twentieth century; Knowledge of the current worldwide trends in contemporary music; Skills in improvisation, extended techniques, analysis and interpretation; Knowledge of the relationship between world music and contemporary music; A working relationship with the CSM composition program.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Continuing Aural (Classical) MUSM3011A and B (4 units)

Offered First and Second Semester
Aural training is delivered in weekly lectures and tutorials (two to three hours per week).

Prerequisites: Compulsory, unless a student has successfully completed complementary studies — Music, Language and Techniques 2

Syllabus

Continuing Aural (Classical) further develop the student's awareness in harmony, counterpoint, melody and rhythm. It furthers the student's inner hearing, aural awareness and skills in listening and notating music through sight-singing, sight-reading, and dictation. It aims to deepen the student's understanding of musical vocabulary and structures including poly-rhythms, shifting meters and tonal/atonal melody lines.

Continuing Aural (Classical) fosters an understanding of the way musical language functions in different stylistic contexts; Self-reliance and confidence in the ability to read, analyse and interpret musical scores; Inner hearing and critical listening skills; A high level of aural skills applied in a range of practical situations.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Continuing Aural (Jazz) MUSM3012 (4 units)

Offered First or Second Semester
Students undertake classes weekly (average of two hours per week).

Prerequisites: Compulsory, unless a student has successfully completed Complementary Studies Music Language and Techniques 2.

Syllabus

Continuing Aural (Jazz) further develops the student's aural awareness and skills in the musical language used in jazz. It furthers the student's inner hearing, aural awareness and skills in listening and notating music. It aims to deepen the student's understanding of and ability to apply more harmonic, rhythmic, and melodic concepts in a range of jazz contexts. Continuing Aural (Jazz) fosters an understanding of the way jazz language functions in different stylistic contexts; Self-reliance and confidence in the ability to read, analyse and construct music in the jazz idiom; Critical listening skills; A high level of aural skills applied in a range of practical situations.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Critical Thought MUSM1039

Offered First or Second Semester
Contact hours:

Prerequisites:

Syllabus

Proposed Assessment

Film Scoring MUSM1020 (4 units)

Offered Semester 1 and 2

Students undertake a weekly class workshop (average of two hours per week).

Prerequisite: none

Syllabus

Film Scoring introduces students to the relationship of music to the visual image. It enables students to plan, time, compose and orchestrate music for dramatic and documentary films and television programs. It emphasises the psychological implications of applying music to film and provides students with a knowledge of the mechanics of synchronisation. Film Scoring fosters skills in analysing film scores; Skills in scoring techniques such as click tracks and picture recording; Skills in sound-film synchronisation and timing procedures; An understanding of the relationship of music to the visual image.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Functional Music Technology MUSM1021 (4 units)

Offered Semester 1 or 2

Two hours of class per week.

Prerequisites: The satisfactory completion of Jazz Keyboard or at the tutor's discretion.

Syllabus

Introduces students to practical aspects of computer based applications relevant to the needs of the contemporary musician. It involves the study and application of computer scoring and copying using Finale software; Available sounds and their program locations in general Midi sound generating devices; Computer sequencing using midi keyboard and sequencing software as an aid to composition and arranging.

Proposed Assessment

Four short practical projects to be completed during semester demonstrating familiarity with techniques studied. References to software manuals as directed by the lecturer.

Instrumental Studies 1 MUSM1178 (4 units)

Offered First or Second Semester

Half an hour per week over 26 weeks per year.

Prerequisites: audition/interview

Syllabus

Instrumental Studies aims to develop the student's skills and abilities on an instrument/voice. Study of an instrument/voice is undertaken in individual tuition and in associated practical activities as relevant to the discipline and appropriate to the student's level of technical facility. The study encourages the development of technical and musical proficiency as well as allowing the exploration of a diverse range of repertoire. This program of study is sequenced, according to individual ability and discipline-specific demands. Participation in a range of ensembles is not mandatory or assessed but is possible depending on the student's level of ability. Instrumental Studies fosters technical progress in the discipline, to facilitate the application of instrumental/vocal skills in a range of practical situations; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; Critical reflection on personal musical expression; Self motivation; Ability to meet practical requirements and deadlines.

Proposed Assessment

Assessment requirements and criteria vary according to the demands of the instrumental discipline. These will be defined in guidelines distributed to students at the beginning of each year. Students will be measured according to their increasing level of achievement in the above capabilities.

Instrumental Studies 2**MUSM2160**
(4 units)Offered First or Second Semester
Half an hour per week over 26 weeks per year.

Prerequisites: MUSM1037

Syllabus

Instrumental Studies aims to develop the student's skills and abilities on an instrument/voice. Study of an instrument/voice is undertaken in individual tuition and in associated practical activities as relevant to the discipline and appropriate to the student's level of technical facility. The study encourages the development of technical and musical proficiency as well as allowing the exploration of a diverse range of repertoire. This program of study is sequenced, according to individual ability and discipline-specific demands. Participation in a range of ensembles is not mandatory or assessed but is possible depending on the student's level of ability. Instrumental Studies fosters technical progress in the discipline, to facilitate the application of instrumental/vocal skills in a range of practical situations; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; Critical reflection on personal musical expression; Self motivation; Ability to meet practical requirements and deadlines.

Proposed Assessment

Assessment requirements and criteria vary according to the demands of the instrumental discipline. These will be defined in guidelines distributed to students at the beginning of each year. Students will be measured according to their increasing level of achievement in the above capabilities.

Instrumental Studies 3**MUSM3153**
(4 units)Offered First or Second Semester
Half an hour per week over 26 weeks per year.

Prerequisites: MUSM2160

Syllabus

Instrumental Studies aims to develop the student's skills and abilities on an instrument/voice. Study of an instrument/voice is undertaken in individual tuition and in associated practical activities as relevant to the discipline and appropriate to the student's level of technical facility. The study encourages the development of technical and musical proficiency as well as allowing the exploration of a diverse range of repertoire. This program of study is sequenced, according to individual ability and discipline-specific demands. Participation in a range of ensembles is not mandatory or assessed but is possible depending on the student's level of ability. Instrumental Studies fosters technical progress in the discipline, to facilitate the application of instrumental/vocal skills in a range of practical situations; Repertoire and stylistic knowledge; The ability to express and communicate artistic ideas and intentions; Critical reflection on personal musical expression; Self motivation; Ability to meet practical requirements and deadlines.

Proposed Assessment

Assessment requirements and criteria vary according to the demands of the instrumental discipline. These will be defined in guidelines distributed to students at the beginning of each year. Students will be measured according to their increasing level of achievement in the above capabilities.

Interactive Multimedia**MUSM1169**
(6 units)Offered Semester 1 or 2
Five hours per week.

Prerequisites: by interview

Offered in conjunction with ACAT and the School of Art. More detailed course outlines of four different levels of Interactive Multimedia are listed in the Canberra School of Art course outlines. Students should also consult with the Head of ACAT or the Head of Photography.

Syllabus

To develop skills and conceptual understanding necessary to produce and electronically publish interactive multimedia. Interactive Multimedia introduces students to electronic publishing in a web/CD ROM environment, to embedding dynamic content (animation, audio, video), to using a range of software for creating content, and basic programming principles sufficient to allow the student to understand interactive and non-linear possibilities. This course fosters skills and knowledge of the electronic environment; Conceptual understanding of the principles of electronic publishing of interactive multimedia; Conceptual understanding of interactive and non-linear functionality; Practical skills for authoring interactive multimedia.

Proposed Assessment

Assessment is by set assignment and the satisfactory completion of a work program agreed to by the student and the lecturers.

Introduction to Asian Performing Arts: Performance, Genres and Intercultural Translation**MUSM0076**
(6 units)Offered Semester 1 or 2
Up to 39 hours per semester

Prerequisites: One year of tertiary Asian language study or equivalent; or any later year NITA course; or any later year course from the Faculty of Arts.

Offered in conjunction with the Faculty of Asian Studies. This course is inclusive of World Music ensemble.

Coordinator: Amrih Widodo

Syllabus

Introduces students to issues in the study of Asian performance and a representative sample of Asian performance genres as well as the cultural aesthetics that inform them. Case studies and 'experiences' of attending or performing particular genres in the performance laboratory will be discussed and analysed in the context of intercultural translation. This will include issues such as: What is 'performance'? How do we read, understand and experience performances from other cultures? How do we translate performances? What are issues of inter-cultural performances? It is planned to include lectures and workshops by visiting artists as well as by lecturers in NITA, FAS and the Faculty of Arts. The semester will conclude with a public performance by students based on their work in the performance laboratory.

Proposed Assessment

60–40% ratio of written and performance components.

Preliminary Reading

- Miller, Terry E., and Williams, Sean (eds), *The Garland Encyclopedia of World Music: Southeast Asia*, 1998.
- Lindsay, Jennifer, *Javanese Gamelan: Traditional orchestra in Indonesia*, 1992.

Introduction to MIDI**MUSM1170**
(2 units)Offered Semester 1 or 2
Contact hours:

Prerequisites: interview with Head of ACAT

This course is offered in conjunction with ACAT

Syllabus

To gain an understanding of the MIDI (Music Instrument Digital Interface) and SMPTE specifications and their use in studio and real-time environments. Analysis of the MIDI specification including using MIDI to control synthesis and sampling equipment; realtime performance considerations; MIDI merging and filtering; MIDI time code; SMPTE time code

Proposed Assessment

A major project assigned by lecturer — 100%

Jazz Analysis

MUSM1171
(2 units)

Offered Semester 2
A weekly one hour class.

Prerequisites: not for Jazz majors

Syllabus

Jazz Analysis familiarises the student with the techniques used in the analysis of jazz composition and improvisation. It deepens the student's understanding of the process of analysis and its application to jazz, through the study of form, chord/scale analysis, melody construction, counterpoint and improvisational devices. Jazz Analysis fosters familiarity with the techniques of jazz analysis; Skills in transcribing and analysing recorded examples of jazz.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Jazz Keyboard

MUSM1172
(2 units)

Offered First and Second Semester
one hour per week

Prerequisites: not for Jazz Keyboard students

Syllabus

Jazz Keyboard develops a knowledge of and facility for the keyboard (for non-keyboard students). It provides students with a facility which enables them to use the keyboard as a tool in composition, arranging and improvisation. This includes applications in jazz harmony, scales and chord voicings, melodic harmonisation, comping and realising chords at sight.

Jazz Keyboard fosters a technical facility at the keyboard; An ability to use the keyboard as a tool in jazz composition, arranging and improvisation.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Jazz Styles

MUSM1160
(2 units)

Offered Semester 1 or 2
One hour a week

Prerequisites: not for Jazz majors

Syllabus

Jazz Styles familiarises the student with the musical styles contained within the standard and contemporary jazz repertoire. It furthers the student's knowledge of the variety of styles of the standard and contemporary jazz repertoire. There is a strong emphasis upon developing the student's ability to identify each style.

Jazz Styles fosters an awareness of the different musical jazz styles; An understanding of the features of each style; Skills in identifying a variety of jazz styles through critical listening.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Jazz Singing for Non Vocal Majors

MUSM1180
(2 units)

Offered Semester 1 or 2
Two hours per week

Prerequisites: Not for Jazz Vocal majors. By audition/interview.

Syllabus

This course aims to present the basics of singing technique and to familiarize the student with standard jazz vocal repertoire. It will

typically look at the rudiments of pitching, breath control, phrasing and diction as they apply to singing in the jazz idiom. Other topics covered include working within and ensemble and microphone and PA technique. Standard jazz works by Porter, Jobim, Ellington and Davis will be studied and performed in class.

Proposed Assessment

Pass/fail based on attendance and class participation.

Jazz Vocal Group

MUSM1026A and B
(4 units)

Offered Semester 1 and 2

Students undertake a weekly rehearsal, and additional rehearsals/performances as required.

Prerequisites: By audition/interview.

Syllabus

Jazz Vocal Group provides students with the opportunity to experience jazz ensemble singing. It deepens the student's understanding of the style and repertoire of the jazz vocal ensemble. There is a strong emphasis upon developing the internalisation of jazz concept and feel. Jazz Vocal Group fosters the development of skills in vocal improvisation in a wide variety of styles; Skills in ensemble singing, and sight-singing; An awareness of jazz concept and feel; The ability to perform confidently in a vocal ensemble.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Keyboard Musicianship

MUSM1028A and B
(4 units)

Offered Semester 1 and 2

One hour per week

Prerequisites: not for Piano majors

Syllabus

Keyboard Musicianship develops practical and applied skills and techniques at the keyboard. It provides students with skills in sight reading, keyboard harmony, transposition, score reading, improvisation, choral and vocal score reading, figured bass and rhythmic coordination. Keyboard Musicianship fosters an understanding of the structure of music, as applied at the keyboard; Increased facility in the learning of complex music; A knowledge of the skills required as a repetiteur and accompanist; Improvisatory skills and harmonic invention.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks. Students may extend these skills through a second year of study if satisfactory progress is demonstrated.

Large Ensemble Arranging

MUSM1173
(4 units)

Offered Semester 1 or 2

Two hours per week

Prerequisite: by audition/interview

Syllabus

Large Ensemble Arranging furthers students' knowledge of arranging techniques as applied to Big Band and other large ensembles. It provides students with insight into arranging techniques for large ensembles in traditional and contemporary jazz styles. Large Ensemble Arranging fosters an understanding of the practical requirements of writing for a large ensemble; Knowledge and skills in arranging for large jazz ensemble; Familiarity with the arranging styles of selected jazz artists.

Proposed Assessment

A graded result based on the student's level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Orchestra **MUSM1029A and B** (4 units)

Offered Semester 1 and 2

Students undertaking an orchestral instrument will be required to participate, as rostered, in the major performance activities scheduled in the year's thematic program (see Calendar). Additionally, there will be a program of orchestral development through rehearsals, section rehearsals and tutorials scheduled within the weekly timetable, through which students will develop their knowledge of repertoire and of the qualities and skills required in orchestral playing.

Prerequisites: not for performance majors

Syllabus

Orchestra mirrors the professional orchestral experience through intensive rehearsal and performance and sectional rehearsals and tutorials. It provides students of orchestral instruments with skills and experience reflecting professional orchestral practice, and a knowledge of repertoire, orchestral techniques and discipline encountered in the profession. Orchestra fosters an understanding of the demands of the professional orchestra; Knowledge of orchestral repertoire and ensemble playing techniques; The ability to perform confidently in public in large ensemble; Management of physical demands of orchestral playing; Ability to meet practical requirements, deadlines and professional discipline.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Percussion Ensemble **MUSM1174** (2 units)

Offered Semester 1 or 2

Two hours per week

Prerequisites: audition/interview

Syllabus

Percussion Ensemble provides the opportunity to become familiar with the repertoire for percussion ensemble. It deepens the student's understanding of the role of the performer in a percussion ensemble. It introduces students to the rich and diverse repertoire written exclusively for percussion. Percussion Ensemble develops skills in the techniques of rehearsal and performance in ensemble contexts; develops familiarity with percussion ensemble repertoire, including contemporary repertoire; enhances listening and communication skills in performing situations; encourages creativity and fosters confidence in performing in a group.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Performance with Computers **MUSM1175** (4 units)

Offered Semester 2

One two hour weekly lecture

Prerequisites: Approval of instrument teacher or Head of department. No previous experience of signal processing is required although basic computer skills would be preferred.

Syllabus

A course for performance students wishing to develop a familiarity with live audio computer processing for instrumental performance and improvisation. It develops an understanding of current digital signal processing techniques in the context of instrumental performance; Develops an awareness of the aesthetic issues of technology based performance; Produces a work for instrument and real-time computer processing; Basics of microphone usage for instrumental performance; Basic improvisation techniques with respect to live electronics; Basics of signal processing and control of signal processes in performance.

Assessment:

Project assigned by lecturer, 40%; Final performance examination of work using techniques learned during semester, 60%.

Recording Techniques **MUSM1032A and B** (4 units)

Offered Semester 1 and 2

Students undertake lectures/workshops and recording/mixdown sessions as appropriate. These may be delivered weekly or in intensive blocks (average of two hours per week).

Prerequisites: none

Syllabus

Recording Techniques introduces students to the recording environment. It allows the student to become familiar with recording equipment, procedures and techniques, and to gain an awareness of the music recording and editing process. Recording Techniques fosters skills in the use of recording equipment such as microphones; recording consoles; loudspeakers; signal processing and noise reduction devices; and magnetic tape and tape recorders (stereo and multitrack); An understanding of studio/live recording, mixdown techniques and CD production; The application of knowledge of acoustics.

Proposed Assessment

A graded result reflects the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Small Jazz Commercial Ensemble **MUSM1033A and B** (4 units)

Offered Semester 1 and 2

Students undertake rehearsals and professional engagements as directed by the Head of Department.

Prerequisites: by audition

Syllabus

Small Jazz Commercial Ensemble aims to provide students with experience of commercial music at concert level. Small Jazz Commercial Ensemble deepens the student's understanding of the profession of music in a commercial context. Small Jazz Commercial Ensemble aims to foster an understanding of the discipline of music as a commercial activity; Familiarity with a range of repertoire, including rock, funk, Afro-Cuban and other dance styles; The ability to manage practical requirements and deadlines.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Small Jazz Recording Ensemble **MUSM1034A and B** (4 units)

Offered Semester 1 and 2

Contact hours:

Pre-requisite: By audition

Syllabus

Small Jazz Recording Ensemble provides students with experience of performance in the recording studio environment. It deepens the students understanding of the profession of music in the recording context.

Small Jazz Recording Ensemble fosters an understanding of the particulars of studio performance; Familiarity with a range of contemporary jazz repertoire; Reading and ensemble skills fostered through performance of original compositions.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

Stage Setting and Lighting **MUSM1035** (2 units)

Offered Semester 2

Students undertake workshops and a production (average of three hours per week), in addition to an Occupational Health and Safety Workshop.

Prerequisites: none

Syllabus

Stage Setting and Lighting develops awareness of the functional and artistic aspects of stage setting and stage lighting. It allows the student to study and discuss current practices to implement them in a professional context. Stage Setting and Lighting fosters the development of technical skills; Awareness of occupational health and safety issues and of stage etiquette; An understanding of the integration of lighting and musical performance.

Proposed Assessment

A graded result will reflect the level of achievement and participation, taking into account academic effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

World Music Ensemble**MUSM1036
(2 units)**

Offered Semester 1 or 2
One hour per week.

Prerequisites: none
Limit 15 students

Syllabus

World Music Ensemble develops the various instrumental and vocal techniques required for playing the diverse range of instruments in world musics. It deepens the student's understanding of the musics of Australia and the Torres Strait, the Pacific Islands, Asia, Africa, Latin America, the Caribbean and Eastern Mediterranean, through performance and composition. World Music Ensemble fosters skills in performance techniques of other cultures; An understanding of music in its cultural context; An inter-cultural understanding through practical experience of playing and singing music from oral cultures; An understanding of the fusion of world musics as currently used in contemporary music.

Proposed Assessment

Pass/fail. Effort, commitment and progress, including the student's capacity and level of expertise to undertake increasingly complex tasks.

World Musics A**MUSM2008
(6 units)**

Offered in Semester 1
Not offered in 2002

A one hour lecture, a one hour tutorial and one hour-long workshop each week.

Prerequisite: none

Syllabus

A study of music of different world traditions, in both their traditional and contemporary contexts, and an exploration of the fusion of world musics as currently used in contemporary music. This course explores musical ideas, styles and techniques as well as ideas about music as practised in various cultures and includes a theoretical introduction to the principles and practices of the anthropology of music, and focuses on the relationships between music and other aspects of culture. Different traditions are studied through selected repertoire from a variety of cultures, especially indigenous Australian, Native American, African, and South Pacific. Students also participate in a weekly workshop that develops their inter-cultural understanding through the experience of playing and singing music from other cultures.

Proposed Assessment

One major written assignment and tutorial presentations and tests by agreement with the lecturer.

Preliminary reading

- Shelemay, Kay Kaufman, ed, *History, Definitions, and Scope of Ethnomusicology*, New York and London: Garland Publishing, 1990.
- Nettl, Bruno, *The Study of Ethnomusicology: Twenty-nine Issues and Concepts*, Urbana and Chicago: University of Illinois Press, 1983.
- Merriam, Alan P, *The Anthropology of Music*, Evanston, Illinois: Northwestern University Press, 1964.

World Musics B**(6 units)**

Not offered in 2002

A one-hour lecture, a one-hour tutorial and a one-hour workshop each week.

Prerequisites: World Musics A.

Syllabus

A further study of music of different world traditions, in both their traditional and contemporary contexts, and a further exploration of the fusion of world musics as currently used in contemporary music. This course explores musical ideas, styles and techniques as well as ideas about music as practised in various cultures and focuses on developing understanding through a more detailed analysis of the structures and styles of music of different traditional and contemporary musics, including such aspects as the fundamentals of linear and polyphonic music, rhythmic organisation, vocal and instrumental styles, relevant scales and modes, ornamentation, performance styles. It also considers ethical and musical dimensions of cultural preservation, transformation and fusion. The literature of different traditions is studied, in modules, through selected repertoire from a wide variety of cultures, including Australian indigenous musics, African/ American musics, Eastern Mediterranean and Asian and Pacific cultures. Students also participate in a weekly workshop which develops their inter-cultural understanding through the experience of playing and singing music from oral cultures.

Proposed Assessment

One major written assignment, tutorial presentations and tests as agreed with the lecturer.

Preliminary reading

- May, Elizabeth., ed, *Musics of Many Cultures: An Introduction*, Berkeley, Los Angeles, London: University of California Press, 1980.
- Myers, Helen, ed, *Ethnomusicology: An Introduction*, The New Grove Handbooks in Music. London: Macmillan, 1992.
- Titon, Jeff Todd, ed, *Worlds of Music: An Introduction to the Music of the World's Peoples*, New York: Schirmer Books, 1984.

Music in Indigenous Australian Society**MUSM2088
(6 units)**

Offered Semester 1 and 2

1 hour lecture, 1 hour tutorial, 1 hour workshop each week.

Prerequisites: None

Lecturer: Dr Stephen Wild

Syllabus

Syllabus: A study of music in Aboriginal society, in both traditional tribal and contemporary contexts. Although this study of music in its social context will examine some technical aspects of Aboriginal music, the course has a broadly humanistic perspective and may be studied without musical prerequisites. The study will examine the relationship of music to spiritual beliefs, ceremonies, social structures, dance and art, in music of the Aborigines from Central Australia and Arnhem Land, and will examine issues relating to changing contexts in Aboriginal society. Students also participate in a weekly workshop, which develops their intercultural understanding through the experience of playing and singing music from oral cultures.

Proposed Assessment

As below, or as agreed at the first meeting.

- One major written project, or its equivalent, of 2,500–3,000 words
- Tutorial assignments, as agreed with the lecturer.

Preliminary reading

- Ellis, C., *Aboriginal Music, Education for Living: Cross Cultural Experiences from South Australia*, Uni of Queensland, 1985
- Breen, M, ed, *Our Place, Our Music*, Aboriginal Studies, 1989
- Required and recommended reading and listening as directed by the lecturer.

Music in Asian Cultures**MUSM2089**
(6 units)

Offered semester 2

A one-hour lecture, a one-hour tutorial and a one hour workshop per week.

Prerequisites: none

Lecturer: Dr Hazel Hall

Syllabus:

A study of music in selected Asian cultures. Although the study will examine both the social context and technical aspects of music in Asian cultures, the program has a broad humanistic perspective and may be studied without musical prerequisites. Within a comparative approach to music of different Asian cultures, there will be a focus upon the relationship of music to religion, dance, literature and rituals within one specific Asian culture. The course will include a systematic, historical and ethnographic survey of the principles of ethnomusicology, its prominent writers and theories. Students also participate in a weekly workshop which develops their inter-cultural understanding through the experience of playing and singing music from oral cultures.

Proposed Assessment: As below, or as agreed at the first meeting.

- One major written project, or its equivalent, of 2,500–3,000 words
- Tutorial assignments, as agreed with the lecturer

Preliminary reading

- Malm, W P, *Music of the Pacific, the Near East and Asia*, Prentice Hall, 1977
- Nettl, B, *Twenty Nine Issues and Concepts in Ethnomusicology*, University of Illinois, 1983
- Required and recommended reading and listening as directed by the lecturer.