Elder Conservatorium - School of Performing Arts

Website: http://www.pa.adelaide.edu.au

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Undergraduate awards in the Elder Conservatorium - School of Performing Arts

Diploma in Music
Diploma in Music (Jazz)
Ordinary degree of Bachelor of Music (New)
Honours degree of Bachelor of Music (New)

Notes on Delegated Authority
1 Council has delegated the power to approve minor changes to the General Academic Program Rules to the Convenor of Academic Board.
2 Council has delegated the power to approve minor changes to the Specific Academic Program Rules to the Executive Deans of Faculties.
3 Council has delegated the power to specify syllabuses to the Head of each department or centre concerned, such syllabuses to be subject to approval by the Faculty or by the Executive Dean on behalf of the Faculty.
The University is currently in the process of implementing a new information systems infrastructure. This includes a new Student Administration system. A consequence of this initiative is that the University has adopted a new set of nomenclature to describe its academic awards and curriculum offerings.

The changes in terminology that will be noticed in the Handbook of Academic Programs are as follows:

<table>
<thead>
<tr>
<th><strong>Academic Program</strong></th>
<th>Is used to describe academic awards which were previously referred to as Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course</strong></td>
<td>Is used to describe syllabus offerings which were previously referred to as Subjects</td>
</tr>
<tr>
<td><strong>Unit</strong></td>
<td>Is used to describe the value the course contributes to program completion previously referred to as Points</td>
</tr>
</tbody>
</table>
Specific Academic Program Rules

1 General
   1.1 There shall be:
      a Diploma in Music
      a Diploma in Music (Jazz)
      an Ordinary and an Honours degree of Bachelor of Music (New)

2 Duration of programs
   2.1 The program of study for the Diploma in Music shall occupy two years of full-time study or the equivalent.
   2.2 The program of study for the Diploma in Music (Jazz) shall occupy two years of full-time study or equivalent.
   2.3 The program of study for the Ordinary degree of Bachelor of Music (New) shall extend over three academic years and that for the Honours degree over four academic years of full-time study or equivalent. Details and requirements for the Honours degree are provided in 2.4 below.
   2.4 The work of the Honours year shall normally be completed in one year of full-time study. The School may permit a candidate to present the work over a period of not more than two year on such conditions as it may determine.

3 Admission
   3.1 Diploma in Music
      (a) Admission to the program of study for the Diploma in Music shall be determined primarily on academic merit and aptitude for practical work in classical performance. All applicants shall be auditioned prior to admission and shall be ranked, for selection purposes, in order of their audition and interview results and in order of the selection score from satisfactory completion of Year 12.
      (b) An applicant will not be permitted to defer an offer to the program.
   3.2 Diploma in Music (Jazz)
      (a) Admission to the program of study for the degree of Diploma in Music (Jazz) shall be determined primarily on academic merit and aptitude for practical work in Jazz. All applicants shall be auditioned prior to admission and shall be ranked, for selection purposes, in order of their audition and interview results and in order of the selection score from satisfactory completion of Year 12.
      (b) An applicant will not be permitted to defer an offer of admission to the program.
   3.3 Bachelor of Music (New)
      (a) Admission to the program of study for the degree of Bachelor of Music shall be determined on the basis of academic merit and musical performance. All applicants shall be auditioned prior to admission and shall be ranked, for selection purposes, in order of their audition results and in order of the selection score from satisfactory completion of Year 12.
      (b) A candidate will not be permitted to defer an offer of admission to the program.
   3.4 The Honours degree
      Before enrolling in the Honours program a candidate must obtain the approval of the Dean, who will take into account the candidate’s academic record up to the time of application. Normally such approval should be sought towards the end of Level III of the program for the Ordinary degree. Before entering the Honours year, candidates must have qualified for the Ordinary degree, including Level III courses in the field in which it is proposed to undertake Honours.
4 Enrolment
Candidates must obtain the approval of the Dean of the School, or the nominee of the Dean, for the proposed programs of study and are encouraged to attend and participate in the general practical work of the School.

5 Assessment and examinations
5.1 A candidate shall not be eligible to present for examination unless the prescribed classes have been regularly attended, and the written, practical or other work required has been completed to the satisfaction of the teaching staff concerned.

5.2 In determining a candidate’s final result in a course the examiners may take into account oral, written, practical and examination work, provided that the candidate has been given adequate notice at the commencement of the teaching of the course of the way in which work will be taken into account and of its relative importance in the final result.

5.3 There shall be four classifications of pass in the final assessment of any course for the undergraduate awards offered by the School: Pass with High Distinction, Pass with Distinction, Pass with Credit, and Pass.

If the Pass classification be in two divisions, a pass in the higher division may be prescribed in the syllabuses as a prerequisite for admission to further studies in that course or to other courses.

5.4 The names of candidates who qualify for the Honours degree shall be published within the following classes and divisions in each program

First Class
Second Class
Division A
Division B
Third Class

5.5 A candidate who fails a course, or who obtains a lower division pass and who desires to take that course again shall, unless exempted wholly or partially therefrom by the School, again complete the required work in that course to the satisfaction of the teaching staff concerned.

5.6 A candidate who has twice failed the examination in any course for the program in which the candidate is enrolled may not enrol for that course again or for any other course which in the opinion of the School contains a substantial amount of the same material, except by special permission of the School and then only under such conditions as the School may prescribe.

5.7 Candidates may not enrol a second time for the Honours program if they have
(a) already qualified for Honours or
(b) presented for examination, but failed to obtain Honours or
(c) withdrawn from the Honours program, unless the Faculty on such conditions as it may determine permits re-enrolment.

5.8 A candidate who is not granted permission to sit for an examination, or who does not attend all or part of the examination after having attended substantially the full program of instruction in that course, shall be deemed to have failed the examination.

5.9 There are specific attendance requirements for all Performing Arts programs. In particular, students are expected to attend all classes, lectures or ensemble sessions and this requires students to provide reasonable explanations for, or proper notification of, failure to attend. Students who do not comply with these requirements may be failed in a given course. Full details on attendance requirements are available from the program adviser and lecturers.

6 Qualification requirements
6.1 Program of study: Diploma in Music
6.1.1 The courses listed for each level under Specific Academic Program Rule 6.1.3 need not be taken in one and the same year. A candidate who has satisfied the prerequisite requirements for enrolment in later level courses may enrol before completing all the courses of the preceding level or levels.

6.1.2 Courses in one semester must be completed within that same semester.

6.1.3 To qualify for the Diploma a candidate shall satisfactorily complete the requirements for courses listed below:

Performance stream
The Performance stream will consist of:

Level I
5549 Aural Development I 1
6476 Basic Music Theory IA 3
6273 Ensemble Performance I 4
4800 Introduction to Music Literature IA 2
5220 Performance IC 12

Elective courses from Specific Academic Program Rule 6.3.5.9 of the B.Mus.(New) program to the value of 2 units
## Level II

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>1222</td>
<td>Aural Development II</td>
<td>1</td>
</tr>
<tr>
<td>9094</td>
<td>Ensemble Performance II</td>
<td>4</td>
</tr>
<tr>
<td>2673</td>
<td>Introduction to Ethnomusicology IIA</td>
<td>2</td>
</tr>
<tr>
<td>3379</td>
<td>Introduction to Music History I</td>
<td>2</td>
</tr>
<tr>
<td>1935</td>
<td>Music Theory I</td>
<td>3</td>
</tr>
<tr>
<td>or</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7642</td>
<td>Music Theory II</td>
<td>3</td>
</tr>
<tr>
<td>3100</td>
<td>Performance IIC</td>
<td>12</td>
</tr>
</tbody>
</table>

### Music Studies stream

The Music Studies stream will consist of:

#### Level I

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>5549</td>
<td>Aural Development I</td>
<td>1</td>
</tr>
<tr>
<td>1423</td>
<td>Introduction to Ethnomusicology I</td>
<td>1</td>
</tr>
<tr>
<td>3379</td>
<td>Introduction to Music History I</td>
<td>2</td>
</tr>
<tr>
<td>1268</td>
<td>Introduction to Music Literature I</td>
<td>1</td>
</tr>
<tr>
<td>1935</td>
<td>Music Theory I</td>
<td>3</td>
</tr>
<tr>
<td>2562</td>
<td>Performance ID</td>
<td>8</td>
</tr>
</tbody>
</table>

Pass in the Level I courses from Specific Academic Program Rule 5.6.1 of the degree of Bachelor of Arts to the value of 6 units.

and

Elective courses from Specific Academic Program Rule 6.3.5.9 of the B.Mus.(New) program to the value of 2 units

#### Level II

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>1222</td>
<td>Aural Development II</td>
<td>1</td>
</tr>
<tr>
<td>5355</td>
<td>Early 20th Century Modernism II</td>
<td>2</td>
</tr>
<tr>
<td>5384</td>
<td>Music since the 1940s II</td>
<td>2</td>
</tr>
<tr>
<td>7642</td>
<td>Music Theory II</td>
<td>3</td>
</tr>
<tr>
<td>3396</td>
<td>Performance IID</td>
<td>8</td>
</tr>
</tbody>
</table>

Pass in Level I courses from Specific Academic Program Rule 5.6.1 of the degree of Bachelor of Arts to the value of 6 units or an approved first year course to the value of 6 units from the School of Performing Arts and an elective course from Specific Academic Program Rule 6.3.5.9 to the value of 2 units

or

Pass in the Level II courses from Specific Academic Program Rule 5.6.5 of the degree of Bachelor of Arts to the value of 8 units.

### 6.2 Program of study:

#### Diploma in Music (Jazz)

6.2.1 The courses listed for each level under Specific Academic Program Rule 6.2.3 below need not all be taken in one and the same year. A candidate who has satisfied the prerequisite requirements for enrolment in later level courses, may so enrol before completing all the courses of the preceding level or levels.

6.2.2 Courses taught in one semester must be completed within that semester.

6.2.3 To qualify for the Diploma a candidate shall satisfactorily complete the requirements for courses listed below:

#### Level I

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>7705</td>
<td>Aural Training IM</td>
<td>2</td>
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<tr>
<td>4391</td>
<td>Improvisation I</td>
<td>4</td>
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<tr>
<td>1782</td>
<td>Jazz Performance I</td>
<td>6</td>
</tr>
<tr>
<td>3424</td>
<td>Jazz Piano Class I</td>
<td>2</td>
</tr>
<tr>
<td>5451</td>
<td>Jazz Styles</td>
<td>2</td>
</tr>
<tr>
<td>2107</td>
<td>Jazz Theory I</td>
<td>2</td>
</tr>
<tr>
<td>5889</td>
<td>Large Jazz Ensemble I</td>
<td>2</td>
</tr>
<tr>
<td>1952</td>
<td>Small Jazz Ensemble I (New)</td>
<td>4</td>
</tr>
</tbody>
</table>

Level II

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>Aural Training IIM</td>
<td>2</td>
</tr>
<tr>
<td>8148</td>
<td>Improvisation II</td>
<td>4</td>
</tr>
<tr>
<td>1212</td>
<td>Jazz Arranging II</td>
<td>2</td>
</tr>
<tr>
<td>7533</td>
<td>Jazz Performance II</td>
<td>6</td>
</tr>
<tr>
<td>1433</td>
<td>Jazz Piano Class II</td>
<td>2</td>
</tr>
<tr>
<td>2008</td>
<td>Jazz Theory II</td>
<td>2</td>
</tr>
<tr>
<td>4557</td>
<td>Large Jazz Ensemble II</td>
<td>2</td>
</tr>
<tr>
<td>3457</td>
<td>Small Jazz Ensemble II (New)</td>
<td>4</td>
</tr>
</tbody>
</table>

### Notes

(not forming part of the Specific Academic Program Rules)

Work required to complete an Adelaide Diploma

To qualify for the award of the Diploma a candidate granted status under General Academic Program Rule 1.4.20 must, except in special cases approved by the School, complete all the work of Level II of the prescribed program while attending the University.

### 6.3 Program of study: the Ordinary degree of Bachelor of Music (New)

6.3.1 The program for the Ordinary degree of Bachelor of Music (New) may be taken with a major study in Performance on an instrument or voice, or in Composition, Ethnomusicology, Jazz Performance, Music Education or Musicology.

6.3.2 The courses listed for each level under 6.3.5 below need not all be taken in one and the same year. A candidate who has satisfied the prerequisite requirements for enrolment in
later level courses may so enrol before completing all the courses of the preceding level or levels.

6.3.3 The requirements for courses taught over a full year are expected to be completed in one year of study. The School may permit a candidate to complete the requirements of such a course over a period of two years on such conditions as it may determine. Courses taught in one semester must be completed within that semester.

6.3.4 Except where otherwise determined by the School, a candidate who is eligible in any year to enrol in Performance courses and who fails to do so, and who wishes to enrol in one of these courses in a subsequent year, shall be required to attend an audition and to reach a minimum audition standard for enrolment in the course in question before being authorised to enrol in that course.

6.3.5 To qualify for the Ordinary degree a candidate shall satisfactorily complete the requirements for courses listed below and those courses listed in any one of 6.3.5.1 to 6.3.5.9. Courses to a total value of 72 units must be presented. At least 20 units shall comprise Level III courses. No student shall gain credit for a course more than once.

6.3.5.1 Composition
Candidates shall satisfactorily complete the following courses:

Level I
5549 Aural Development I 1
7349 Composition Studies I 6
3353 Counterpoint IA 2
1268 Introduction to Music Literature I 1
3130 Instruments for Composers I 2
1268 Introduction to Ethnomusicology I 1
3379 Introduction to Music History I 2
1041 Music Technology I 2
1935 Music Theory I 3
7231 Technical Studies in Composition I 4

Level II
1222 Aural Development II 1
5797 Composers’ Workshop II 2
1548 Composition Studies II 6
5355 Early Twentieth Century Modernism II 2
5384 Music Since the 1940s II 2
7642 Music Theory II 3
7736 Orchestration Workshop II 2
7960 Technical Studies in Composition II 4

Level III
5915 Australian Music III 1
4862 Composition Studies III 6
3035 Composers’ Workshop III 2
2770 Harmony Workshop IIIA 2
4851 Music Theory III 3
7564 Technical Studies in Composition III 4

and one or two of the following:
3408 American Pathfinders in Music III 2
3122 Composition in Australia III 2
1516 Japanese Music III 2
4377 Jazz History III 2
7140 Wagner III 2

and Ensemble and Music Studies Electives selected from 6.3.5.9 below to complete a full load of 24 units.

6.3.5.2 Jazz
Candidates shall satisfactorily complete the following courses:

Level I
5549 Aural Development I 1
7320 Jazz Theory I (New) 3
5389 Jazz Keyboard I 2
5889 Large Jazz Ensemble I 2
1423 Introduction to Ethnomusicology I 1
1268 Introduction to Music Literature I 1

and either
7321 Improvisation I (New) 3
1569 Jazz Ensemble Small I 8
1662 Performance I (Jazz) 8

or
6421 Jazz Workshop IA 4
7617 Performance IB (Jazz) 6

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

6.3.5.3 Music Technology
Candidates shall satisfactorily complete the following courses:

Level I
5549 Aural Development I 1
7320 Jazz Theory I (New) 3
5389 Jazz Keyboard I 2
5889 Large Jazz Ensemble I 2
1423 Introduction to Ethnomusicology I 1
1268 Introduction to Music Literature I 1

and either
7321 Improvisation I (New) 3
1569 Jazz Ensemble Small I 8
1662 Performance I (Jazz) 8

or
6421 Jazz Workshop IA 4
7617 Performance IB (Jazz) 6

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

Level II
1222 Aural Development II 1
2008 Jazz Theory II 2
1212 Jazz Arranging II 2
5021 Jazz Keyboard II 1
5451 Jazz Styles (Listening and Analysis) 2
4557 Large Jazz Ensemble II 2
and either
9314 Improvisation II (New) 3
8010 Performance II (Jazz) 8
8979 Small Jazz Ensemble II 3
or
9641 Jazz Workshop II 4
7558 Performance IIIB (Jazz) 6
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

Level III
5915 Australian Music III 1
4838 Jazz Theory III 3
3382 Jazz Arranging III 2
4377 Jazz History III 2
8964 Large Jazz Ensemble III 2
and either
8075 Improvisation III 3
3395 Jazz Ensemble Small III 3
7054 Performance III (Jazz) 8
or
1459 Jazz Workshop III 4
7268 Performance IIIB (Jazz) 6
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

6.3.5.3 Music Education
Candidates shall satisfactorily complete the following courses:

Level I
5549 Aural Development I 1
1268 Introduction to Music Literature I 1
1423 Introduction to Ethnomusicology I 1
3379 Introduction to Music History I 2
6520 Large Ensemble Experience I 2
1935 Music Theory I 3
4650 Music Education IM (New) 6
one of
1187 Performance IB (Brass) 6
5697 Performance IB (Electric Keyboard) 6
2324 Performance IB (Guitar) 6
7556 Performance IB (Harp) 6
5933 Performance IB (Harpischord) 6
7617 Performance IB (Jazz) 6
8059 Performance IB (Organ) 6
1878 Performance IB (Percussion) 6
8421 Performance IB (Pianoforte) 6
8823 Performance IB (Strings) 6
2350 Performance IB (Voice) 6
5834 Performance IB (Woodwind) 6
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

Level II
1222 Aural Development II 1
5355 Early Twentieth Century Modernism II 2
1243 Large Ensemble Experience II 2
5384 Music Since the 1940s II 2
7642 Music Theory II 3
5553 Music Education IIM (New) 6
either one of
9532 Performance IIB (Brass) 6
5848 Performance IIB (Electric Keyboard) 6
6525 Performance IIB (Guitar) 6
2385 Performance IIB (Harp) 6
4023 Performance IIB (Harpischord) 6
7558 Performance IIB (Jazz) 6
5783 Performance IIB (Organ) 6
9593 Performance IIB (Percussion) 6
8559 Performance IIB (Pianoforte) 6
3531 Performance IIB (Strings) 6
7929 Performance IIB (Voice) 6
4715 Performance IIB (Woodwind) 6
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units
or, in the case of students who commenced their Music Education Studies prior to 2000, one of:
8509 Performance IIE (Brass) 8
3830 Performance IIE (Electric Keyboard) 8
8321 Performance IIE (Guitar) 8
1653 Performance IIE (Harp) 8
9833 Performance IIE (Harpischord) 8
2388 Performance IIE (Jazz) 8
8920 Performance IIE (Organ) 8
7411 Performance IIE (Percussion) 8
2156 Performance IIE (Pianoforte) 8
5012 Performance IIE (Strings) 8
2337 Performance IIE (Voice) 8
3319 Performance IIE (Woodwind) 8

Level III
5915 Australian Music III 1
4152 Large Ensemble Experience III 2
4851 Music Theory III 3
5364 Music Education III 6
and one or two of the following:
3408 American Pathfinders in Music III 2
3122 Composition in Australia III 2
1516 Japanese Music III 2
4377 Jazz History III 2
7140 Wagner III 2

6.3.5.3 Music Education
Candidates shall satisfactorily complete the following courses:

Level I
5549 Aural Development I 1
1268 Introduction to Music Literature I 1
1423 Introduction to Ethnomusicology I 1
3379 Introduction to Music History I 2
6520 Large Ensemble Experience I 2
1935 Music Theory I 3
4650 Music Education IM (New) 6
one of
1187 Performance IB (Brass) 6
5697 Performance IB (Electric Keyboard) 6
2324 Performance IB (Guitar) 6
7556 Performance IB (Harp) 6
5933 Performance IB (Harpischord) 6
7617 Performance IB (Jazz) 6
8059 Performance IB (Organ) 6
1878 Performance IB (Percussion) 6
8421 Performance IB (Pianoforte) 6
8823 Performance IB (Strings) 6
2350 Performance IB (Voice) 6
5834 Performance IB (Woodwind) 6
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

Level II
1222 Aural Development II 1
5355 Early Twentieth Century Modernism II 2
1243 Large Ensemble Experience II 2
5384 Music Since the 1940s II 2
7642 Music Theory II 3
5553 Music Education IIM (New) 6
either one of
9532 Performance IIB (Brass) 6
5848 Performance IIB (Electric Keyboard) 6
6525 Performance IIB (Guitar) 6
2385 Performance IIB (Harp) 6
4023 Performance IIB (Harpischord) 6
7558 Performance IIB (Jazz) 6
5783 Performance IIB (Organ) 6
9593 Performance IIB (Percussion) 6
8559 Performance IIB (Pianoforte) 6
3531 Performance IIB (Strings) 6
7929 Performance IIB (Voice) 6
4715 Performance IIB (Woodwind) 6
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units
or, in the case of students who commenced their Music Education Studies prior to 2000, one of:
8509 Performance IIE (Brass) 8
3830 Performance IIE (Electric Keyboard) 8
8321 Performance IIE (Guitar) 8
1653 Performance IIE (Harp) 8
9833 Performance IIE (Harpischord) 8
2388 Performance IIE (Jazz) 8
8920 Performance IIE (Organ) 8
7411 Performance IIE (Percussion) 8
2156 Performance IIE (Pianoforte) 8
5012 Performance IIE (Strings) 8
2337 Performance IIE (Voice) 8
3319 Performance IIE (Woodwind) 8

Level III
5915 Australian Music III 1
4152 Large Ensemble Experience III 2
4851 Music Theory III 3
5364 Music Education III 6
and one or two of the following:
3408 American Pathfinders in Music III 2
3122 Composition in Australia III 2
1516 Japanese Music III 2
4377 Jazz History III 2
7140 Wagner III 2
either one of

- Performance IIIB (Brass) 6
- Performance IIIB (Electric Keyboard) 6
- Performance IIIB (Guitar) 6
- Performance IIIB (Harp) 6
- Performance IIIB (Harpsichord) 6
- Performance IIIB (Jazz) 6
- Performance IIIB (Percussion) 6
- Performance IIIB (Pianoforte) 6
- Performance IIIB (Strings) 6
- Performance IIIB (Voice) 6

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units

or, in the case of students who commenced their Music Education Studies prior to 2000, one of:

- Performance IIIE (Brass) 8
- Performance IIIE (Electric Keyboard) 8
- Performance IIIE (Guitar) 8
- Performance IIIE (Harp) 8
- Performance IIIE (Harpsichord) 8
- Performance IIIE (Jazz) 8
- Performance IIIE (Percussion) 8
- Performance IIIE (Pianoforte) 8
- Performance IIIE (Strings) 8
- Performance IIIE (Voice) 8

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

6.3.5.4 Musicology and Ethnomusicology

Candidates shall satisfactorily complete the following courses:

**Level I**

- Aural Development I 1
- Introduction to Music Literature I 1
- Introduction to Ethnomusicology I 1
- Introduction to Music History I 2
- Music Theory I 3

one of

- Performance IB (Brass) 6
- Performance IB (Electric Keyboard) 6
- Performance IB (Guitar) 6
- Performance IB (Harp) 6
- Performance IB (Harpsichord) 6
- Performance IB (Jazz) 6
- Performance IB (Organ) 6

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

Pass in Level I courses from Specific Course Rule 5.6.1 of the degree of Bachelor of Arts to the value of 6 units; or an approved Level I course offered in the School of Performing Arts and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

**Level II**

- Aural Development II 1
- Early Twentieth Century Modernism II 2
- Music Since the 1940s II 2
- Music Theory II 3

three of the following:

- Ethnomusicology II 4
- Musicology II 4
- Performance IIB (Brass) 6
- Performance IIB (Electric Keyboard) 6
- Performance IIB (Guitar) 6
- Performance IIB (Harp) 6
- Performance IIB (Harpsichord) 6
- Performance IIB (Jazz) 6
- Performance IIB (Percussion) 6
- Performance IIB (Pianoforte) 6
- Performance IIB (Strings) 6
- Performance IIB (Voice) 6
- Performance IIB (Woodwind) 6

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

notes: A language study from courses listed in the Specific Academic Program Rules of the B.A. may be substituted for the Performance IIB course.

Only one Performance IIB course may be presented

**Level III**

- Australian Music III 1
- American Pathfinders in Music III 2
- Composition in Australia III 2
- Japanese Music III 2
- Jazz History III 2
- Wagner III 2

one or two of the following:

- Ethnomusicology IIIA 6
- Ethnomusicology IIIB 6
Level III

5915 Australian Music III 1
7698 Brass Ensemble III 2
2705 Large Ensemble (Wind) III 2
4851 Music Theory III 3
2374 Performance III (Brass) 10

and one of:
9050 Chamber Music III 2
4138 Contemporary Music Ensemble III 2
8964 Large Jazz Ensemble III 2

and one or two of the following:
3408 American Pathfinders in Music III 2
3122 Composition in Australia III 2
1516 Japanese Music III 2
4377 Jazz History III 2
7140 Wagner III 2

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units

6.3.5.6 Performance: Percussion, Strings, Woodwind

Candidates shall satisfactorily complete the following courses:

Level I

5549 Aural Development I 1
1268 Introduction to Music Literature I 1
1423 Introduction to Ethnomusicology I 1
3379 Introduction to Music History I 2
1935 Music Theory I 3

and either:
9300 Large Ensemble (Wind) I 2
4460 Performance I (Percussion) 12
3665 Percussion Ensemble I 2

or
9300 Large Ensemble (Wind) I 2
7086 Performance I (Woodwind) 12

and one of:
3269 Chamber Music I 2
5187 Contemporary Music Ensemble I 2
5889 Large Jazz Ensemble I 2

Level II

1222 Aural Development II 1
4372 Brass Ensemble II 2
5355 Early Twentieth Century Modernism II 2
6358 Large Ensemble (Wind) II 2
5384 Music Since the 1940s II 2
7642 Music Theory II 3
1196 Performance II (Brass) 10

and one of:
7880 Chamber Music II 2
3839 Contemporary Music Ensemble II 2
4557 Large Jazz Ensemble II 2
and either:

6358 Large Ensemble (Wind) II 2
1896 Performance II (Percussion) 12
4717 Percussion Ensemble II 2
or
6358 Large Ensemble (Wind) II 2
4042 Performance II (Woodwind) 12
and one of:

7880 Chamber Music II 2
3839 Contemporary Music Ensemble II 2
or
7880 Chamber Music II 2
6902 Orchestra II 2
5463 Performance II (Strings) 12

Level III

5915 Australian Music III 1
4851 Music Theory III 3
one or two of the following:

3408 American Pathfinders in Music III 2
3122 Composition in Australia III 2
1516 Japanese Music III 2
7140 Wagner III 2
4377 Jazz History III 2
and either

2705 Large Ensemble (Wind) III 2
6786 Performance III (Percussion) 12
8677 Percussion Ensemble III 2
or
2705 Large Ensemble (Wind) III 2
5580 Performance III (Woodwind) 12
and one of:

9050 Chamber Music III 2
4138 Contemporary Music Ensemble III 2
or
9050 Chamber Music III 2
8163 Orchestra III 2
7908 Performance III (Strings) 12
and
Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

6.3.5.7 Performance: Guitar, Harp, Keyboard
Candidates must satisfactorily complete the following courses:

Level I

5549 Aural Development I 1
1268 Introduction to Music Literature I 1
1423 Introduction to Ethnomusicology I 1
3379 Introduction to Music History I 2
1935 Music Theory I 3

and either:

9012 Performance I (Guitar) 12
and one of:

3269 Chamber Music I 2
5187 Contemporary Music Ensemble I 2
8784 Large Vocal Ensemble I 2
and Ensemble and Music Studies Electives selected from clause 6.3.5.9 to complete a full load of 24 units
or
8752 Performance I (Harp) 12
and one of:

3269 Chamber Music I 2
5187 Contemporary Music Ensemble I 2
8784 Large Vocal Ensemble I 2
5965 Orchestra I 2
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units
or
2716 Performance I (Harpischord) 12
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units
or
4744 Performance I (Organ) 12
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units
or
1659 Performance I (Pianoforte) 12
3357 Piano Accompaniment 2
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units.

Level II

1222 Aural Development II 1
5355 Early Twentieth Century Modernism II 2
5384 Music Since the 1940s II 2
7642 Music Theory II 3
and either:

7693 Performance II (Guitar) 12
and one of:

7880 Chamber Music II 2
3839 Contemporary Music Ensemble II 2
8463 Large Vocal Ensemble II 2
and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units
or
6292 Performance II (Harp) 12
and one of:

7880 Chamber Music II 2
3839 Contemporary Music Ensemble II 2
8463 Large Vocal Ensemble II 2
6902 Orchestra II 2

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units

or

7565 Performance II (Harpischord) 12
3839 Contemporary Music Ensemble II 2
8463 Large Vocal Ensemble II 2
6902 Orchestra II 2

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units

or

7795 Performance II (Organ) 12
3839 Contemporary Music Ensemble II 2
8463 Large Vocal Ensemble II 2
6902 Orchestra II 2

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units

Level III

5915 Australian Music III 1
4851 Music Theory III 3

one or two of the following:

3408 American Pathfinders in Music III 2
3122 Composition in Australia III 2
1516 Japanese Music III 2
4377 Jazz History III 2
7140 Wagner III 2

and either:

9327 Performance III (Guitar) 12
9050 Chamber Music III 2
4138 Contemporary Music Ensemble III 2
5106 Large Vocal Ensemble III 2

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units

or

2470 Performance III (Harp) 12
9050 Chamber Music III 2
4138 Contemporary Music Ensemble III 2
5106 Large Vocal Ensemble III 2
8163 Orchestra III 2

and Ensemble and Music Studies Electives selected from 6.3.5.9 to complete a full load of 24 units

or

6935 Performance III (Harpsichord) 12
6902 Orchestra II 2
7642 Music Theory II 3
5953 Performance II (Voice) 10
7255 Stagecraft II 2

Level II

1222 Aural Development II 1
5355 Early Twentieth Century Modernism II 2
1933 Keyboard for Singers II 2
5384 Music Since the 1940s II 2
7642 Music Theory II 3
5953 Performance II (Voice) 10
7255 Stagecraft II 2

together with one of the following not previously presented:

2260 French for Singers 2
8434 German for Singers 2

Level III

5915 Australian Music III 1
3839 Contemporary Music Ensemble II 2
3269 Chamber Music I 2
4851 Music Theory III 3
2281 Performance III (Voice) 10

together with one of the following not previously presented:

2260 French for Singers 2
8434 German for Singers 2

Elder Conservatorium - School of Performing Arts — Diplomas and Bachelor degrees

6.3.5.8 Performance: Voice

Candidates must satisfactorily complete the following courses:

Level I

5549 Aural Development I 1
1268 Introduction to Music Literature I 1
1423 Introduction to Ethnomusicology I 1
3379 Introduction to Music History I 2
3135 Italian for Singers 2
8784 Large Vocal Ensemble I 2
1935 Music Theory I 3
6664 Performance I (Voice) 10
7609 Stagecraft I 2

Level II

1222 Aural Development II 1
5355 Early Twentieth Century Modernism II 2
1933 Keyboard for Singers II 2
5384 Music Since the 1940s II 2
7642 Music Theory II 3
5953 Performance II (Voice) 10
7255 Stagecraft II 2

together with one of the following not previously presented:

2260 French for Singers 2
8434 German for Singers 2

Level III

5915 Australian Music III 1
3839 Contemporary Music Ensemble II 2
3269 Chamber Music I 2
4851 Music Theory III 3
2281 Performance III (Voice) 10

together with one of the following not previously presented:

2260 French for Singers 2
8434 German for Singers 2
Elder Conservatorium - School of Performing Arts — Diplomas and Bachelor degrees

one or two of the following:
3408 American Pathfinders in Music III 2
3122 Composition in Australia III 2
1516 Japanese Music III 2
4377 Jazz History III 2
7140 Wagner III 2

and Ensemble and Music Studies Electives selected from clause 6.3.5.9 to complete a full load of 24 units.

note: 8784 Large Vocal Ensemble I and 3269 Chamber Music I may be completed in any year of the program.
note: for NESB students 1047 English for Singers may be substituted for one of the language courses.

6.3.5.9 Ensemble and Music Studies Electives

2645 Analysis Workshop III 2
6683 Brass Ensemble I 2
4372 Brass Ensemble II 2
7698 Brass Ensemble III 2
3269 Chamber Music I 2
7880 Chamber Music II 2
9050 Chamber Music III 2
8341 Chamber Orchestra I 2
9199 Chamber Orchestra II 2
7399 Chamber Orchestra III 2
5797 Composers Workshop II 2
3035 Composers Workshop III 2
3833 Conducting IIIB 2
5328 Conducting IIIC 2
5187 Contemporary Music Ensemble I 2
3839 Contemporary Music Ensemble II 2
4138 Contemporary Music Ensemble III 2
3353 Counterpoint IA 2
1786 Early Keyboard Technique I 2
6587 Early Keyboard Technique II 2
1671 Early Keyboard Technique III 2
6596 Electronic Music I 2
4305 Electronic Music II 2
1685 Ethnomusicology I 2
6989 Ethnomusicology IIIA 6
5638 Ethnomusicology IIIIB 6
1492 Ethnomusicology IIIIC 6
2260 French for Singers 2
8434 German for Singers 2
2770 Harmony Workshop IIIA 2
3130 Instruments for Composers I 2
3135 Italian for Singers 2
5451 Jazz Styles I 2
9641 Jazz Workshop II 4
1459 Jazz Workshop III 4
9300 Large Ensemble (Wind) I 2
6358 Large Ensemble (Wind) II 2
2705 Large Ensemble (Wind) III 2
6520 Large Ensemble Experience I 2
1243 Large Ensemble Experience II 2
4152 Large Ensemble Experience III 2
5889 Large Jazz Ensemble I 2
4557 Large Jazz Ensemble II 2
8964 Large Jazz Ensemble III 2
8784 Large Vocal Ensemble I 2
8463 Large Vocal Ensemble II 2
5106 Large Vocal Ensemble III 2
3495 Music Analysis III 2
9801 Music in Popular Culture I 2
5307 Music in Popular Culture III 4
5448 Music of the Non-Western World I 2
9879 Musicology II 4
9189 Musicology IIIA 6
1256 Musicology IIIB 6
4127 Musicology IIIC 6
1041 Music Technology I 2
4282 Opera as Idea and Ideal I 2
4289 Opera as Idea and Ideal III 6
5965 Orchestra I 2
6902 Orchestra II 2
8163 Orchestra III 2
7736 Orchestration Workshop II 2
3665 Percussion Ensemble I 2
4717 Percussion Ensemble II 2
8677 Percussion Ensemble III 2
3357 Piano Accompaniment 2

notes
(not forming part of the Specific Academic Program Rules)

1 Work required to complete the Ordinary degree
To qualify for the award of the degree of Bachelor of Music (New) a candidate granted status under General Academic Program Rule 1.4.20 must, except in special cases approved by the School, complete all the work of the final Level of the prescribed program while attending the University.

2 Availability of courses and options:
The School reserves the right not to offer certain courses in any particular year. Decisions on which courses are to be offered will be determined partly by the availability of relevant staff members and partly by the numbers of students who enrol in a course or option. If the numbers are less than ten then the course might not be offered.

3 Candidates undertaking study for the programs of Bachelor of Music (New) and Bachelor of Arts concurrently:
Candidates may enrol for the programs of Bachelor of Music (New) and Bachelor of Arts concurrently if they apply for admission and are admitted to both programs.
Candidates already enrolled for the degree of Bachelor of Music (New) wishing to proceed to the degrees of B.Mus. (New) and B.A. concurrently may apply towards the end of their first year in the School for admission to the B.A. program in the following year.

The School advises:

1. The combined program takes five years of full-time study.
2. All of the requirements of the Bachelor of Music (New) program must be completed, together with courses taken from the Specific Academic Program Rules of the degree of Bachelor of Arts. The minimum Arts requirements to be satisfied are:
   - Level I courses to the minimum value of 12 units
   - Level II courses to the minimum value of 16 units
   - Level III courses to the minimum value of 24 units
   Candidates must complete all of the Level III requirements in accordance with Specific Academic Program Rule 5.6.9 of the degree of Bachelor of Arts.
3. The attention of candidates is drawn to the Specific Academic Program Rules of the degree of Bachelor of Arts. No course may be counted twice towards the degree and two courses which contain a substantial amount of the same material may not both be counted.
4. Candidates should have continuous enrolment in their instrumental or vocal studies. In some cases the performance courses may be taken over two years with the permission of the School. The attention of candidates is drawn to Specific Academic Program Rule 6.3.3 of the Ordinary degree of Bachelor of Music (New).
5. Candidates should complete lower level prerequisites before commencing higher level courses.
6. Candidates should submit their proposed programs of study in the combined program to the School for approval.
7. Candidates should note that an enrolment in courses exceeding a total value of 24 units per year will result in a program overload. Candidates should be aware of the full implications of their choice to take a program overload.

Unacceptable course combinations:
A list of unacceptable course combinations is available from the Elder Office.

Changing stream:
Students may change stream by auditioning for the relevant stream or by counting the end of year result for the performance course. Students should apply to the School Executive Officer. Applications to change stream are subject to the approval of the Associate Dean (Learning and Teaching) of the Elder Conservatorium - School of Performing Arts.

6.4 Program of study: The Honours degree of Bachelor of Music

6.4.1 To qualify for the Honours degree a candidate shall complete the requirements for the Ordinary degree and comply with the provisions of Specific Academic Program Rule 6.4.

6.4.2 To qualify for the Honours degree a candidate shall satisfactorily complete either one of the following Honours courses:
- 9392 Honours Composition
- 1750 Honours Ethnomusicology (B.Mus.)
- 3058 Honours Music Education
- 9916 Honours Musicology (B.Mus.)
- 2103 Honours Performance

or

a combination of the two of these courses approved by the School. The combination shall include such parts as shall, when combined, be deemed by the School to be equivalent to one course.

7 External Performances/Engagements
Students are encouraged to take outside engagements, provided that:

(a) a student shall not take part in any public concert or engagement that prohibits the student from attending a scheduled lesson or class except by permission of the Dean.

(b) The Dean reserves the right to determine whether or not a student shall be required to acknowledge the name of the School or of its staff, at any public concert or engagement in which the student participates.
### Syllabuses

#### Level I

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Units</th>
<th>Duration</th>
<th>Tuition hours per week</th>
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<tbody>
<tr>
<td>6476</td>
<td>Basic Music Theory IA</td>
<td>3</td>
<td>semester 1</td>
<td>2</td>
</tr>
<tr>
<td>6273</td>
<td>Ensemble Performance I</td>
<td>4</td>
<td>full year</td>
<td>3-5</td>
</tr>
<tr>
<td>5220</td>
<td>Performance IC</td>
<td>12</td>
<td>full year</td>
<td>4-5</td>
</tr>
</tbody>
</table>

**Primary aspects of music theory including basic intervals, primary, secondary chords, key signatures, circle of fifths, tempo and rhythmic ordering, elementary harmonic progression.**

**assessment:** weekly assessments 50%, written exam 50%

**6273 Ensemble Performance I**

- 4 units full year
- 3-5 hours a week
- Experience in two of the following ensembles for two semesters: chamber music, contemporary music ensemble, big band, Pro Canto, orchestra, wind ensemble, Adelaide University Choral Society, Jazz Vocal Ensemble, Early Music Workshop.

**assessment:** ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance is required except in cases of illness or approved leave

**5220 Performance IC**

- 12 units full year
- 4-5 hours a week

**prerequisite:** audition

- Experience in each of the following areas: individual tuition 45 minutes a week, performance class 1.5 hours a week, workshop/technique class as required 1 hour a week, student recital 1 hour a week equivalent.

**assessment:** Instrumental - sem. 1: teacher assessment 30%, technique assessment 20%, 15 min exam 50%; sem. 2: teacher assessment 30%, 25 min exam 70%; Vocal - sem. 1: teacher assessment 30%, repertoire class 10%, performance workshop 5%, school production 5%, 10 min exam 50%; sem. 2: teacher assessment 20%, repertoire class 10%, performance workshop 5%, school production 5%, 15 min exam 60%

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#### Level II

<table>
<thead>
<tr>
<th>Code</th>
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<th>Units</th>
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<th>Tuition hours per week</th>
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<tbody>
<tr>
<td>2562</td>
<td>Performance ID</td>
<td>8</td>
<td>full year</td>
<td>2.5</td>
</tr>
<tr>
<td>9094</td>
<td>Ensemble Performance II</td>
<td>4</td>
<td>full year</td>
<td>3-5</td>
</tr>
</tbody>
</table>

**prerequisite:** audition

- Experience in each of the following areas: individual tuition 0.5 hours a week, performance class 1.5 hours a week.

**assessment:** Instrumental - sem. 1: teacher assessment 50%, 10 min exam 50%; sem. 2: teacher assessment 40%, 15 min exam 60%; Vocal - sem. 1: teacher assessment 30%, repertoire/performance class 15%, school production 5%, 10 min exam 50%; sem. 2: teacher assessment 25%, repertoire/performance class 10%, school production 5%, 15 min exam 60%

**9094 Ensemble Performance II**

- 4 units full year
- 3-5 hours a week

**prerequisite:** audition

- Experience in two of the following ensembles for two semesters: chamber music, contemporary music ensemble, big band, Pro Canto, orchestra, wind ensemble, Adelaide University Choral Society, Jazz Vocal Ensemble, Early Music Workshop.

**assessment:** ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance is required except in cases of illness or approved leave

**2673 Introduction to Ethnomusicology IIA**

- 2 units semester 1
- 2 one-hour lectures a week for seven weeks

**corequisite:** 1935 Music Theory I

**restriction:** 5861 Introduction to Ethnomusicology IA

- This course offers an introduction to the music of several non-Western regions of the world, with representative examples drawn from Australia and the Pacific, Asia, Africa, the Americas, Europe and the Middle East. The course investigates music as a cultural expression of society and presents ways of interpreting music from an ethnomusicological perspective.

**assessment:** two-hour exam
3100 Performance IIC
12 units full year
4-5 hours a week

prerequisite: 5220 Performance IC at Pass Div. I or higher

Experience in each of the following areas: individual tuition 1 hour a week, performance class 1.5 hours a week, workshop/technique class as required 1 hour a week, student recital 1 hour a week equivalent.

assessment: Instrumental - sem. 1: teacher assessment 30%, technique assessment 20%, 15 min exam 50%; sem. 2: teacher assessment 30%, 25 min exam 70%; Vocal - sem. 1: teacher assessment 30%, repertoire class 10%, performance workshop 5%, school production 5%, 10 min exam 50%; sem. 2: teacher assessment 20%, repertoire class 10%, performance workshop 5%, school production 5%, 15 min exam 60%

3396 Performance IID
8 units full year
2.5 hours a week

prerequisite: 2562 Performance ID

Experience in each of the following areas: individual tuition 0.5 hours a week, performance class 1.5 hours a week.

assessment: Instrumental - sem. 1: teacher assessment 50%, 10 min exam 50%; sem. 2: teacher assessment 40%, 15 min exam 60%; Vocal - sem. 1: teacher assessment 30%, repertoire/performance class 15%, school production 5%, 10 min exam 50%; sem. 2: teacher assessment 25%, repertoire/performance class 10%, school production 5%, 15 min exam 60%
Syllabuses

Level I

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
<th>Duration</th>
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</thead>
<tbody>
<tr>
<td>7705</td>
<td>Aural Training IM</td>
<td>2</td>
<td>full year</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 one hour workshop</td>
</tr>
</tbody>
</table>

This course aims to develop the aural recognition and comprehension of the basic elements of rhythm, melody and harmony, together with sight-reading and singing. The unit includes: progressive sight-singing exercises, progressive exercises in rhythmic reading and general aural skills, including interval and chord recognition and dictation.

**assessment**: stream 1 - set exercises 50%, end of semester assessment 50%; stream 2 & 3 - four class exams spaced throughout year

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>4391</td>
<td>Improvisation I</td>
<td>4</td>
<td>full year</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2 hour lecture plus 1 one hour Applied Rhythm Class</td>
</tr>
</tbody>
</table>

**corequisite**: 2107 Jazz Theory I, 3424 Jazz Piano Class I

This course aims to enable students to develop and apply improvisation techniques. The unit considers the application of basic improvisational techniques such as rhythm, modal scales and patterns to the Jazz repertoire. The study of various styles beginning with Dixieland to Swing, and Blues up to Early Bebop also are considered. One hour of contact time will be devoted to the practical application of Afro-American rhythms.

**assessment**: assignments, participation in class, written and practical semester exams, improvisation, 80%, rhythm 20%

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>3424</td>
<td>Jazz Piano Class I</td>
<td>2</td>
<td>full year</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 hour a week</td>
</tr>
</tbody>
</table>

**corequisite**: 2107 Jazz Theory I, 7705 Aural Training IM

This course aims to provide sufficient stylistic knowledge and technique to allow the student to use keyboard as a means of relating to other units (eg, Theory, Arranging, etc).

**assessment**: assignments/projects 25%, written and practical semester exams 75%

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>5889</td>
<td>Large Jazz Ensemble I</td>
<td>2</td>
<td>full year</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3 hours a week</td>
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</tbody>
</table>

This course aims to develop ensemble sensitivity through the medium of large jazz ensembles. Activities include rehearsals and performance in various styles of jazz for the following Large Ensembles: Keyboard Ensemble, Guitar Band, Big Band, Jazz Choir.
assessment: satisfactory participation in rehearsals and performances. Students are required to make themselves available for public performances and tours - details provided at beginning of the year.

1952 Small Jazz Ensemble I (New)
4 units full year
2 x 1.5 hour rehearsals (45 min. of which will be supervised), 1 hour Jazz Forum a week
Corequisite: 1782 Jazz Performance I

This course aims to develop ensemble sensitivity through the medium of small jazz ensembles. Activities include rehearsals and performances in various styles of jazz.

Assessment: semester exams (30 min playing time) 50%, continuous assessment 50%. Students must attend Jazz Forum each week and perform at least twice a semester at the Forum.

Level II

1930 Aural Training IIM
2 units full year
1.5 hours a week
Prerequisite: 7705 Aural Training IM

This course aims to further develop the aural recognition and comprehension of rhythm, melody and harmony, together with sight-reading and singing. The unit includes progressive sight-singing exercises, progressive exercises in rhythmic reading, and general aural skills including interval and chord recognition and dictation.

Assessment: stream 1 - set exercises 50%, end of semester assessment 50%; stream 2 & 3 - four class exams spaced throughout year.

8148 Improvisation II
4 units full year
3 hours a week
Prerequisite: 4391 Improvisation I
Corequisite: 2008 Jazz Theory II, 1433 Jazz Piano Class II

This course aims to enable students to further develop and apply improvisational techniques. The application of improvisation techniques in Bebop, Blues Modal and Contemporary Styles. This will entail a thorough knowledge of scales, modes and chords and will include transcribing solos, ear training and listening assignments. One hour of contact time will be devoted to the practical application of Afro-American rhythms.

Assessment: assignments and participation in class, written and practical semester exams, improvisation, 80%, rhythm 20%

1212 Jazz Arranging II
2 units full year
1 hour a week

Skills in developing working arrangements for typical small jazz ensemble combinations.

Assessment: regular class assignments.

7533 Jazz Performance II
6 units full year
1.5 hours a week
Prerequisite: 1782 Jazz Performance I
Corequisite: 8148 Improvisation II, 2008 Jazz Theory II

This course aims to further develop the student's performing skills on the principal instrument. Progressive technique appropriate to the student's level of attainment, supported by the content of 1782 Jazz Performance I is pursued in this unit.

Assessment: sem. 1 - 20 min exam 30%, sem. 2 - 30 min recital 70%. Students must also attend instrumental workshop, 1 hour a week.

1433 Jazz Piano Class II
2 units full year
1 hour a week
Prerequisite: 3424 Jazz Piano Class I
Corequisite: 2008 Jazz Theory II, 1930 Aural Jazz Training IIM

Further study on stylistic and technical areas of Jazz Piano. Simple accompaniment and improvisation.

Assessment: assignments/projects 25%, written and practical semester exams 75%

2008 Jazz Theory II
2 units full year
2 hours a week
Prerequisite: 2107 Jazz Theory I

The course aims to develop an understanding of the tonal organisation and rhythmic structure of contemporary jazz. The unit considers modes, study and implementation of chord substitution, poly-tonality, and jazz rhythms. The Lydian Chromatic Concept of tonal organisation is
introduced. Continued aural and practical application of above.

assessment: weekly assignments assessed in class 50%, semester exams 50%

4557 Large Jazz Ensemble II
2 units full year
3 hours a week
This course aims to develop ensemble sensitivity through the medium of large jazz ensembles. Activities include rehearsals and performance in various styles of jazz for the following Large Ensembles: Keyboard Ensemble, Guitar Band, Big Band, Jazz Choir.

assessment: satisfactory participation in rehearsals and performance. Students are required to make themselves available for public performances and tours, the dates of which will be decided at the beginning of the year

3457 Small Jazz Ensemble II (New)
4 units full year
2 x 1.5 hour rehearsals (45 min. of which will be supervised), 1 hour Jazz Forum a week
prerequisite: 3608 Small Jazz Ensemble I
corequisite: 7533 Jazz Performance II
This course aims to develop ensemble sensitivity through the medium of small jazz ensembles. Activities include rehearsals and performances in various styles of jazz.

assessment: semester exams (30 mins playing time) 50%, continuous assessment 50%. Students must attend Jazz Forum each week and perform at least twice a semester at the Forum
### Bachelor of Music (New)

Note: At the time of going to press, minor program amendments were being made. Details will be available at enrolment.

#### Syllabuses

<table>
<thead>
<tr>
<th>Level I</th>
<th>5549 Aural Development I</th>
<th>1 unit</th>
<th>full year</th>
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<tbody>
<tr>
<td></td>
<td>1 hour workshop a week</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>assumed knowledge: ability to read &amp; write music</td>
<td></td>
<td></td>
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<td>Aural Development I contains 3 streams with Stream 1 being the most advanced. Stream 1: identifying and experiencing all the elements of musical expression, examining the synthesis of these elements in small and large musical forms and exercising critical judgement Stream 2: recognition and notation of chromatic and compound harmonic and melodic intervals, notation from dictation of rhythms and melodies in both major and minor keys 4 to 6 bars in length, recognition of chordal progressions in 4 parts Stream 3: recognition and notation of diatonic harmonic and melodic intervals within the range of one octave, notation from dictation of simple 4 bar rhythms and melodies in minor keys 4 to 6 bars in length, recognition of simple chord progressions. Students will normally complete two years of Aural Development. If a student enters at Stream 3 in the first year, then that student will complete Stream 2 in the second year thus fulfilling the requirements for Aural Development I and II. assessment: stream 1 - set exercises 50%, end of semester assessments 50%; stream 2 &amp; 3 - 4 class exams spaced throughout year</td>
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<td></td>
<td>7349 Composition Studies I</td>
<td>6 units</td>
<td>full year</td>
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<td></td>
<td>1 hour composition lesson a week or equivalent</td>
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<td></td>
<td>prerequisite: satisfactory completion of audition and interview</td>
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<td>Studies in the fundamentals of music composition. assessment: folio of exercises and compositions</td>
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<td></td>
<td>3353 Counterpoint IA</td>
<td>2 units</td>
<td>full year</td>
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<tr>
<td></td>
<td>1 hour tutorial per week</td>
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<td>restriction: 3551 Composers’ Workshop I</td>
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<td>Study of the principles of traditional linear counterpoint as a compositional paradigm, proceeding through the five species in two and three parts. Emphasis is placed upon practical activities, in particular the composition of exercises with cantus firmus and in free counterpoint. Some consideration is given to alternative paradigms, including modal and atonal counterpoint. assessment: folio of counterpoint exercises</td>
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<td>7321 Improvisation I (New)</td>
<td>3 units</td>
<td>full year</td>
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<td></td>
<td>3 hours of workshops a week</td>
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<td>prerequisite: 7320 Jazz Theory I</td>
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<td>Structures of scales and modes; guide tones and their functions; the use of motives in repetition; use of colour tones and tensions; construction of solos; tension and release; pacing chord progressions through the cycles; use of digital patterns through the key cycles in major, dorian, minor, mixolydian scales; elements of playing time through the use of anticipation and forward motion; understanding jazz terminology. These aspects will be applied to the first years Tunes List. assessment: class participation 20%, written and practical semester exams 60%, applied rhythm class written and aural semester exams 20%</td>
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<td>3130 Instruments for Composers I</td>
<td>2 units</td>
<td>semester 1</td>
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<tr>
<td></td>
<td>2 hours lectures and seminars</td>
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<td>restriction: 3551 Composers’ Workshop I</td>
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<td>A practical course of study which introduces the characteristics and techniques of standard musical instruments. Students will apply the information gained to short compositions or arrangements for solo instruments and small ensembles. This course is not restricted to composition students. assessment: folio of compositions and exercises</td>
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<td>1423 Introduction to Ethnomusicology I</td>
<td>1 unit</td>
<td>semester 1</td>
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<td>2 one-hour lectures a week for seven weeks</td>
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<td>prerequisite: 1935 Music Theory I</td>
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This course offers an introduction to the music of several non-Western regions of the world, with representative examples drawn from Australia and the Pacific, Asia, Africa, the Americas, Europe and the Middle East. The course investigates music as a cultural expression of society and presents ways of interpreting music from an ethnomusicological perspective.

assessment: two-hour exam

3379 Introduction to Music History I
2 units semester 2
1 lecture a week
prerequisite: 1268 Introduction to Music Literature I
corequisite: 1935 Music Theory I
An introduction to representative works of the Western tradition, as well as a discussion of various approaches to the history of music.
assessment: 1500 word essay 50%, exam 50%

1268 Introduction to Music Literature I
1 unit semester 1
1 lecture a week for four weeks
corequisite: 1935 Music Theory I
Introduction to the study of music in the University context and Australian society, retrieval and evaluation of sources of music literature, citation styles and essay writing.
assessment: library workbook 40%, 1 hour exam based on bibliographic & study skill exercises 60%

1569 Jazz Ensemble Small I
3 units full year
2 x 1.5 hour rehearsals (45 mins of which will be supervised), 1.5 hours Jazz Forum a week
corequisite: 1662 Performance I (Jazz), 7321 Improvisation I (New)
Students will study the roles of band leader, soloist, sideman and rhythm section player. Materials used will be drawn from the first year song list or other songs as introduced at the discretion of the teacher. Students must perform at Forum at least once a semester.
assessment: semester exams (30 min. playing time) 50%, continuous assessment 50%

5389 Jazz Keyboard I
2 units full year
1 hour workshop a week
Technical keyboard skill, chord construction, scales, blues progressions, sight reading, accompaniment styles and simple chord voicing.
assessment: class participation 25%, semester exams 75%

7320 Jazz Theory I (New)
3 units full year
2 hours of lectures or tutorials a week
The course aims to provide a theoretical framework which students can implement in jazz improvisation, composition and arranging. The unit considers nomenclature of chords, functional harmony and the studies of related harmonies, aural training, jazz rhythms and phrasing. All theoretical aspects will be followed by practical application.
assessment: weekly class exercises 50%, written and practical semester exams 50%

6421 Jazz Workshop IA
4 units full year
2 hours a week
quota will apply
corequisite: Jazz Theory I
The study of basic jazz improvisation techniques and small jazz ensemble skills with specific reference to various jazz standards and Bebop tunes. Also a study of the above in relation to various jazz styles: traditional, swing and Bebop.
assessment: class participation and assignments 50%, practical and written semester exams 50%

5889 Large Jazz Ensemble I
2 units full year
3 hours of supervised rehearsals a week
corequisite: 1662 Performance I (Jazz)
Study and practical implementation of Big Band and Large Jazz Ensemble repertoire. Consistent study and practice of the elements comprising large jazz ensemble playing through rhythm exercises, intonation, balance practice and sight reading.
assessment: continuous assessment in ensemble
4650 Music Education IM (New)
6 units full year
4 hours of lectures or workshops a week
Stylistic aspects of rhythm section writing, modern harmony and elementary arranging and composition concepts, techniques of improvisation in jazz and contemporary forms. Introduction to music education literature, with an emphasis on the Australian context. Participation in rehearsals and performances of Music Education choir. Woodwind methodology, involving learning about the woodwind family, gaining experience in playing a woodwind instrument and basic methodology.

assessment: class work, including exercises, practical demonstrations and written test 50%, 1000 word essay 30%, woodwind methodology journal 20%

1935 Music Theory I
3 units full-year
2 hours per week
assumed knowledge: good working knowledge of the elements of diatonic harmony including scales and key signatures (sem.2); primary and secondary triads in root position and first inversion; cadences; passing cadential 6/4 progressions; the dominant 7th; accented and unaccented passing notes (i.e. non-harmonic tones). Students with insufficient background may enrol in 6476 Basic Music Theory IA concurrently with Music Theory I (note - enrolment in 6476 Basic Music Theory IA is extra to course requirements).

Semester 1 - sciences of musical sound: nature of sound and the physical laws governing it; nature of ‘musical’ sound in particular; ranges, capabilities and production of musical sound by the various instrumental families; basic principles of electronic generation of sound through synthesis and sampling; basic principles of the psychoacoustics of music, psychology of music and architectural acoustics. Semester 2 - musical language in the Classical Era (c.1750-1800): musical language, forms, techniques and stylistic features of classical music will be studied through analysis of appropriate repertoire and exercises in imitative composition. This will include chords and chord progressions commonly found in classical music; techniques of harmonic and melodic embellishment; modulation; thematic development; classical forms such as sonata, variation, rondo, minuet and trio.

assessment: sem. 1 - 2 two-hour exams 50%; sem. 2 - 2 assignments 30%, 2 hour analysis exam 20%

1662 Performance I (Jazz)
8 units full year
45 min. individual tuition, or 2 hours performance class a week
prerequisite: satisfactory completion of audition
corequisite: 7321 Improvisation I (New), 7320 Jazz Theory I (New)
This course aims to develop the student’s performing skills on a principal instrument. Progressive technique appropriate to the student’s level of attainment, supported by the content of 4391 Improvisation I is pursued in this unit.

assessment: teacher’s report 25%, performance class 10%, master class, 15% sem. 1 exam 25%, 30 min end of year exam 50%

7231 Technical Studies in Composition I
4 units full year
2 hours of lectures/tutorials/ workshops a week
corequisite: 7349 Composition Studies I
The resources, techniques and styles of composition, with special emphasis on 20th Century music.

assessment: regular assignments throughout year

Level II
1222 Aural Development II
1 unit full year
1 hour workshop a week
prerequisite: 5549 Aural Development I
Aural Development II contains two streams with Stream 1 being the most advanced. Stream 1: identifying and experiencing all the elements in small and large forms and exercising critical judgement. Stream 2: recognition and notation of diatonic, chromatic and compound harmonic and melodic intervals, notations from dictation of rhythms and melodies in both major and minor keys 4 to 6 bars in length, recognition of chord progressions in 4 parts.

Students will normally complete two years of Aural Development. If a student enters at Stream 3 in the first year, then that student will complete Stream 2 in the second year thus fulfilling the requirements for Aural Development I and II.

assessment: stream 1 - set exercises 50%, end of semester assessments 50%; stream 2 - four class exams throughout year. All students must pass at least Stream 2 in order to pass the course.
5797 Composers’ Workshop II
2 units full year
2 hours of seminars/workshops a week
prerequisite: 3130 Instruments for Composers I or any other course approved by Head of Department
A weekly workshop whereby composers and students with an interest in composition develop projects including the creation and performance of their works.
assessment: workshop presentations, participation 50%, development of special project 50%

1548 Composition Studies II
6 units full year
1 hour composition lesson a week or equivalent
prerequisite: 7349 Composition Studies I, 7231 Technical Studies in Composition I, 3353 Counterpoint I, 3130 Instruments for Composers I
corequisite: 7642 Music Theory II, 7736 Orchestration Workshop II
Studies in composition, including composition for various instrumental and vocal ensembles such as small orchestra, choir and solo voice.
assessment: folio of compositions/exercises

5355 Early 20th Century Modernism II
2 units semester 1
1 lecture, 1 tutorial a week
prerequisite: 3379 Introduction to Music History I
Music in Europe from 1890 to the Second World War, including Debussy, Stravinsky, Bartok and the Second Viennese School; seminars on detailed analysis and study of complete works or substantial portions of complete works.
assessment: 2,000 word essay 40%, exam 30%, participation in tutorials 30%

1685 Ethnomusicology II
4 units full year
2 hour seminar a week
prerequisite: 1423 Introduction to Ethnomusicology I
Semester 1 - principles of ethnomusicology, techniques and practices of fieldwork; semester 2 - case studies, student presentations
assessment: sem. 1 - 1000 word assignment 20%, 2000 word essay 20%, sem. 2 - 3000 word essay 30%, presentation to seminar 15%, Student participation 15%

9314 Improvisation II (New)
3 units full year
3 hours a week
prerequisite: 7321 Improvisation I (New)
corequisite: 2008 Jazz Theory II
Development of phrasing and rhythm; forward motion, chromaticism, digital patterns, guide tones, use of altered scales; relaxation playing at speed; accompanying, polyrhythms, reharmonisation, application of modes, pentatonic scales, melodic development techniques, polychords in contemporary improvisation; playing an introduction, playing a coda or cadenza; unaccompanied playing, chord substitution systems.
assessment: class participation 20%, written and practical semester exams 60%, Applied Rhythm Class - written and aural semester exam 20%

1212 Jazz Arranging II
2 units full year
1 hour a week
prerequisite: 7320 Jazz Theory I (New)
corequisite: 2008 Jazz Theory II
Skills in developing working arrangements for typical small jazz ensemble combinations.
assessment: regular class assignments 70%, semester exams 30%

4602 Jazz Ensemble Small II
3 units full year
3 hours supervised rehearsals, 1 hour Jazz Forum a week
prerequisite: 1569 Jazz Ensemble Small I
corequisite: 8010 Performance II (Jazz), 9314 Improvisation II (New), 2008 Jazz Theory II
Students will study the roles of band leader, soloist, sideman and rhythm section player. Materials used will be drawn from the second year tunes list or other songs as introduced at the discretion of the teacher. Students must perform at Jazz Forum at least once a semester.
assessment: semester exams (30 min playing time) 50%, continuous assessment 50%
5021 Jazz Keyboard II
1 unit full year
1 hour workshop a week
prerequisite: 5839 Jazz Keyboard I.
Contemporary chord voicings, use of scales, left hand jazz styles, tune syllabus study.
assessment: class participation 25%, semester exams 75%

5451 Jazz Styles (Listening and Analysis)
2 units full year
2 hour lecture or tutorial a week
prerequisite: 1268 Introduction to Music Literature I, 1423 Introduction to Ethnomusicology
Analysis of various styles of jazz ranging from New Orleans to contemporary, musical concepts in jazz styles, the role of instruments, study of set works.
assessment: 2000 word essay 35%, 1 hour listening & general knowledge test (may include style recognition) 20%, 2000 word analytic study or equivalent 35%, tutorial presentations 10%

2008 Jazz Theory II
2 units full year
2 hour lecture or tutorial a week
prerequisite: 7320 Jazz Theory I (New)
The course aims to develop an understanding of the tonal organisation and rhythmic structure of contemporary jazz. The unit considers modes, study and implementation of chord substitution, poly-tonality, and jazz rhythms. Continued aural and practical application of above.
assessment: weekly class exercises 60%, end of semester written and aural exams, practical exams 40%

9641 Jazz Workshop II
4 units full year
2 hours a week
quota will apply
prerequisite: Jazz Workshop I
The study of jazz improvisation techniques and small jazz ensemble skills with specific reference to various jazz standards, Bebop tunes, modal tunes, ballads and contemporary jazz.
assessment: class participation, assignments 50%, practical and written semester exams 50%

4557 Large Jazz Ensemble II
2 units full year
3 hours of supervised rehearsals a week
prerequisite: 5889 Large Jazz Ensemble I
Study and practical implementation of Big Band and Large Jazz Ensemble repertoire. Consistent study and practice of the elements comprising large jazz ensemble playing through rhythm exercises, intonation, balance practice and sight reading.
assessment: continuous assessment in ensembles

5553 Music Education IIM (New)
6 units full year
5 hours of lectures or workshops a week
prerequisite: 4650 Music Education IM (New) and a Level I Performance course (either IB or IE)
corequisite: Level II performance course - IIB or IIE
Principles of arranging music for a variety of ensembles; concepts of composition; basic conducting techniques; observation visits to a variety of schools; issues in music education literature including methods and strategies in use in Australia, the UK and the USA; introduction to the application of technology in music education; participation in rehearsals and performances of Music Education Band and Choir involving repertoire of classical and popular genres. Brass methodology, involving learning about the brass family, gaining experience in playing a brass instrument and basic methodology.
assessment: class work including arranging exercises 10%, journal on school visits & 1500 word essay 30%, composition 20%, major arrangement 20%, brass methodology journal 20%

5384 Music since the 1940s II
2 units semester 2
1 lecture, 1 tutorial a week
prerequisite: 5355 Early Twentieth Century Modernism II.
Music from 1940 to the present day including the later Stravinsky; music in France, Germany, England and Australia; post-Webern styles, post-Modernism, electro-acoustic music; seminars on detailed analysis and study of complete works or substantial portions of complete works.
assessment: 2000 word essay 50%, tutorial paper 50%
7642  Music Theory II
3 units  full year
2 hour class a week
prerequisite: 1935 Music Theory I
Semester 1 - musical language in the Baroque Era (c.1700-1750). Musical language, forms, techniques and stylistic features of baroque music will be studied through analysis of appropriate repertoire and exercises in imitative composition. This will include elements such as: chords and chord progressions commonly found in baroque music; techniques of harmonic and melodic embellishment; chorale writing; figured bass; baroque forms such as the suite and trio sonata. Semester 2 - musical language in the 20th century. Musical language, forms, techniques and stylistic features of 20th century music will be studied through analysis of appropriate repertoire and exercises in imitative composition. This will include elements such as: alternative scales and chord structures; polytonality; atonality; serial composition; form and texture in 20th century music.
assessment: sem. 1 - 2 assignments 30%, 2 hour analysis exam 20%; sem. 2 - 2 assignments 30%, 2 hour analysis exam 20%

9879  Musicology II
4 units  full year
2 hour seminar a week
corequisite: 7642 Music Theory II
Semester 1: introduction to musicology; semester 2: aesthetics of music.
assessment: two seminar papers 40%, bibliographic project 20%, 1500 word essay 20%, 3000 word essay 20%

8010  Performance II (Jazz)
8 units  full year
1 hour a week of individual instruction, 1 or 2 hours a week of performance classes
prerequisite: 1662 Performance I (Jazz), 7321 Improvisation I (New), 7320 Jazz Theory I (New)
corequisite: 9314 Improvisation II (New), 2008 Jazz Theory II
Progressive technique appropriate to the student’s level of attainment supported by the content of Improvisation II.
assessment: teacher’s report 15%, performance class, master class, 10%, sem. 1 exam 15%, 40 minute end of year exam 60%

7960  Technical Studies in Composition II
4 units  full year
2 hours of lectures/tutorials/workshops a week
prerequisite: 7349 Composition Studies I, 7231 Technical Studies in Composition I
corequisite: 1548 Composition Studies II
Advanced study in the resources, techniques and styles of 20th century music.
assessment: regular assignments throughout year

Level III

3408  American Pathfinders in Music III
2 units  semester 1
2 hours of seminars a week
quota may apply
prerequisite: 7642 Music Theory II
The study of two of the most original and free-thinking composers of any age or nationality: Charles Ives and John Cage. The project will also include a study of the philosophers (Thoreau and Emerson), writers (Poe, Melville, Hawthorne) and painters (Pollock, Rauschenberg and Kooning).
assessment: 3500 word essay

2645  Analysis Workshop III
2 units  not offered in 2001
2 hours of seminars a week
prerequisite: 7642 Music Theory II
Historical and current analytical theories, concepts and approaches to music analysis.
assessment: regular class assignments 40%, 2000 word analytic assignment, or equivalent

5915  Australian Music III
1 unit  semester 1
1 hour lecture or seminar a week
prerequisite: any level II courses in the Common Core of studies to the value of 8 units
To introduce historical perspectives and draw together and consolidate an understanding of various styles of music in contemporary Australian society.
assessment: assignment with study package
3392  Chinese Music III
2 units not offered in 2001
2 hours of seminars a week
quota may apply
prerequisite: 1423 Introduction to Ethnomusicology I and 7642 Music Theory II.
A study of Chinese instrumental music and Chinese theatre with 2 broad themes: (i) a general introduction to traditional Chinese instruments, including the characteristics and techniques of instruments such as Pipa, Zheng, Er hu, Di zi, Sheng, with a special emphasis on the music and notation of the 7 string zither (Qin); (ii) the main forms of Chinese theatre; Beijing opera, Kun qu, Chuan ju, Yue ju, including general characteristics (plays, staging, character-roles, etc) and a study of the music of Beijing Opera.
assessment: 3500 word essay

3035  Composers' Workshop III
2 units full year
2 hours of seminars/workshops a week
prerequisite: 5797 Composers' Workshop II
A weekly workshop whereby composers and students with an interest in composition develop projects including the creation and performance of their works.
assessment: workshop presentations, participation 50%, development of special project 50%

3122  Composition in Australia III
2 units semester 1
2 hours of lectures and seminars
quota may apply
prerequisite: 7642 Music Theory II.
corequisite: 5915 Australian Music III
An exploration of the achievement of composers in Australia in the 150 years between 1840 and 1990, beginning with the work of the migrant composers Nathan, Linger, Horsley and Marshall-Hall and concluding with the maturity of the generation of Sculthorpe's and Meale's pupils. Emphasis will be based on the supporting social, economic and cultural environment that encouraged composition in Australia and on the stylistic bases of the resulting works.
assessment: presentation of seminar paper which may form the basis of 3500 word essay

4862  Composition Studies III
6 units full year
1 hour composition lesson a week or equivalent
prerequisite: 1548 Composition Studies II, 7960 Technical Studies in Composition II, 5797 Composers' Workshop II
corequisite: 8661 Harmony Workshop III
Studies in all aspects of composition.
assessment: folio of compositions

8945  Diaghilev's 'Ballets Russes' III
2 units not available 2001
2 hours of seminars a week
quota may apply
prerequisite: 7642 Music Theory II
The phenomena of the Russian Ballet in Paris and other cities from 1909-1929 under the direction of the impresario, Sergei Diaghilev. The repertory of commissioned works for the Ballets Russes by major composers such as Stravinsky, Ravel, Prokofiev, Satie and Debussy is examined in some detail together with the contribution of choreographers, designers, artists and librettists. Additional attention is drawn to the social and political settings during the influential Diaghilev years, and to a comparison between his artistic achievements before and after the First World War.
assessment: 3500 word essay

6989  Ethnomusicology IIIA
6 units full year
2 hour seminar a week
prerequisite: 1685 Ethnomusicology II
Semester 1: concepts and issues in Ethnomusicology, development of techniques of fieldwork and analysis; semester 2: case studies, student presentations
assessment: 2000 word essay 20%, 1500 word assignment 20% seminar presentation 15%, 3500 word essay 30%, student participation 15%

5638  Ethnomusicology IIIB
6 units full year
2 hour seminar a week
prerequisite: 1685 Ethnomusicology II
corequisite: 6989 Ethnomusicology IIIA
Regional and intercultural music studies. The order and availability of components may vary, but may
be selected from Japanese Music III, Chinese Music III, selected regional studies or individual research projects.

**assessment:** two 3500 word essays or equivalent.

1516 **Japanese Music III**
2 units
2 hours of seminars a week
semester 2
quota may apply

 lectures or equivalent

prerequisite: 1423 Introduction to Ethnomusicology

restriction: 1685 Ethnomusicology II

Semester 1 - principles of ethnomusicology, techniques and practices of fieldwork; semester 2 - case studies, student presentations.

assessment: sem. 1 - 1000 word assignment 20%; 2000 word essay 20%; sem. 2 - 3000 word essay 30%, presentation to seminar 15%. Student participation 15%

7003 **High Renaissance Franco-Flemish Composers III**
2 units

2 hours of lectures/ tutorials a week
quota may apply

prerequisite: 7642 Music Theory II

An investigation of the musical styles of leading Franco-Flemish composers from Ockeghem through Willaert with a major emphasis on Josquin des Prez. It undertakes an analysis of selected works of each composer and a consideration of the historical and social context in which they were composed.

assessment: 2500 word essay 50%, 1 hour repertoire and general knowledge test 50%.

8075 **Improvisation III**
3 units

2 hours a week of workshops

prerequisite: 9314 Improvisation II (New)

corequisite: 4838 Jazz Theory 3

Advanced techniques of jazz improvisation in all styles, with an emphasis on contemporary techniques and styles.

assessment: participation in class 25%, end of semester written & practical exams 75%
4377 Jazz History III
2 units full year
1 lecture/tutorial a week
prerequisite: 5451 Jazz Styles (Listening and Analysis)
An historical and sociological study of the African influence on American jazz and subsequent developments in the twentieth century.
assessment: 2000 word essay 35%, 1 hour listening and general knowledge test (may include style recognition) 20%, 2000 word analytic study or equivalent 35%, tutorial presentations 10%

4838 Jazz Theory III
3 units full year
2 hours of lectures a week
prerequisite: 2008 Jazz Theory II
Further study, at an advanced level, of the tonal organisation and rhythmic structure of contemporary jazz. Extensive study of chords, scales and modes and their relationships is made. Research of standard chord progressions and standard tunes. Advanced chord substitution and polytonality are also studied. An extensive investigation/study of the 'Lydian Chromatic Concept' (George Russell) is made in semester 2.
assessment: class exercises 25%, end of semester written exams 75%

1459 Jazz Workshop III
4 units full year
2 hours a week
quota will apply
prerequisite: Jazz Workshop II
An advanced study of jazz improvisation techniques and small jazz ensemble skills with specific reference to various jazz standards, Bebop tunes, modal/bop tunes and contemporary jazz styles.
assessment: class participation, assignments 50%, end of semester practical and written exams 50%

8964 Large Jazz Ensemble III
2 units full year
3 hours of supervised rehearsals a week
prerequisite: 4557 Large Jazz Ensemble II
Study and practical implementation of Big Band and Large Jazz Ensemble repertoire. Consistent study and practice of the elements comprising large jazz ensemble playing through rhythm exercises, intonation, balance practice and sight reading.
assessment: continuous assessment in ensembles

3495 Music Analysis III
2 units full year
1 hour a week
Historical and current analytic theory and practice, concepts and approaches to music within the Western tradition.
assessment: four analytic studies 25% each

5364 Music Education III
6 units full year
5 hours of lectures/workshops a week
prerequisite: 5553 Music Education IIIM (New) and a Level II Performance Course (either IIIB or IIIE)
corequisite: a level III performance course - IIIB or IIIE
Issues in music education literature, including basic principles of teaching and learning; technology in music education; history of jazz and popular music; composition for ensembles; school music ensemble experience program; participation in, and direction of, Music Education Band and Choir which include a broad range of repertoire; string methodology, involving learning about the string family, gaining experience in playing a string instrument and basic methodology.
assessment: class work including music technology exercises, journal on jazz and popular music history 20%, 1500 word essay 15%, composition 15%, school music ensemble experience package 30%, string methodology journal 20%

4851 Music Theory III
8 units full year
2 hour class a week
prerequisite: 7642 Music Theory II
Semester 1 - musical language in the Romantic Era (c.1800-1850). Harmonic language, forms, techniques and stylistic features of romantic music will be studied through analysis of appropriate repertoire and exercise in imitative composition. This will include chords and chord progressions commonly found in romantic music, techniques of harmonic and melodic embellishment, continuous modulation; chromatic harmony, romantic forms such as the lied and piano miniature; semester 2 -
students will choose one of the following options: post-romantic harmony (c1850-1900), counter-point, orchestration, analysis.

assessment: sem. 1 - 2 assignments 30%, 2 hour analysis exam 20%; sem. 2 - folio of assignments 50%

9189 Musicology IIIA
6 units full year
2 hour seminar a week
prerequisite: 9879 Musicology II

Theory, issues and techniques in early music studies.

assessment: four seminar presentations, 2 x 3000 word essays

1256 Musicology IIIB
6 units full year
2 hour seminar/workshop a week

semester 1 - Australian studies Music analysis: historical and current analytic theory and practice, concepts and approaches to music in the western tradition; semester 2 - topic in historical musicology.

assessment: Australian studies (sem. 1) 30%, historical musicology topic (sem. 2) 30%, music analysis (full year) 40%

4127 Musicology IIIC
6 units full year
2 hour seminar a week

prerequisite: 7642 Music Theory II.

restriction: 9879 Musicology II

semester 1 - introduction to musicology, semester 2 - the aesthetics of music.

assessment: seminar paper 10%, bibliographical project 20%, 2000 word essay 20%, two seminar presentations, 3000 word paper 50%

7054 Performance III (Jazz)
8 units full year
1 hour a week of individual instruction, 1 or 2 hours of performance classes a week

prerequisite: 8010 Performance II (Jazz), 9314 Improvisation II (New)

corequisite: 8075 Improvisation III

Progressive technique appropriate to the student’s level of attainment supported by the content of 9314 Improvisation II (New).

assessment: performance class, master class, 10%, sem. 1 exam 15%, end of year recital (50 min) 75%

7564 Technical Studies in Composition III
4 units full year
2 hours of lectures/tutorials/ workshops a week

prerequisite: 1548 Composition Studies II, 7960

Technical Studies in Composition II, 5797 Composers’ Workshop II

corequisite: 4862 Composition Studies III

Advanced study in the resources, techniques and styles of 20th century music.

assessment: regular assignments throughout year

7140 Wagner III
2 units semester 1

2 hours of seminars a week

prerequisite: 7642 Music Theory II

quota may apply

assessment: 3500 word essay

Electives

6683 Brass Ensemble I
2 units full year

2 hours a week of supervised rehearsals

prerequisite: satisfactory audition

corequisite: one of the Performance courses designated II, III, or IIE, IIE or 5612 Classical performance IA and 1063 Classical performance IB

Rehearsal and performance of compositions for large brass ensemble

assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

606
3269 Chamber Music I
2 units full year
2 hours of classes/supervised rehearsals a week
corequisite: one of the Performance courses designated II, III, or IIE, IIE or 5612 Classical performance IA and 1063 Classical performance IB
Rehearse and perform works for chamber ensemble (i.e. one person to a part). This may include early music ensembles.
assessment: satisfactory participation in rehearsals and performances, satisfactory attendance at workshops, end of semester exams

8341 Chamber Orchestra I
2 units full year
2 hours supervised rehearsal per week (or equivalent)
prerequisite: satisfactory audition
Rehearsal and performance of repertoire for Chamber Orchestra
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

5187 Contemporary Music Ensemble I
2 units full year
2 hours of classes/supervised rehearsals a week
corequisite: one of the Performance courses designated II, III, or IIE, IIE or 5612 Classical performance IA and 1063 Classical performance IB
Rehearse and perform works for varying chamber ensembles (to include voice) from the twentieth century, improvisational techniques and non-traditional notation will also be studied.
assessment: satisfactory participation in rehearsals and performances

1786 Early Keyboard Technique I
2 units full year
1 hour tutorial a week
quota will apply
prerequisite: satisfactory audition
Introduction to the technique of Harpsichord playing with special consideration of touch, articulation, fingering, expressive effects. Introduction to the early keyboard repertoire from the 16th century to the late 18th century with practical applications to the harpsichord, organ, clavichord and forte piano. Development of keyboard harmony skills, accompanying from figured bass.
assessment: weekly performance in workshops 40%, performance of one piece and one accompaniment at end of each semester 60%

1047 English for Singers
2 units not offered in 2001
1 hour a week
Directed towards those students for whom English is not their first language. The course will provide guidance in the accurate pronunciation of spoken and sung English and in a grammar based understanding of the written language. Particular emphasis will be placed upon the pronunciation and intonation of English in relation to sung texts. It is highly recommended that International students take this course.
assessment: class assignments 30%, attendance and class participation 20%, 1-hour written and oral exam 50%

3135 Italian for Singers
2 units full year
1 hour a week
Basic Italian grammar and pronunciation with guidance in the use of suitable dictionaries and language reference works. This will be accompanied by translation work at an appropriate level. Tutorials concentrate on the pronunciation and intonation of Italian relating to selected sung texts.
assessment: regular class assignments 50%, end of semester written and oral exams 50%

6520 Large Ensemble Experience I
2 units full year
Up to 2x2 hours of supervised rehearsals a week
prerequisite: satisfactory completion of audition
Experience in one of the following ensembles for two semesters: Adelaide University Choral Society (AUCS), Big Band, Pro Canto, Jazz Vocal Ensemble, Orchestra, Wind Ensemble or such other large ensembles that may be constituted.
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave
9300  Large Ensemble (Wind) I
2 units full year
3 hours of supervised rehearsals a week
prerequisite: satisfactory audition
Rehearsal and performance of repertoire for wind ensemble and/or orchestra.
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

8784  Large Vocal Ensemble I
2 units full year
3 hours of supervised rehearsals a week
prerequisite: satisfactory audition
Participation in rehearsals and performance of one of the Conservatorium’s vocal ensembles (Adelaide University Choral Society, Pro Canto, Adelaide Connection, Swing Choir).
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

5448  Music of the non-Western World I
2 units semester 1
3 hours per week
This course offers an introduction to the music of several non-Western regions of the world with representative examples drawn from Australia and the Pacific, Asia, Africa, the Americas, Europe and the Middle East. The course investigates music as a cultural expression of society, and presents ways of interpreting music from an ethnomusicological perspective. Attention is given to both traditional and contemporary forms of music as well as to the commercially-driven ‘world music’ genre. Although the course focuses on non-Western musics, a number of concepts introduced in class are intended to increase awareness of important elements of any music, including the music of Western societies.
assessment: 1200-word essay, exam (2 hours)

1041  Music Technology I
2 units full year
1 hour class, 1 hour workshop a week
quota may apply
Semester 1 - introduction to the studio. Theory and practice of work in a sound synthesis studio. Instruction in the use of computers, multi-channel mixers, monitoring systems, MIDI controllers, multi-track recording, sequencing, safety procedures: semester 2 - introduction to the theory and practice of sound synthesis using modular analogue synthesisers, digital synthesis, sampling, basic introduction to hard disk recording and post-production, introduction to music publishing software.
assessment: four assessments each worth 25%

5965  Orchestra I
2 units full year
2x2 hours minimum of supervised rehearsals a week (or equivalent)
prerequisite: satisfactory audition
Rehearsal and performance of repertoire for symphony orchestra
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

3665  Percussion Ensemble I
2 units full year
2 hours of supervised rehearsals a week
prerequisite: satisfactory audition
Rehearsal and performance of repertoire for percussion ensemble
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

3357  Piano Accompaniment
2 units full year
1 hour a week
corequisite: 5612 Classical Performance IA and 1063 Classical Performance IB, majoring in piano, harpsichord or organ
Practical study of vocal and instrumental standard repertoire, problems of accompanying.
assessment: regular class assignments 60%, end of year exam 40%
2596 Popular Music Since the 1950s I
2 units not available 2001
3 hours per week
This course offers a critical historical and aesthetic survey of popular music as youth-oriented cultural expression from the 1950s to the present. In conjunction with a survey of the major styles and artists of popular music, the course provides a critical approach to understanding the ways in which popular music has become an important element in contemporary life, and examines questions regarding the influence of commercial interests upon musical production and aesthetic tastes. Stylistically, the course focuses primarily on the work of major (commercial) pop artists, but attention is also given to important ‘marginal’ artists and trends, including hybrid/cross-cultural forms, ‘art rock’, and ‘anti-rock’. Geoculturally, the course covers popular music in the US and Great Britain, but special attention is also given to the production and consumption of popular music in Australia.

assessment: 1200-word essay, exam (2 hours)

1140 The Romantic Orchestra I
3 units not available 2001
1 lecture, 1 tutorial per week
The study of music by looking at stylistic qualities and the historical contexts of specific works. To explore the power and passion of composition for the orchestra from Berlioz to Tchaikovsky, overview of the repertoire, development of the nineteenth century orchestra after 1830, composition styles and genres, social and musical contexts.

assessment: 2500 word essay 40%, tutorial presentations 20%, exam 40%

7609 Stagecraft I
2 units full year
2 hour workshop a week
corequisite: 5953 Voice I
Development of skills in presentation and stagecraft, movement, posture, gesture and acting, integration of movement skills with dramatic expression, characterisation and analysis.

assessment: regular class assignments and involvement in vocal school productions 60%, attendance and participation in class 40%

7880 Chamber Music II
2 units full year
2 hours of classes and supervised rehearsals a week
prerequisite: 3269 Chamber Music I
Rehearse and perform works for chamber ensemble (ie one person to a part). This may include early music ensembles

assessment: satisfactory participation in rehearsals and performances, satisfactory attendance at workshops, end of semester exams

9199 Chamber Orchestra II
2 units full year
2 hours of supervised rehearsals a week (or equivalent)
prerequisite: Chamber Orchestra I
Rehearsal and performance of repertoire for chamber orchestra

assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

3833 Conducting IIB
2 units full year
1 hour of workshops a week
prerequisite: one of the Performance courses designated IIB, IIE, or 5612 Classical performance I, 1063 Classical performance IB
restriction: 2803 Conducting II, 7919 Conducting II/A
Studies in conducting techniques, orchestral idioms, musical and aesthetic aims, through a program of workshops, guided listening and practical projects

**assessments:** satisfactory participation in the workshops, rehearsals and performances, including one or two end of semester exams

**3839 Contemporary Music Ensemble II**
2 units full year
2 hours of classes/supervised rehearsals a week
**prerequisite:** 5187 Contemporary Music Ensemble I
**corequisite:** one of the Performance courses designated II, III, or IIE, IIIE or IIB, IIIB
Rehearse and perform works for varying chamber ensembles (to include voice) from the twentieth century, improvisational techniques and non-traditional notation will also be studied.

**assessments:** satisfactory participation in rehearsals and performances

**6587 Early Keyboard Technique II**
2 units full year
1 tutorial a week
**quota will apply**
**prerequisite:** 1786 Early Keyboard Technique I
A continuing study of the technique of Harpsichord playing with special consideration to touch, articulation, fingering, expressive effects. Continuing study of early keyboard repertoire from 16th to 18th centuries with practical application to the harpsichord, organ, clavichord and forte-piano. Further development of keyboard harmony skills, accompanying from figured bass.

**assessments:** weekly participation in workshops 40%, performance of one piece and one accompaniment at the end of each semester 60%

**8434 German for Singers**
2 units full year
1 hour a week
Basic German grammar and pronunciation with guidance in the use of suitable dictionaries and language reference works. This will be accompanied by translation work at an appropriate level. Tutorials concentrate on the pronunciation and intonation of German relating to selected sung texts.

**assessments:** regular class assignments 50%, end of year 2 hour written exam and oral exam 50%

**1933 Keyboard for Singers II**
2 units full year
1 hour workshop a week
**prerequisite:** 6664 Performance I (Voice), 1935 Music Theory I
**corequisite:** 5953 Performance II (Voice)
Keyboard skills appropriate for vocal studies: technical studies, accompaniment.

**assessments:** performance in the workshops each week, end of semester exams

**1243 Large Ensemble Experience II**
2 units full year
Up to 2x2 hours of supervised rehearsals a week
**prerequisite:** any Level I ensemble course, satisfactory completion of an audition
Experience in one of the following ensembles for two semesters: Adelaide University Choral Society (AUCS), Big Band, Pro Canto, Jazz Vocal Ensemble, Orchestra, Wind Ensemble, or such other large ensembles that may be constituted.

**assessments:** ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

**6358 Large Ensemble (Wind) II**
2 units full year
3 hours of supervised rehearsals a week
**prerequisite:** Large Ensemble (Wind) I
Rehearsals and performance of repertoire for wind ensemble and/or orchestra.

**assessments:** ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave
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<th>Course Code</th>
<th>Course Title</th>
<th>Credit Units</th>
<th>Duration</th>
<th>Prerequisites</th>
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<td>8463</td>
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<td>full year</td>
<td>Pre-requisite: 8784 Large Vocal Ensemble I</td>
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<td>2948</td>
<td>Music and Politics: German Song and Society II</td>
<td>4 units</td>
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<td>Participation in rehearsals and performances of one of the Conservatorium’s vocal ensembles (Adelaide University Choral Society, Pro Canto, Adelaide Connection, Swing Choir)</td>
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<td>9801</td>
<td>Music in Popular Culture II</td>
<td>2 units</td>
<td>semester 2</td>
<td>Restriction: 3541 Music in Popular Culture I</td>
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<td>Opera as Idea and Ideal II</td>
<td>4 units</td>
<td>semester 2</td>
<td>Participation in rehearsals and performances of one of the Conservatorium’s vocal ensembles (Adelaide University Choral Society, Pro Canto, Adelaide Connection, Swing Choir)</td>
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<td>6902</td>
<td>Orchestra II</td>
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<td>full year</td>
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<td>7736</td>
<td>Orchestration Workshop II</td>
<td>2 units</td>
<td>semester 2</td>
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<td>4717</td>
<td>Percussion Ensemble II</td>
<td>2 units</td>
<td>full year</td>
<td>Pre-requisite: 3665 Percussion Ensemble I</td>
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<tr>
<td>7255</td>
<td>Stagecraft II</td>
<td>2 units</td>
<td>full year</td>
<td>Pre-requisite: 7609 Stagecraft I</td>
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level III

7698  Brass Ensemble III
2 units  full year
2 hours of supervised rehearsal a week
prerequisite: 1945 Ensemble Experience - Brass II or 4372 Brass Ensemble II
corequisite: 2374 Performance III (Brass)
Rehearsal and performance of compositions for large brass ensemble.
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

9050  Chamber Music III
2 units  full year
2 hours of classes/supervised rehearsals a week
prerequisite: 7880 Chamber Music II
Rehearse and perform works for chamber ensemble (ie one person to a part). This may include early music ensembles.
assessment: satisfactory participation in rehearsals and performances, and attendance at workshops, end of semester exams

7399  Chamber Orchestra III
2 units  full year
2 hours of supervised rehearsals a week (or equivalent)
prerequisite: 9199 Chamber Orchestra II
Rehearsal and performance of repertoire for chamber orchestra.
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

5328  Conducting IIIIB
2 units  full year
1 hour workshop a week
prerequisite: 2803 Conducting II or 7919 Conducting IIA or minimum credit standard in 3833 Conducting IIB
restriction: 9491 Conducting III, 9059 Conducting IIIA
Studies in conducting techniques, orchestral idioms, musical and aesthetic aims, through a program of workshops, guided listening and practical projects.

4138  Contemporary Music Ensemble III
2 units  full year
2 hours of classes and supervised rehearsals a week
prerequisite: 3839 Contemporary Music Ensemble II
corequisite: one of the Performance courses designated III, or IIIE or IIIB
Rehearse and perform works for varying chamber ensembles (to include voice) from the twentieth century, improvisational techniques and non-traditional notation will also be studied.
assessment: satisfactory participation in rehearsals and performances

1671  Early Keyboard Technique III
2 units  full year
1 hour tutorial a week
quota applies
prerequisite: Early Keyboard II
Continuing study of the technique of Harpsichord playing with special consideration to touch, articulation, fingering, expressive effects. Continuing study of early keyboard repertoire from 16th to 18th centuries with practical application to the harpsichord, organ, clavichord and forte-piano. Further development of keyboard harmony skills, accompanying from figured bass.
assessment: weekly participation in workshops 40%, performance of one piece and one accompaniment at the end of each semester 60%

4305  Electronic Music III
2 units  full year
1 hour a week of individual/class tuition
quota may apply
prerequisite: 6596 Electronic Music II
Tuition in composition and performance involving electronic techniques. Study of selected works. Further tuition in Music Technology.
assessment: compositions, performances and assignments in electronic music
2260 French for Singers
2 units full year
1 hour a week
Basic French grammar and pronunciation with guidance in the use of suitable dictionaries and language reference works. This will be accompanied by translation work at an appropriate level. Tutorials concentrate on the pronunciation and intonation of French relating to selected sung texts.

assessment: class assignments 50%, end of year 1 hour written exam and oral exam 50%

2770 Harmony Workshop IIIA
2 units semester 2
2 hours a week
prerequisite: 7642 Music Theory II
restriction: 8661 Harmony Workshop III
Techniques of harmony in the second half of the 19th century, including: chromatic harmony, extended modulation schemes, continuous modulation, non-dominant harmony, extended chord structures, multiple non-harmonic tones. Composers studied may include Wagner, Mahler, Strauss and early Schoenberg.

assessment: four assignments each 25%

4152 Large Ensemble Experience III
2 units full year
Up to 2x2 hours of supervised rehearsals a week
prerequisite: any Level II ensemble course, satisfactory completion of an audition
Experience in one of the following ensembles for two semesters: Adelaide University Choral Society (AUCS), Big Band, Pro Canto, Jazz Vocal Ensemble, Orchestra, Wind Ensemble or such other large ensembles that may be constituted.

assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

2705 Large Ensemble (Wind) III
2 units full year
3 hours of supervised rehearsals a week
prerequisite: Large Ensemble (Wind) II
Rehearsals and performance of repertoire for wind ensemble and/or orchestra.

5106 Large Vocal Ensemble III
2 units full year
3 hours of supervised rehearsals a week
prerequisite: 8463 Large Vocal Ensemble II
Participation in rehearsals and performance in one of the Conservatorium’s vocal ensembles (Adelaide University Choral Society, Pro Canto, Adelaide Connection, Swing Choir)

assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

3579 Music and Politics: German Song and Society III
6 units not available 2001
See entry under Bachelor of Arts for syllabus details

5307 Music in Popular Culture III
4 units semester 2
Three hours per week
restriction: 3541 Music in Popular Culture I, 4293 Music in Popular Culture II
This course offers a survey of music contemporary society through an examination of a variety of musical forms and their social contexts. It investigates experiences of popular culture in Adelaide and Australia as well as in other places in the world. The interdisciplinary approach to the course draws on perspectives from cultural studies, studies of popular culture and aesthetics, as well as specialised studies of music, performing arts, and film. Specific topics include examples from rock and pop music, jazz, classical and 20th century Western art music, folk and ‘world’ music, music for film, commercial background music, and the regional and local impacts of the global music industry. An emphasis will be placed on developing students’ ability to critically examine and discuss aspects of musical aesthetics, behaviour, function, and meaning. An ability to play or read music is not a requirement for this course.

assessment: 3000-word essay, exam (2 hours)
4289 Opera as Idea and Ideal III
6 units semester 2
See entry under Bachelor of Arts in the Faculty of Humanities and Social Sciences, for syllabus details

8163 Orchestra III
2 units full year
2x2 hours minimum of supervised rehearsals a week (or equivalent)
prerequisite: 6902 Orchestra II
Rehearsal and performance of repertoire for Symphony Orchestra.
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

8677 Percussion Ensemble III
2 units full year
2 hours of supervised rehearsals a week
prerequisite: Percussion Ensemble II
Rehearsal and performance of repertoire for percussion ensemble.
assessment: ensemble achievement in rehearsals and performances 60%, individual contribution 40%. 100% attendance required except in cases of illness or approved leave

Elective courses for students in other Schools or Faculties

Level II

6476 Basic Music Theory IA
3 units semester 1
2 hours a week
Primary aspects of music theory including basic intervals, primary, secondary chords, key signatures, circle of fifths, tempo and rhythmic ordering, elementary harmonic progression.
assessment: weekly assessments 50%, written exam 50%

9751 Music of the Non-Western World I (Arts)
3 units semester 1
3 hours per week
This course offers an introduction to the music of several non-Western regions of the world, with representative examples drawn from Australia and the Pacific, Asia, Africa, the Americas, Europe and the Middle East. The course investigates music as a cultural expression of society and presents ways of interpreting music from an ethnomusicological perspective. Attention is given to both traditional and contemporary forms of music as well as to the commercially-driven 'world music' genre. Although the course focuses on non-Western musics, a number of concepts introduced in class are intended to increase awareness of important elements of any music, including the music of Western societies. An ability to play or read music is not a requirement for this course.
assessment: 1500-word essay, exam (2 hours)

2420 Popular Music Since the 1950s I (Arts)
3 units not offered in 2001
3 hours per week
This course offers a critical historical and aesthetic survey of popular music as youth-oriented cultural expression from the 1950s to the present. In conjunction with a survey of the major styles and artists of popular music, the course provides a critical approach to understand the ways in which popular music has become an important element in contemporary life, and examines questions regarding the influence of commercial interests upon musical production and aesthetic tastes. Stylistically, the course focuses primarily on the work of major (commercial) pop artists, but attention is also given to important marginal artists and trends, including hybrid/cross-cultural forms, 'art rock', and 'anti-rock'. Geoculturally, the course covers popular music in the U.S. and Great Britain, but special attention is also given to the production and consumption of popular music in Australia. An ability to play or read music is not a requirement for this course.
assessment: 1500-word essay, exam (2 hours)

4410 The Romantic Orchestra I (Arts)
3 units not available 2001
1 lecture, 1 tutorial per week
The study of music by looking at stylistic qualities and the historical contexts of specific works. To explore the power and passion of composition for the orchestra from Berlioz to Tchaikovsky; Overview of the repertoire; Development of the nineteenth century orchestra after 1830; Composition styles and genres; Social and musical contexts.
assessment: tutorial presentations 20%, 2500 word essay 40%, exam 40%
Level II

4293 Music in Popular Culture II (Arts)
4 units  semester 2
3 hours per week

restriction: 3541 Music in Popular Culture I

This course offers a survey of music in contemporary society through an examination of a variety of musical forms and their social contexts. It investigates experiences of popular culture in Adelaide and Australia as well as in other places in the world. The interdisciplinary approach to the course draws on perspectives from cultural studies, studies of popular culture and aesthetics, as well as specialised studies of music, performing arts, and film. Specific topics include examples from rock and pop music, jazz, classical and 20th century Western art music, folk and ‘world’ music, music for film, commercial background music, and the regional and local impacts of the global music industry. An emphasis will be placed on developing students’ ability to critically examine and discuss aspects of musical aesthetics, behaviour, function, and meaning. An ability to play or read music is not a requirement for this course.

assessment: 2500-word essay, exam (2 hours)

8324 Music in Popular Culture III (Arts)
6 units  semester 2
3 hours per week

restriction: 3541 Music in Popular Culture I, 4293 Music in Popular Culture II

This course offers a survey of music in contemporary society through an examination of a variety of musical forms and their social contexts. It investigates experiences of popular culture in Adelaide and Australia as well as in other places in the world. The interdisciplinary approach to the course draws on perspectives from cultural studies, studies of popular culture and aesthetics, as well as specialised studies of music, performing arts, and film. Specific topics include examples from rock and pop music, jazz, classical and 20th century Western art music, folk and ‘world’ music, music for film, commercial background music, and the regional and local impacts of the global music industry. An emphasis will be placed on developing students’ ability to critically examine and discuss aspects of musical aesthetics, behaviour, function, and meaning. An ability to play or read music is not a requirement for this course.

assessment: 2500-word essay, exam (2 hours)

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### Individual Instrumental or Vocal courses

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<th>Units</th>
<th>Contact hrs per week</th>
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### Third Year

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<tr>
<td>1810</td>
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</table>

During each of the three years of the program, classical students are required to present at least one etude which demonstrates a high level of technical achievement. In addition, at some time during the program, the following need to be presented:

- a polyphonic work by Bach, Handel, Shostakovich, Hindemith etc.
- a sonata, concerto or set of variations by a classical composer.
- a work from the twentieth century.

** Course Corequisite

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Notes: Individual Instrumental or Vocal courses

1 Duration:
All courses are of a full year's duration.

2 Prerequisites
All courses have as prerequisite:
Level I: completion of a satisfactory audition at an appropriate standard.
Level II: a pass in the relevant Level I Performance course except for courses designated II which require Pass Division 1 in the relevant Level I course and courses III, which require a Pass Division 1 in the relevant Level I course.
Level III: a pass in the relevant Level II Performance course, except for courses designated III, which require a Pass Division 1 in the relevant Level II performance course; and courses designated IIIIE, which require a Pass Division 1 in the relevant Level II course.

Notes: With the permission of the Dean, a student may enrol in a Level II or Level III Performance course not being a course in sequence from Level I, if the appropriate Level I or Level II course has been passed with Distinction.

3 Contact hours
Courses with 2.45 hours - Level I: one 45 minute lesson each week; a one-hour performance workshop/technique class in weeks 1-7; a combined performance class of one hour per week will be held in the last 6 weeks of the semester.
Courses with 3.75-4 hours: Level II or III - one 1 hour lesson a week; one 2 hour performance class a week; one 1 hour a week (or equivalent) student recital.

Courses with 5 hours: one 1 hour lesson each week; one 2 hour performance class a week; one 1 hour workshop a week or the equivalent (eg one 2 hour workshop for part of the semester), one 1 hour per week (or equivalent) student recital.

Courses with 1.5 hours: one 30 minute lesson a week; one 1 hour workshop a week or the equivalent (eg one 2 hour workshop for part of the semester).

Students in all performance courses may be required to attend an occasional additional workshop. Such attendance will not amount to more than 2 hours per half semester.

4 Content

Technique and repertoire on an instrument or voice at levels appropriate to an individual student's attainments. All students must attend an individual lesson and a 1.5 hour performance class particular to their major study.though B stream students need only attend 1 hour of performance class. Additional classes dealing with special learning problems, additional technique etc may sometimes be required (see note 3 above). Performance majors (I, II, III, IC, IIC) must attend student recitals held fortnightly.

The choice of instrument or vocal study in Jazz Performance IE, IIE, IIEE, IB, IIB, or IIB shall be undertaken on the advice of the Course Coordinator, as appropriate.

5 Assessment

Assessment in most courses in performance comprises three areas: a teacher’s report (based on standard of achievement, progress and technical development, punctuality and attendance), performance class - which includes a mid-year assessment, and an examination at the end of the year (students must pass the end-of-year examination in order to pass the course for the year). Proportions of assessment are distributed as follows:

Instrumental Courses designated I:
Semester 1: teacher assessment 30%, technique assessment 20%, end of semester assessment (15 mins) 50%; Semester 2: teacher assessment 30%, end of semester assessment (25 mins) 70%

Instrumental Courses designated II: Semester 1: teacher assessment 20%, technique assessment 20%, end of semester assessment (20 mins) 60%; Semester 2: teacher assessment 20%, end of semester assessment (35 mins) 80%

Instrumental Courses designated III:
Semester 1: teacher assessment 20%, end of semester assessment (25 mins) 80%; Semester 2: end of semester assessment (45 mins) 100%

Instrumental Courses designated IIE (For students who commenced prior to 2000): teacher's report 15%, performance class which includes a mid-year assessment 25%, end of year examination of 40 minutes playing time 70%

Instrumental Courses designated IIE (For students who commenced prior to 2000): teacher's report 5%, performance class which includes a mid year assessment 25%, end of year examination of 40 minutes playing time 70%

Instrumental Courses designated IB:
Semester 1: teacher assessment 50%, end of semester assessment (10 mins) 50%; Semester 2: teacher assessment 40%, end of semester assessment (15 mins) 60%

Instrumental Courses designated IIB:
Semester 1: teacher assessment 50%, end of semester assessment (10 mins) 60%; Semester 2: teacher assessment 30%, end of semester assessment (15 mins) 70%

Instrumental Courses designated IIIB:
Semester 1: teacher assessment 30%, end of semester assessment (15 mins) 70%; Semester 2: teacher assessment 20%, end of semester assessment (25 mins) 80%

Vocal Courses designated I:
Semester 1: teacher assessment 30%, repertoire class 10%, performance workshop 5%, school production 5%, end of semester examination (10 mins) 50%; Semester 2: teacher assessment 20%, repertoire class 10%, performance workshop 5%, school production 5%, end of semester examination (15 mins) 60%

Vocal Courses designated II:
Semester 1: teacher assessment 20%, repertoire class 10%, performance workshop 5%, school production 5%, end of semester examination (15 mins) 60%; Semester 2: teacher assessment 20%, repertoire class 10%, performance workshop 5%, school production 5%, End of semester examination (30 mins) 60%

Vocal Courses designated III:
Semester 1: teacher assessment 20%, repertoire class 10%, performance workshop 5%, school production 5%, end of semester examination (25 mins) 60%; Semester 2: end of semester examination (45 mins) 100%

Vocal Courses designated IIE (For students who commenced prior to 2000): Teacher's Report 5%, performance class which includes mid-year assessment 25%, end of year examination (30 mins playing time) 60%

Vocal Courses designated IIE (For students who commenced prior to 2000): Teacher's Report 5%, performance class which includes mid-year assessment 25%, end of year examination (40 minutes playing time) 70%

Vocal Courses designated IIIB:
Semester 1: teacher assessment 30%, repertoire/performance class 15%, school production 5%, end of semester examination (10 mins) 60%; Semester 2: teacher assessment 20%, repertoire class /performance class 10%, school production 5%, end of semester examination (15 mins) 70%

Vocal Courses designated IIB:
Semester 1: teacher assessment 25%, repertoire/performance class 10%, school production 5%, end of semester examination (15 mins) 70%; Semester 2: teacher assessment 10%, repertoire class/performance
class 5%, school production 5%, end of semester examination (25 mins) 80%
Performance I (Jazz):
teacher’s report 25%, performance class 10%, master class, 15%, semester 1 exam 25%, 30 minute end of year exam 50%
Performance IB (Jazz):
teacher’s report 30%, mid year assessment of 10 mins 20%, examination of 20 minutes playing time 50%
Performance IE (Jazz) - for students who commenced prior to 2000:
teacher’s report 15%, performance class (includes mid year assessment) 25%, exam (20 mins playing time) 50%
Performance II (Jazz):
teacher’s report 15%, performance class 10%, master class, 15%, semester 1 exam 25%, 40 minute end of year exam 60%
Performance IIIB (Jazz):
teacher’s report 30%, mid year assessment of 10 mins 20%, exam (20 minutes playing time) 50%
Performance IIIE (Jazz) - for students who commenced prior to 2000:
teacher’s report 5%, performance class (includes mid year assessment) 25%, Exam (40 mins playing time) 70%

Please note: normally no complete work may be presented for examination which has been assessed previously, in part or in its entirety.

6 Ensemble Experience
One hundred per cent attendance is required for all large ensemble activities. Exceptions will be made on the production of a medical certificate and in cases of approved leave.
Non compliance will result in failure for the course or a lowering of the final grade.
Failure due to inadequate attendance is not redeemable.
Satisfactory participation will be required in rehearsals and performances. Students are required to make themselves available for public performances and tours, dates for which will be decided in consultation between staff and students, at the beginning of the year. Students will keep a diary as a record of their attendance in the various ensembles. Where a student is involved in Chamber Music an examination will be held at the end of each semester.

Honours Level

9392 Honours Composition
24 units  full year
prerequisite: see Specific Program Rule 7.1
A program of seminars and individual tuition in composition and analysis of music, with studies in music electronics in appropriate cases. Candidates will be required to submit a major work, or group of works, the general nature of which has been approved in advance by the candidate’s supervisor. Assignments in advanced analysis must be completed during the year.
assessment: compositions at least 4 units, assignments in advanced analysis at least 1 unit

1750 Honours Ethnomusicology
24 units  full year
prerequisite: see Specific Program Rule 7.1
A program of seminars, individual tuition and fieldwork in the theory and methods of Ethnomusicology. Topics cover major concepts and research issues associated with indigenous and popular cultures, field techniques, transcription and analysis as well as case studies.
assessment: 5000 word seminar paper 20%, fieldwork in the community 20%, report to postgraduate seminar on thesis research 10%, 15000 word thesis 50%
Note: candidates in the B.A. can proceed to 1760 Honours Ethnomusicology (B.A.), which is identical to 1750 Honours Ethnomusicology

3058 Honours Music Education
24 units  full year
prerequisite: see Specific Program Rule 7.1
A program of seminars, workshops and individual tuition. Students will complete individual research assignments and a balanced proportion of related fieldwork.
assessment: 5000 word seminar paper 20%, 2 x 5000 word projects ( or equivalent) with reports to the Music Education postgraduate seminar 40%, 10,000 word thesis 40%
9916 Honours Musicology
24 units full year
prerequisite: see Specific Program Rule 7.1
assumed knowledge: reading knowledge of language/s necessary for the program of study
A program of seminars and individual tuitions in historical musicology, including studies in the theory and performance of early music, transcriptions and editing, Australian studies and music-historical topics.
assessment: four x 5000 word seminar papers 60%, dissertation on a topic in historical musicology (with or without an accompanying edition) 40%
Note: Candidates in the B.A. can proceed to 5276 Honours Musicology (B.A.) which is identical to 9916 Honours Musicology.

2103 Honours Performance
24 units full year
prerequisite: see Specific Program Rule 7.1
A program of individual tuition in performance. Candidates will be required to submit their recital programs for approval to the Elder Conservatorium of Music, no later than the last working day in March (by end of Semester 1 for Jazz). With the permission of the Head of Department a candidate may devote one sixth of their program to an Honours Seminar, in which they would present a paper on a topic which is related to their field of study, and which is approved by their instrumental or vocal teacher.
assessment: all students except players of brass and jazz instruments and jazz voice shall be assessed as set out in A, B, and C, below. Students should choose option 1 or 2 from section A and option 1 or 2 from section B or section C.
A either
(a) one full (65 min.) recital (12 units) and
(b) one major concerted work (4 units)

or
(a) one full recital including a major concerted work (65 min.) (12 units) and
(b) an essay of 5000 words: (4 units)

and
B either
(a) one short (35 min.) recital (8 units)

or
(b) a chamber music performance (35 min.)
or
(c) program of orchestral excerpts appropriate to the instrument studied (35 min.) (8 units)

or
C two full (65 min.) recitals (12 units each), one of which must include a major concerted work.
Students of brass instruments shall be assessed as above except that they may give two short (30 min.) recitals in lieu of any full (65 min.) recital.
In the case of Jazz students, the following will apply:
D 1 one full recital (65 min.) (12 units) to include the following:
(a) at least one piece completely solo
(b) 10-15 min. of the performance must be original work (composed by the student)
(c) a longer (major) work should be included

and

2 an essay of 5000 words (4 units)

and

3 a regular program of Small Jazz Ensemble performance (at least 3 hours per week) 8 units assessed by means of a 35 minute examination.
In special cases the Director may approve different sets of assessment exercises provided that they are equivalent to 24 units. In order to qualify for the Honours degree, each component of the course must be passed.

notes:
1 Students shall participate in Large Ensemble or Chamber Music for the full year, the extent to which will be determined by the Dean in consultation with the teacher and the student.
2 A major concerted work is a major concerto, major aria(s) or song cycle with orchestra.
3 Program notes are to be submitted on each work performed and should demonstrate careful research and independent thought. Students must avoid plagiarism. These notes will be taken into account by the examiners, the requirements are as follows:
(a) Full recital - 3 pages comprising approximately 1000 words
(b) Short recital - 2 pages comprising approximately 600 - 700 words
(c) Concerto - 1 page comprising approximately 300 - 400 words.
Program notes are required to be submitted not less than one week before the recital. They should be presented in camera ready form. They will be assessed as very good, average, or inadequate and increase or decrease the overall result by a margin of up to 5%.

Honours Performance students intending to apply to the School of Performing Arts in a subsequent year for admission to the Degree of Master of Music (Performance) are advised, but not required, to take option A.2.b. in view of the seminar or dissertation requirements for the Master’s degree.

Unless the Dean, on the advice of the specialist panels, approves otherwise, normally no complete work may be presented for examination which has been assessed previously in part or in its entirety.