The University of Newcastle Calendar consists of the following volumes:

Volume 1 - Legislation
Volume 2 - University Bodies and Staff
Volume 3 - Faculty of Architecture Handbook
Volume 4 - Faculty of Art, Design and Communication Handbook
Volume 5 - Faculty of Arts Handbook
Volume 6 - Faculty of Economics and Commerce Handbook
Volume 7 - Faculty of Education Handbook
Volume 8 - Faculty of Engineering Handbook
Volume 9 - Faculty of Health Sciences Handbook
Volume 10 - Faculty of Law Handbook
Volume 11 - Faculty of Medicine Handbook
Volume 12 - Faculty of Music Handbook
Volume 13 - Faculty of Nursing Handbook
Volume 14 - Faculty of Science and Mathematics Handbook
Volume 15 - Faculty of Social Science Handbook

Also available are the Undergraduate Guides

This Volume is intended as a reference handbook for students enrolling in courses conducted by the Faculty of Music.

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The colour band, Lilac ASC P23, on the cover is the colour of the hoods of the BMus, BMus (Honours), MMus and Doctor of Music of the University of Newcastle.

The information in this Handbook is correct as at 16 September 1993.

Recommended Price - Three dollars and fifty cents plus postage.
Course and Subject Descriptions

Bachelor of Music
Bachelor of Education (Music)
Bachelor of Arts (Music)
Bachelor of Music (Honours)
Bachelor of Music
Diploma in Music
Bachelor of Education (Music)
Bachelor of Arts (Music)
Bachelor of Music (Honours)
Bachelor of Music

General Information

Principal Dates 1994
Advice and Information
Enrolment and Re-enrolment
Leave of Absence
Attendance at Classes
General Conduct
Examinations
Statements of Academic Record
Unsatisfactory Progress — Rules
Charges
Higher Education Contribution Scheme (HECS)
Loans
Refund of Charges
Campus Traffic and Parking
Miscellaneous Services
Banking
Cashier
Chaplaincy Service
Community Programs
Convocation
Co-op Bookshop
Lost Property
Noticeboards
Post Office
Public Transport
Student Insurance Cover
University Computing Services
University Libraries

Dean's Foreword

The Conservatorium in Newcastle was established in 1952 as a branch of the NSW State Conservatorium of Music. It has enjoyed encouragement and support from bodies which include the Newcastle City Council. The Foundation Principal was Mr Harold Lobb, MBE, and other Principals have been Mr Keith Field (1968-73), Mr Peter Martin (1975-76) and Mr John Winther (1977-80). The present Director, Professor Michael Dudman A.M. was appointed Principal of the Conservatorium in 1980.

Until 1980 the Conservatorium occupied the top floor of the Newcastle War Memorial Cultural Centre in Laman Street. In that year the NSW State Government purchased for the Conservatorium fine new premises in Auckland Street, formerly known as the People’s Palace. The Conservatorium moved there in 1981 and since that time the State Government has undertaken a multi-stage renovation and development of these premises. This development was crowned with the completion of a magnificent new Concert Hall, in July 1988.

On the 1st November 1989 the Conservatorium continued its progress of development with its formal amalgamation with the new University of Newcastle. Whilst retaining its Identity as the Conservatorium and a centre for music for the people of Newcastle and the Hunter region, the Conservatorium also takes its place within the University as the Faculty of Music.

The Faculty and University Conservatorium offer training to some 1000 students in many branches of music, both in full-time academic and professional courses and in single-study tuition. The institution makes a rich contribution to the development of musical life of the region through concerts and masterclasses by staff, students and visiting artists and lecturers. The Conservatorium has established a strong reputation for community service and involvement. Each year we visit major centres throughout the Hunter Valley offering encouragement and guidance to young musicians and surveying musical needs. We have collaborated with the ABC in bringing fine music to the region for many years and have played a similar role with other organisations such as Musica Viva and the Australian Chamber Orchestra. Our Community Outreach Programme from 1990 onwards is enhanced with the association of the University radio station 2NUR FM.
The Concert Hall
In 1985 it was announced that as part of the State Government's programme of Bicentennial celebrations a new performance complex would be built on land owned by the Conservatorium, adjacent to the People's Palace building. The project was undertaken by the Government Architect's Branch of the Public Works Department. The Project Architect was Mr John Carr.

The complex provides a five hundred seat auditorium, seven practice studios, a lecture theatre, brass and percussion studios, a board room and administrative offices.

Amongst the musical treasures contained in the concert hall are two Steinway grand pianos, a Hubbard Taskin harpsichord from Boston in the USA, a Schult harpsichord c.1773 built by Allistair McAllister of Melbourne, a Fortepiano built by Richard Schaumloffel modelled on an Anton Walter instrument c.1790 and a two manual organ built by Knud Smenge in Melbourne. With the completion of this development, the Faculty and the Conservatorium is now amongst the best equipped music institutions in Australia.

MICHAEL DUDMAN
Dean
Faculty Office Staff
Paul McKinnon (Office Manager)
Teresa De Vitto
Diane McNeil (Dean’s Secretary)
Kay Stafford

Caretaker
Michael Kelly

Technical Assistant/Attendant
Rik Weedon

Attendant
Mervyn Allan

ACADEMIC STUDIES SECTION
Section Coordinator Anthony Jennings, BMus(Wgtn), Diplôme Supérieur (distinction et l’unanimité)(Bruxelles), Première Prix (Bruxelles), CertAdvanced Studies (GSM, Lond)

Lecturers
Philip Mathias, BMus(Syd), FRCO(CHM), ARCM
Elizabeth Dilley, AMusA, LMusA, LTCL
Janet Jennings, BMus(Auck), BA(Auck), LCTL, LRSM
David Jones, BMus, DSCM, LMusA
Ross Young, DME

BRASS SECTION
Section Coordinator Robin Pischke, BA(Syd)

Lecturers
John Kellaway, DSCM, BMusEd, LMusA, FTCL
Michael Bell, BMus, BMusEd, DSCM
Fiona Watson, BMusEd, DipMus

KEYBOARD SECTION
Section Coordinator Associate Professor Robert Constable, B.Mus(Hons)(Dunhelm), DSCM

PIANO
Senior Lecturer
Carnel Lutton, DSCM, LMusA

Lecturers
Catherine Davis, ASCM, LRAM, DipRAM, ProfCertRAM
Colin Spiers, BMus Grad Dip
Rosemary Allen, DME, AMusA
Elizabeth Dilley, AMusA, LMusA, LTCL
Janet Jennings, BMus(Auck), BA(Auck), LCTL, LRSM
David Jones, BMus, DSCM, LMusA

HARPISCHORD
Senior Lecturer
Anthony Jennings, BMus(Wgtn), Diplôme Supérieur (distinction et l’unanimité)(Bruxelles), Première Prix (Bruxelles), CertAdvanced Studies (GSM, Lond)

ORGAN
DEAN: Professor Michael Dudman AM, MLitl(NE), FRCO, DSCM, FTCL, LMusA.

Senior Lecturer
Anthony Jennings, BMus(Wgtn), Diplôme Supérieur (distinction et l’unanimité)(Bruxelles), Première Prix (Bruxelles), CertAdvanced Studies (GSM, Lond)

LECTURERS

Philip Mathias, BMus, FRCO(CHM), ARCM
Elizabeth Dilley, AMusA, LMusA, LTCL

SINGING SECTION
Section Coordinator Katharine Capewell, BMus

Lecturers
Gerald English, ARCM, ARAM, D.Mus (Syd)
Rosemary Saunders, DSCM, DME

STRINGS SECTION
Section Coordinator Elisabeth Holowess, BMus, ASCM, AMusA, DipAUSTAT

VIOLIN, VIOLA
Lecturers
Frances Bonetti
Errol Collins, LMus(RS&AMEB), ARCM
Patricia Ostark
Cello
Catherine Milligan, BMus(Adi), BA(Adi), ARCM, LMusA

DOUBLE BASS
Lecturer
Helen Georgiades

GUITAR
Lecturer
Raymond Cairney, D.S.C.M.

WOODWIND SECTION
Section Coordinator Kevin Murphy

CLARINET AND SAXOPHONE
Lecturer
Ian Cook, BMus(Syd Con), DSCM, LMusA, DipMusEd.

FLUTE
Paul Curtis

Lecturers
Lorna Denham, LRAM
David Hawkins, BA(UNE), AMusA, Cert of Teaching

OBES
Lecturer
Linda Walsh, BA (ANU), DipEd(ANU), BMus(ANU)

PERCUSSION SECTION
Lecturer
Steven Morton, DSCM

ELECTRONIC MUSIC SECTION
Lecturer
Nigel Kentish
EARLY CHILDHOOD MUSIC SECTION

Lecturers
Margaret Smith, TC(NSW) Dip PT, BEd(Con-ordinator)
Jocelyn Gardiner, BA(Mus), DipEd(Qld)
Bronwyn Hughes, BMusEd(Syd Con)
Julie Logan, BEd(Special Ed and Music)
Louise Purvey, BMusEd

ADDITIONAL SECTIONS

ORCHESTRA
Associate Professor Robert Constable, BMus(Dunelm), DSCM

CHOR, CHAMBER CHOIR
Professor Michael Dudman AM, MLitt(NE), FRCCO, DSCM, FTCL, LMusA

CHAMBER MUSIC
The Dean and other staff by arrangement

Note: Faculty Staff are indicated by italics.

SECTION CO-ORDINATORS

DEAN OF MUSIC AND DIRECTOR OF THE CONSERVATORIUM

Co-ordinator of Organ Section
Professor Michael Dudman AM, MLitt(NE), FRCCO, DSCM, FTCL, LMusA

Michael Dudman studied at the NSW State Conservatorium of Music in Sydney and upon the award of the Vasanta Scholarship, with Andre Marchal in Paris. During eight years abroad his concerts included recitals at Westminster Abbey and King’s College, Cambridge. Since 1969 he has been associated with music in Newcastle through its Conservatorium, University, Cathedral and Australian Broadcasting Corporation. He makes solo and concerto appearances throughout Australia and records for the ABC and Chartreuse Records. Recordings with the Sydney Symphony Orchestra have included concertos by Poulenc, Langlais, Rhenberger and Dupre. He has recorded a number of documentary series (Organs of the Hunter Valley, Organs of Western Australia, Historic Organs of Sydney, Great Organs of America) and in 1988 he gave broadcasts performances on twenty-five instruments in the ABC Bicentennial project “Historic Organs of Tasmania.”

He was appointed Principal of Newcastle Conservatorium in 1986. Developments since that time have included the relocation and development of the Conservatorium on the fine Auckland Street site, the initiation of the Community Outreach Program and the annual joint Conservatorium/ABC Hunter Survey, the formation of the new ensembles, the granting of the Institution of a high degree of autonomy and the formation of a Newcastle Board of Management. 1988 saw the completion of the Concert Hall and 1989 the amalgamation of the Conservatorium with the University of Newcastle.

In 1985 he was granted six months leave to become the first Australian Artist-in-Residence at Sydney Opera House where he gave sixteen concerts from June to August and made a major tour of the United States. In 1986 he inaugurated live FM Broadcasts via satellite from Newcastle. In 1989, 1990 and 1991 he has continued further concert tours in the United States and Canada. In 1990 Michael Dudman was awarded the Order of Australia for services to music and in 1992 he was awarded a personal Chair in Music at the University of Newcastle.

DEPUTY DEAN OF MUSIC AND DEPUTY DIRECTOR OF THE CONSERVATORIUM

Co-ordinator of Piano Section
Associate Professor Robert Constable, BMus(Dunelm), DSCM

Robert Constable commenced full-time study at the NSW State Conservatorium of Music in 1970. He graduated in 1973 with first class honours in both the performers and teachers D.S.C.M. His piano teacher was Gordon Watson. Since his graduation, he has given numerous recitals particularly of 20th century music. He was a foundation member of the Seymour Group Ensemble and with that ensemble, gave many premiere performances, particularly of Australian music.

In 1974 he was appointed to the staff of the School of Musicology at the Sydney Conservatorium. In this position he was responsible for teaching courses in music history, theory, layer analysis and aural comprehension. During his teaching period in Sydney, he studied conducting with Robert Pidler and studied as an external student with Durham University. He is an honours graduate of that University.

Robert Constable was appointed Deputy Director at the beginning of 1984. Since that time he has participated as a pianist in the Faculty’s concert programmes and has developed the Conservatorium orchestra to a position of symphonic strength. He is also widely sought after as a composer and consultant in music education. In 1989 Robert Constable accompanied by violinist, Elizabeth Holowell, undertook a concert tour of the USA giving recitals, lectures and master classes. Robert Constable and Elizabeth Holowell will make a recording of important Australian music for violin and piano in 1991 and this compact disc was released in 1992. Their research in this area will lead to a second compact disc in 1993.

Robert Constable’s Suite for Concert Band commissioned by the City of Newcastle Concert Band in 1990 has been performed widely since that time and was published in 1991. A further commission for the Pan Pacific Music Camps was an 8 minute work for Chamber Orchestra called Medea. This work was performed as part of the Festival of Sydney in 1991 and was performed again by the Hunter Orchestra in 1992.
He is currently working on a music for theatre piece in collaboration with Paul Kavanagh from the Department of English.

WOODWIND SECTION
Kevin Murphy (Co-ordinator)
Kevin Murphy studied with the distinguished clarinetist Edward Simson at the Conservatorium in Sydney. Early experience was gained in the Tivoli Theatre Orchestra, the ABC National Military Band and with JC Williamson’s theatre, performing music for ballet, musical comedy and opera.
In 1951 he joined the Adelaide Symphony Orchestra playing clarinet, saxophone and bass clarinet. He was subsequently appointed Principal Clarinet, a position which he was next to occupy in the Sydney Symphony Orchestra. With both orchestras he appeared as concerto soloist in works both for clarinet and saxophone. He has toured in Australia both for Musica Viva and ABC, for whom he also broadcasts.
Whilst in the Sydney Symphony Orchestra, he was a member of the Sydney Wind Soloists and he has maintained his professional connection with the orchestra since that time. His wide teaching experience has included appointments at the Elder Conservatorium and the NSW State Conservatorium in Sydney. In 1982 he joined the staff of the Newcastle Conservatorium as Lecturer in Clarinet.

BRASS SECTION
Robin Fischle, BA(Syd), (Co-ordinator)
Robin Fischle graduated with a Bachelor of Arts degree from Sydney University in 1970. Concurrently with university studies he continued his study of the French Horn at the Conservatorium in Sydney with Alan Mann.
He joined the Sydney Elizabethan Trust Orchestra in 1970, a position which he held until 1982, when appointed as Lecturer in Brass at the Newcastle Branch of the NSW State Conservatorium. He has been responsible for the formation and training of the Conservatorium Brass Ensemble, and has assumed responsibility for the Conservatorium Intermediate Orchestra. He has conducted a number of brass workshops in country areas of the State, and in 1988, he adjudicated the brass sections of the City of Sydney Eisteddfod.
In addition to his experience in opera and ballet, he has played in the Sydney Philharmonic Orchestra, the Melbourne Philharmonic Orchestra and the Carl Pini Chamber Orchestra. His interests include a practical knowledge of the commercial recording industry and commercial music theatre.
Robin Fischle has been active in carrying forward the Conservatorium’s annual Hunter Music Survey and in arranging the annual concerts for young Hunter Musicians.

STRINGS SECTION
Elizabeth Holowell, BMus, ASCM, AMusA, DipAUST (Co-ordinator)
Elizabeth Holowell studied violin with Robert Plkler and Harry Curby. She graduated from the Sydney Conservatorium in 1982 as student of the year.
In 1984 she was appointed to the full-time staff of Newcastle Conservatorium. Her work in Newcastle has involved a dual role of performer and teacher. She is in demand as a soloist and as a chamber music performer. Amongst her notable achievements were her highly acclaimed performance, in 1987, of all the Beethoven violin sonatas with associate artist Sharon Raschke for Musica Viva, Newcastle.
Elizabeth’s interests also embrace teaching of the Alexander Posture Technique. She is a member of A.U.S.T.A.T. and is keenly interested in promoting posture awareness among music students. During 1987 and 1988 she ran successful classes in this subject at the Conservatorium and elsewhere.
In 1989 she accompanied pianist, Robert Constable to the USA performing important contemporary Australian repertoire in Colorado and Florida as well as teaching and coaching. Elizabeth Holowell and Robert Constable made a recording of important Australian music for Violin and Piano in 1991 and this compact disc was released in 1992. Their research in this area will lead to a second compact disc to be released in 1993.

VOCAL SECTION
Katharine Capewell (Co-ordinator)
Katharine Capewell was born in Victoria and graduated from the Melbourne Conservatorium of Music with a B.Mus. She subsequently studied singing and piano for six years in the United Kingdom. During this time she was a member of both the Welsh National Opera and the Royal Opera, Covent Garden, as well as undertaking solo work in concerts and oratorios in London.
Since returning to Australia, Katharine has established herself as a concert and oratorio singer, having been soloist with the Sydney, Adelaide, Melbourne, Western Australian and Tasmanian Symphony Orchestras as well as the Australian Chamber Orchestra, the Sydney Philharmonia Choir, the Melbourne Chorale, Sydney University Chamber Choir and the Canberra Choral Society.
She has sung much of the established oratorio repertoire: The Dream of Gerontius, Messiah, The St Matthew Passion, The Christmas Oratorio, The Mozart and Verdi Requiem, the Magnificats of JS and CPE Bach, and the Mass in B minor. She has been a member of the Leonine Consort and the Song Company, touring in South East Asia and New Zealand. Katharine Capewell moved to Newcastle in 1986 as Head of the Vocal Department, and has performed frequently in the Faculty’s programs. In 1992 she sang throughout Australia and New Zealand, including the world premiere performance of Arthur Wills’ song cycle Eventide’s Sunrise, inscribed to her and to Michael Dudman. In 1993 her concert appearances included that of soloist in the Bach B Minor Mass and Elgar’s The Music Makers.

ACADEMIC STUDIES SECTION
Anthony Jennings, BMus(Wgtn), Diplôme Supérieur (distinction et l’unanimité)(Bruxelles), Première Prix (Bruxelles), Cert Advanced Studies (GSM, Lond) (Co-ordinator)
Born in New Zealand Anthony Jennings graduated with first class honours in music from Victoria University of Wellington. Further post graduate study followed in Brussels, where he was awarded the prestigious Kingdom of Belgium Pro Arte Gold Medal. He then moved to London for post graduate study in organ and harpsichord at the Guildhall School of Music and Drama; at this time he was appointed Assistant Organist at the Cathedral Church of St. Alban, Hertfordshire.
In 1974 he was appointed Director of Music at the Cathedral of the Holy Trinity, Auckland, New Zealand, and Lecturer in Music at the University of Auckland where he was responsible for early music studies. In 1985 he resigned his cathedral post and devoted himself entirely to early music. In 1992 he was appointed Senior Lecturer in Musicology at the Faculty and Conservatorium of Music, University of Newcastle.
Anthony Jennings has an international reputation as harpsichordist, organist, conductor, and performs regularly in England and Europe. For several years now he has given concerts, masterclasses and courses at the major Australian universities and conservatories, and has made regular concert appearances at the Melbourne International Festival of Organ and Harpsichord. He broadcasts on both RNZ and the ABC. Anthony Jennings’ latest CD recordings, due for release in 1992, are of harpsichord music by JS Bach, and a recital of music by Rosi, Bull, Froberger, Bohm and the young JS Bach.
Faculty Information

**Student Participation in University Affairs**
Provision is made for student representatives to be elected to Faculty and Departmental Boards. Election of student members usually take place early in the first semester and students should watch notice boards for details of election of student members.

**Awards and Prizes**
- Friends of the Conservatorium Prize
- Keith Noake Memorial Prize
- Frank Hutchens Memorial Prize
- Joan Derkenne
- Conservatorium Foundation Prize
- Joan Bogan Prize

**Academic Dress**
The academic dress worn by graduates of the Faculty of Music at the University of Newcastle is as follows:

**Gowns**
- A gown of black cloth of the style worn by the B.A. of the University of Cambridge.

**Caps**
- Black cloth trenched cap

**Hoods**
- Bachelor of Music - Lilac
- Diploma in Music Newcastle University - Maroon and Gold
- Bachelor of Music Education - Maroon and Green
- Master of Music - Lilac

**Fees**
1. Tuition fees are payable by students enrolled in Non-Tertiary courses. Tuition fees are calculated on a term basis. All fees are payable in advance and must not be paid to individual teachers. A late fee amounting to 10% of the total fee will be charged for tuition fees not paid within three weeks of the beginning of each term. Refunds will be made in exceptional circumstances only and not due to changes in personal circumstances.
2. HEC Fees are payable by Tertiary Students according to D.E.E.T. formulae.
3. University General Service Fees are also payable by Tertiary students.
4. All fees for Non-Tertiary students are payable to the cashiers Monday - Friday 9.00 am - 5.00 pm in the Conservatorium Office. Cheques are to be made payable to the University Conservatorium. No cash will be handled after 5.00 pm by Conservatorium staff. Tertiary fees for HEC and General Service Charge can be paid at the Conservatorium Office.

**Concerts**
In addition to its primary role as a teaching institution, the Faculty and Conservatorium provide an extensive series of concerts, lectures and demonstrations in Newcastle and throughout the region. The performers include students of all ages, Conservatorium staff and visiting musicians of distinction. In this way the Conservatorium seeks to enrich the cultural life of the region, to act as a music centre for the Hunter Valley, and to create performance opportunities for its own musicians. A special feature of the Conservatorium's concert activity is the series of lunchtime concerts which have become an important part of the musical life of the city. Wednesday and Thursday lunchtime concerts (12.00 noon) feature the keyboard instruments, whilst the Thursday lunchtime concerts cover a wide range of musical repertoire. Major concerts include the presentation of large scale choral and chamber music performances, in addition to solo recitals by Faculty staff, students and distinguished visiting artists.

The Conservatorium concert hall provides magnificent accommodation for concert activity ranging from solo recitals to orchestral and choral performances. Brochures for each concert series in 1994 are available on request.

**The Choir and Chamber Choir**
All tertiary students participate either in choir or orchestra. The choir performs at several concerts each year and works studied and performed have included Haydn's Nelson Mass, Bach motet Jesu Meine Freude and masses by Mozart and Schubert. The Chamber Choir and Orchestra has performed in concerts in Sydney and Newcastle, including a performance of Handel's Judas Maccabaeus with the Little Australian Chamber Orchestra. Recent performances have included works by Bach, Handel, W. G. James, Constant Lambert and Parry. In 1993 the choir gave a concert performance of Elgar's The Music Makers and Bach's Kyrie and Gloria from the Mass in B minor.

**The Conservatorium Orchestra**

The **Students' Orchestra**
Tertiary instrumental students play in the Conservatorium's Orchestra in fulfilment of course requirements. Membership of the orchestra is also open, following audition, to others. The orchestra was formed as a training ground for the Conservatorium's own student players. It is heard frequently in concerts in Newcastle and throughout the Hunter Valley. Under the direction of Robert Constable the Senior Orchestra has performed a large range of symphonic works including major orchestral repertoire of Wagner, Beethoven, Mozart, Bizet, Copland, Haydn, Britten and Elgar. Each year the senior orchestra provides concert accompaniments for final year students. In 1993 the Senior Orchestra gave successful concerts in Singleton, Muswellbrook and Port Macquarie.

The **Children's Orchestra**
The Conservatorium Children's Orchestra was founded by Professor Michael Dudman in 1982. More recently a second children's orchestra (Conservatorium Camerata) has been established. The Conservatorium Children's Orchestra is conducted by Catherine Milligan, the Intermediate Orchestra is conducted by Robin Fischler.
The Conservatorium Foundation

In September 1988 a Foundation was established to raise money to further the aims of the Conservatorium and particularly to assist in the provision of instruments and scholarships. Membership of the Foundation is open to all donors and exists in a number of categories.

**Scholarships**

1. Scholarships may be awarded to Non-Tertiary students on merit following auditions annually.
2. The Director has the authority to direct a scholarship holder to study with a particular lecturer.
3. All scholarship holders may be required to play/sing in Conservatorium ensembles such as Orchestra or Choir. Failure to do so may result in the scholarship being forfeited.

Scholarship assistance which may be available to Faculty and Conservatorium students are:

- **University Scholarships**
- **Conservatorium Scholarships as listed below:**
  - Adamstown Lions
  - Robert Alva
  - The Florence Austral Memorial Scholarship
  - Belmont Rotary
  - William Bowmore Scholarship
  - Alan Brtgden Scholarship
  - City of Newcastle Concert Band
  - Guy R Derkenne
  - The Hazel Evans Memorial Scholarship
  - Kezie Fraser
  - Hunter Freemasons
  - Maitland Gilbert and Sullivan Society
  - Robert Morgan
  - NBN Channel Three
  - Newcastle City Council
  - Newcastle Comedy Players
  - Newcastle Gilbert and Sullivan
  - Rotary Club of Newcastle
  - Tom Naishy
  - Victoria League
  - Yamaha Australia

A statement of the conditions governing Conservatorium scholarships is provided at the time of application.

**The John Sinclair Cormack Scholarship**

Under the terms of the will of the late John Sinclair Cormack a valuable post-graduate scholarship for piano or violin, is available for a period of study within Australia or overseas.

**The Doris Smith Scholarship**

Doris Smith's estate established a valuable post-graduate scholarship for singing for overseas tuition.

**Acknowledgment**

The Conservatorium acknowledges with gratitude the generosity of its many sponsors and benefactors.

**Friends of the Conservatorium**

*Patrons:*
- Dame Joan Sutherland
- The Mayor of Maitland
- William Bowmore, O.B.E.

*President:*
- Carmel Lutton

The aims of the Friends are to foster interest in and support for the Newcastle and Maitland Branches of the University Conservatorium, to encourage the making of gifts to the Conservatorium, to its equipment and funds and to raise money in aid of these objectives.

Membership is open to graduates and past students, present students, and all persons concerned with the development of music and music education in the Hunter Valley region. Interested persons may become members by donating a sum not less than ten dollars ($10.00) to the Friends.

The Friends hopes to secure the endowment of more scholarships and prizes, the acquisition of rare or historical instruments, books, manuscripts, works of art, etc., to promote visits by distinguished artists or lecturers, and to assist in the provision of accommodation and practice facilities for students.

Friends of the Conservatorium will be given the privilege of receiving information about all Conservatorium events and special invitations to exclusive Friends functions.

**Master Classes**

As part of the annual Keyboard Festival and at other times during the year the Faculty schedules Master Classes. These classes continue a proud musical tradition where renowned musicians provide instruction to selected students before an audience of students, staff and the general public.

The intention of these classes is to demonstrate to students alternative musical techniques and to encourage a higher standard of musical performance.

**Keyboard Festival**

Each August the Faculty and University Conservatorium stages a festival of keyboard music, this is the performance highlight of the year. International, national and local artists perform during this week. Each year a choral work of substantial eminence is performed by Faculty students in conjunction with the Festival Orchestra. This festival is becoming recognised as a cultural must on Australia's cultural calendar.

**Brass Festival**

Each May the Faculty and University Conservatorium stages a Brass Festival. Local brass players participate in Concerts and Workshops under the direction of a Guest Conductor. Previous guest conductors include Mr Geoffrey Brand (UK) and Mr Peter Wulmsley (Syd).

**Hunter Valley Survey**

Each July staff of the University Conservatorium tour Hunter Valley schools auditioning music students to participate in the University Conservatorium Hunter Youth Concerts held each September. This survey provide feedback to both the University Conservatorium, the Schools and students, of the performance requirements and facilities available at the University Conservatorium.

**Campus Parking**

There is no parking available at the Faculty, however, a Council car-park is adjacent to the end of Gibson Street, 200 meters from the campus.
section three

Diploma and Degree Rules

Rules Governing Academic Awards

Application of Rules

1. These rules shall apply to all the academic awards of the University other than the degrees of Doctor and Master.

Interpretation

2. (1) In these Rules unless the context of the subject matter otherwise indicates or requires:

"award" means the degree, diploma (including graduate diploma and associate diploma) or graduate certificate for which a candidate is enrolled;

"course" means the total requirements of the program of study approved by the Academic Senate to qualify a candidate for the award as set out in the schedule;

"Dean" means the Dean of a Faculty;

"department" means the department offering a particular subject and includes any other body so doing;

"Faculty" means the Faculty responsible for the course;

"Faculty Board" means the Faculty Board of the Faculty;

"schedule" means the schedule to these Rules relevant to the award as listed under the name of the Faculty;

"subject" means any part of a course for which a result may be recorded.

(2) A reference in these Rules to a Head of Department shall be read not only as a reference to the person appointed to that office but also, where a subject is not offered by a department as such, to the person approved by the Academic Senate to undertake the responsibilities of a Head of Department for the purpose of these Rules.

Admission

3. An applicant for admission to candidature for an award shall satisfy the requirements of the University governing admission to and enrolment in a course and any other additional requirements as may be prescribed in the schedule for that award.

Subject

4. (1) For the purposes of a course, a subject may be classified at a level determined by the Faculty Board.

(2) Each subject shall be allotted a credit point value by the Academic Senate after considering the advice of the Faculty Board of the Faculty in which the department is located.

(3) The Academic Senate, after considering a request from a Faculty Board, may determine that a subject be not offered during a particular academic year.

(4) The Faculty Board shall approve the subjects for the award. Any change in the list of approved subject which will have effect in the following year shall be approved by a date determined by the Academic Senate.

(5) Where there is any change in the list of approved subjects, the Faculty Board shall make all reasonable provision to permit students already enrolled in the course to progress normally.

Enrolment

5. (1) A candidate may not enrol in any year in a combination of subjects which is incompatible with the requirements of the timetable for that year.

(2) Except with the permission of the Dean, a candidate will not have satisfied a pre-requisite if the pre-requisite subject has not been completed in the preceding eight calendar years.

(3) A candidate attaining a Terminating Pass in a subject shall be deemed not to have passed that subject for pre-requisite purposes.

Credit

6. (1) A Faculty Board may grant credit to a candidate in specified and unspecified subjects, on such conditions as it may determine, in recognition of work completed in the University or another institution approved by the Faculty Board for this purpose or additionally as may be provided in the schedule.

(2) Except as may be otherwise provided in the schedule, a candidate shall not be given substantially equivalent to one which that candidate has previously counted towards a degree or diploma.

(3) A candidate for an award shall not enrol in a course or part of a course for another award in this University unless consent has first been obtained from the Dean and, if another Faculty is responsible for the course leading to that other award, the Dean of that Faculty, provided that a student may enrol in a combined course approved by the Academic Senate leading to two awards.

Pre-requisites and Co-requisites

6. (1) The Faculty Board on the recommendation of the Head of the Department may prescrive pre-requisites and/or co-requisites for any subject offered by that Department.

(2) Except with the permission of the Dean granted after considering any recommendation made by the Head of the Department, no candidate may enrol in a subject unless that candidate has passed any subjects prescribed as its pre-requisites at any grade which may be specified and has already passed or concurrently enrols in or is already enrolled in any subjects prescribed as its co-requisites.

(3) Except with the permission of the Dean, a candidate will not have satisfied a pre-requisite if the pre-requisite subject has not been completed in the preceding eight calendar years.

(4) A candidate attaining a Terminating Pass in a subject shall be deemed not to have passed that subject for pre-requisite purposes.

(5) A Faculty Board may grant credit to a candidate in specified and unspecified subjects, on such conditions as it may determine, in recognition of work completed in the University or another institution approved by the Faculty Board for this purpose or additionally as may be provided in the schedule.

(2) Except as may be otherwise provided in the schedule, a candidate shall not be given substantially equivalent to one which that candidate has previously counted towards a degree or diploma.

(3) A candidate for an award shall not enrol in a course or part of a course for another award in this University unless consent has first been obtained from the Dean and, if another Faculty is responsible for the course leading to that other award, the Dean of that Faculty, provided that a student may enrol in a combined course approved by the Academic Senate leading to two awards.

Pre-requisites and Co-requisites

6. (1) The Faculty Board on the recommendation of the Head of the Department may prescribe pre-requisites and/or co-requisites for any subject offered by that Department.

(2) Except with the permission of the Dean granted after considering any recommendation made by the Head of the Department, no candidate may enrol in a subject unless that candidate has passed any subjects prescribed as its pre-requisites at any grade which may be specified and has already passed or concurrently enrols in or is already enrolled in any subjects prescribed as its co-requisites.

(3) Except with the permission of the Dean, a candidate will not have satisfied a pre-requisite if the pre-requisite subject has not been completed in the preceding eight calendar years.

(4) A candidate attaining a Terminating Pass in a subject shall be deemed not to have passed that subject for pre-requisite purposes.

Credit

7. (1) A Faculty Board may grant credit to a candidate in specified and unspecified subjects, on such conditions as it may determine, in recognition of work completed in the University or another institution approved by the Faculty Board for this purpose or additionally as may be provided in the schedule.

(2) Except as may be otherwise provided in the schedule, a candidate shall not be given substantially equivalent to one which that candidate has previously counted towards a degree or diploma.

(3) A candidate for an award shall not enrol in a course or part of a course for another award in this University unless consent has first been obtained from the Dean and, if another Faculty is responsible for the course leading to that other award, the Dean of that Faculty, provided that a student may enrol in a combined course approved by the Academic Senate leading to two awards.

Pre-requisites and Co-requisites

6. (1) The Faculty Board on the recommendation of the Head of the Department may prescribe pre-requisites and/or co-requisites for any subject offered by that Department.

(2) Except with the permission of the Dean granted after considering any recommendation made by the Head of the Department, no candidate may enrol in a subject unless that candidate has passed any subjects prescribed as its pre-requisites at any grade which may be specified and has already passed or concurrently enrols in or is already enrolled in any subjects prescribed as its co-requisites.

(3) Except with the permission of the Dean, a candidate will not have satisfied a pre-requisite if the pre-requisite subject has not been completed in the preceding eight calendar years.

(4) A candidate attaining a Terminating Pass in a subject shall be deemed not to have passed that subject for pre-requisite purposes.

Credit

7. (1) A Faculty Board may grant credit to a candidate in specified and unspecified subjects, on such conditions as it may determine, in recognition of work completed in the University or another institution approved by the Faculty Board for this purpose or additionally as may be provided in the schedule.

(2) Except as may be otherwise provided in the schedule, a candidate shall not be given substantially equivalent to one which that candidate has previously counted towards a degree or diploma.
Faculty of Music Section Three Bachelor Degree Rules

Subject Requirements
8. (1) The subjects which may be completed in the course for the Award shall be those approved by the Faculty Board and published annually as the Approved Subjects section of the schedule.

(ii) A candidate shall be deemed not to have completed the course for the Award shall be those approved by the Faculty Board and published annually as the Approved Subjects section of the schedule.

(2) A candidate enrolled in a subject shall comply with such academic and practical requirements and submit such written or other work as the Department shall specify.

(3) Except as otherwise permitted by the Head of Department, any material presented by a candidate for assessment must be the work of the candidate and not have been previously submitted for assessment.

(4) To complete a subject a candidate shall satisfy published departmental requirements and gain a satisfactory result in such assessments and examinations as the Faculty Board shall require.

Withdrawal
9. (1) A candidate may withdraw from a subject or the course only by informing the Academic Registrar in writing and the withdrawal shall take effect from the date of receipt of such notification.

(a) A candidate shall be deemed to have withdrawn from a subject if the candidate fails to attend the examination or assessment set after the withdrawal is notified.

(b) A candidate in good academic standing at the time of withdrawal shall be deemed to have withdrawn from the course without leave and who wishes to resume studies in the course shall be required to complete the course from a date determined by the Dean of the Faculty Board.

(2) A candidate in good academic standing at the time of withdrawal shall be deemed to have withdrawn from the course without leave and who wishes to resume studies in the course shall be required to complete the course from a date determined by the Dean of the Faculty Board.

(3) The work undertaken by a candidate in a combined degree program shall be no less in quantity and quality than if the two courses were taken separately.

(4) To qualify for admission to the two degrees a candidate shall satisfy the requirements for both degrees, except as may be otherwise provided.

Relaxing Provision
13. In order to provide for exceptional circumstances arising in a particular case, the Academic Senate on the recommendation of the Faculty Board may relax any provision of these Rules.

SCHEDULE — BACHELOR OF MUSIC

Admission to Candidature
1. In cases where they meet the published selection criteria determined by the Faculty Board, applicants for admission to candidature shall be required to undertake performing qualities assessment.

2. (1) The performing qualities assessment shall consist of:

(a) such written tests and interviews as the Faculty Board shall require; and

(b) an audition in which the candidate must demonstrate musical expertise at a level satisfactory to the Faculty Board.

(2) Applicants who do not attend the University for performing qualities assessment as invited will be deemed to have withdrawn their application unless a reason acceptable to the Academic Registrar is provided.

Ranking for Selection
3. Applicants shall be ranked in descending order of merit on the basis of:

(a) academic performance based on the selection criteria determined under clause 1; and

(b) academic performance and results determined by the Faculty Board arising from the performing qualities assessment.

Offers of Admission
4. (1) The Academic Registrar shall ensure that offers of admission are made in descending rank order to applicants ranked under clause 3, such that the places available in the course each year are filled.

Qualification for the Degree
5. To qualify for admission to the degree, a candidate shall pass subjects totalling not less than 240 credit points, selected from the list of Approved Subjects, and comprising:

(a) at least 60 credit points at 100 level;

(b) at least 60 credit points at 200 level; and

(c) at least 60 credit points at 300 level.

Leave of Absence
6. (1) Leave of absence from the course may only be taken with the permission of the Faculty Board under such conditions as the Faculty Board shall determine.

(a) A candidate in good academic standing at the time of leave and who wishes to resume studies in the course shall be required to complete the course from a date determined by the Dean of the Faculty Board.

(b) Such leave shall be granted to a candidate once only and will not normally be granted for a period of more than one year.

Resumption of Studies
7. A candidate who withdraws or who is absent from the course without leave and who subsequently wishes to resume studies in the course shall:

(a) if the withdrawal or absence occurred before accumulating 80 credit points will be required to re-apply for admission to candidature; or

(b) in any other case, may be permitted to re-enroll in the course under such conditions and at such time as the Faculty Board may determine.

Time Requirements
8. (1) Except with the permission of the Faculty Board, a candidate shall complete the course within nine years of study.

(2) A candidate who has been granted credit shall be deemed to have commenced the course from a date determined by the Dean at the time the credit is granted.
Approved Subjects

The subjects approved by the Faculty Board of the Award are:

<table>
<thead>
<tr>
<th>SUBJECT CODE</th>
<th>SUBJECT NAME</th>
<th>CREDIT</th>
<th>PRE-REQUISITES</th>
<th>CO-REQUISITES</th>
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<tr>
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</tr>
<tr>
<td>MUSI 105</td>
<td>Musicology</td>
<td>20</td>
<td>Performing Qualities Assessment</td>
<td>Nil</td>
</tr>
<tr>
<td>Interfaculty Electives *</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>MUSI 201</td>
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<tr>
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<td>MUSI 201</td>
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<td>MUSI 206</td>
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</tr>
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</table>

*To be chosen by candidates from schedules of subjects of other Faculty's according to pre and co-requisites of those Faculties.

SCHEDULE — BACHELOR OF MUSIC (HONOURS)

Admission to Candidature

1. In order to be admitted to candidacy for the degree an applicant shall
   (a) Have completed the requirements for admission to the Ordinary Degree of Bachelor of Music of the University of Newcastle or to any other music degree approved by the Faculty Board, and
   (b) Have achieved a credit average in 200 and 300 level subjects, or
   (c) Possess other qualifications recognised by Faculty Board, and
   (d) Undertake Performance Quality Assessment consisting of an audition in which the candidate must demonstrate musical expertise at a level satisfactory to the Faculty Board.

Qualification for Admission to the Degree

2. To qualify for admission to the degree a candidate shall pass subjects at the 400 level totalling 80 credit points from the list of Approved Subjects.

Classes of Honours

3. There shall be three classes of honours, Class I, Class II and Class III. Class II shall have two divisions, namely Division 1 and Division 2.

Time Requirements

4. Except with permission of the Faculty Board, a candidate shall complete the course in no more than two semesters.

Bachelor Degree Rule.
Approved Subjects

The subjects approved by the Faculty Board of the Award are:

<table>
<thead>
<tr>
<th>SUBJECT CODE</th>
<th>SUBJECT NAME</th>
<th>CREDIT</th>
<th>PRE-REQUISITES</th>
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SCHEDULE — DIPLOMA IN MUSIC

Admission to Candidature

1. In cases where they meet the published selection criteria determined by the Faculty Board, applicants for admission to candidature shall be required to undertake performing qualities assessment.

2. (1) The performing qualities assessment shall consist of:
   (a) such written tests and interviews as the Faculty Board shall require; and
   (b) an audition in which the candidate must demonstrate musical expertise at a level satisfactory to the Faculty Board.

   (2) Applicants who do not attend the University for performing qualities assessment as invited will be deemed to have withdrawn their application unless a reason acceptable to the Academic Registrar is provided.

Ranking for Selection

3. Applicants shall be ranked in descending order of merit on the basis of:
   (a) Academic performance based on the selection criteria determined under clause 1; and
   (b) academic performance and results determined by the Faculty Board arising from the performing qualities assessment.

Offers of Admission

4. (1) The Academic Registrar shall ensure that offers of admission are made in descending rank order to applicants ranked under clause 3, such that the places available in the course each year are filled.

Qualification for the Diploma

5. To qualify for admission to the diploma, a candidate shall pass subjects totalling not less than 180 credit points, selected from the list of Approved Subjects and comprising:
   (a) at least 60 credit points at 100 level;
   (b) at least 60 credit points at 200 level;
   (c) at least 60 credit points at 300 level.

Leave of Absence

6. (1) Leave of absence from the course may only be taken with the permission of the Faculty Board under such conditions as the Faculty Board shall determine.

   (2) A candidate in good academic standing at the end of an academic year may apply for leave of absence for the following year.

   (3) Such leave shall be granted to a candidate once only and will not normally be granted for a period of more than one year.

Resumption of Studies

7. A candidate who withdraws or who is absent from the course without leave and who subsequently wishes to resume studies in the course:
   (a) if the withdrawal or absence without leave occurred before accumulating 60 credit points will be required to re-apply for admission to candidature; or
   (b) in any other case, may be permitted to re-enrol in the course under such conditions and at such time as the Faculty Board may determine.

Time Requirements

8. (1) Except with the permission of the Faculty Board, a candidate shall complete the Course within nine years of study.

   (2) A candidate who has been granted credit shall be deemed to have commenced the course from a date determined by the Dean at the time the credit is granted.
Approved Subjects
The subjects approved by the Faculty Board of the Award are:

<table>
<thead>
<tr>
<th>SUBJECT CODE</th>
<th>SUBJECT</th>
<th>CREDIT</th>
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<td>Materials of Music</td>
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<td>Nil</td>
<td>MUSI 111</td>
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<tr>
<td>MUSI 212</td>
<td>Performance &quot;B&quot;</td>
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<td>Nil</td>
<td>MUSI 112</td>
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<td>MUSI 213</td>
<td>Materials of Music</td>
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Rules Governing Masters Degrees
Part 1 - General
1. (1) These Regulations prescribe the conditions and requirements relating to the degrees of Bachelor of Music, Master of Commerce, Master of Computer Science, Master of Computing, Master of Education, Master of Educational Studies, Master of Engineering, Master of Engineering Science, Master of Letters, Master of Mathematics, Master of Music, Master of Psychology (Clinical), Master of Psychology (Educational), Master of Science, Master of Medical Science, Master of Scientific Studies, Master of Special Education, Master of Surveying and Master of Law.

2. (2) In these Regulations and the Schedules thereto, unless the context or subject matter otherwise indicates or requires: "Faculty Board" means the Faculty Board of the University of Newcastle as the Faculty Board may otherwise determine.

3. (3) These Regulations shall not apply to degrees conferred "honors" causa.

4. (4) A degree of Master shall be conferred in one grade only.

5. (5) An application for admission to candidature for a degree of Master shall be made in the prescribed form and lodged with the Secretary to the University by the prescribed date.

6. (6) Upon request by a candidate the Faculty Board may grant leave of absence from the course. Such leave shall not be taken into account in calculating the period for the program prescribed in the Schedule.

7. (7) A candidate may withdraw from a subject or course only by informing the Academic Registrar in writing and such withdrawal shall take effect from the date of receipt of such notification.

8. (8) A candidate who withdraws from the program shall be deemed to have satisfied the requirements for admission to a degree of Bachelor in the University of Newcastle as specified in the Schedule; or
to have failed in that subject unless granted permission by the Dean to withdraw without penalty.

8. (1) If the Faculty Board is of the opinion that the candidate is not making satisfactory progress towards the degree then it may terminate the candidature or place such conditions on its continuation as it deems fit.

(2) For the purpose of assessing a candidate’s progress, the Faculty Board may require candidates to submit a report or reports on their progress.

(3) A candidate against whom a decision of the Faculty Board has been made under Regulation 8(1) of these Regulations may request that the Faculty Board cause the case to be reviewed. Such request shall be made to the Dean of the Faculty within seven days from the date of posting to the candidate the advice of the Faculty Board’s decision or such further period as the Dean may accept.

(4) A candidate may appeal to the Vice-Chancellor against any decision made following the review under Regulation 8(3) of these Regulations.

9. In exceptional circumstances arising in a particular case, the Senate, on the recommendation of the Faculty Board, may relax any provision of these Regulations.

Part II - Examination and Results

10. The Examination Regulations approved from time to time by the Council shall apply to all examinations with respect to a degree of Master with the exception of the examination of a thesis which shall be conducted in accordance with the provisions of Regulations 12 to 16 inclusive of these Regulations.

11. The Faculty Board shall consider the results in subjects, the reports of examiners and any other recommendations prescribed in the Schedule and shall decide:

(a) to recommend to the Council that the candidate be admitted to the degree; or

(b) in a case where thesis has been submitted, to permit the candidate to resubmit an amended thesis within twelve months of the date on which the candidate is advised of the result of the first examination or within such longer period of time as the Faculty board may prescribe; or

(c) to require the candidate to undertake such further oral, written or practical examinations as the Faculty Board may prescribe; or

(d) not to recommend that the candidate be admitted to the degree, in which case the candidature shall be terminated.

Part III - Provisions Relating to Thesis

12. (1) The subject of a thesis shall be approved by the Faculty Board on the recommendation of the Head of the Department in which the candidate is carrying out the research for the thesis.

(2) The thesis shall not contain as its main content any work or material which has previously been submitted by the candidate for a degree in any tertiary institution unless the Faculty Board otherwise permits.

13. The candidate shall give to the Secretary of the University three months’ written notice of intention to submit a thesis and such notice shall be accompanied by any prescribed fee.

14. (1) The candidate shall comply with the following provisions concerning the presentation of a thesis:

(a) the thesis shall contain an abstract of approximately 200 words describing its content;

(b) the thesis shall be typed and bound in a manner prescribed by the University;

(c) three copies of the thesis shall be submitted together with:

(i) a certificate signed by the candidate that the main content of the thesis has not been submitted by the candidate for a degree in any other tertiary institution; and

(ii) a certificate signed by the supervisor indicating whether the candidate has completed the program and whether the thesis is of sufficient academic merit to warrant examination; and

(iii) if the candidate so desires, any documents or published work of the candidate whether bearing on the subject of the thesis or not.

(2) The Faculty Board shall determine the course of action to be taken should the certificate of the supervisor indicate that in the opinion of the supervisor the thesis is not of sufficient academic merit to warrant examination.

15. The University shall be entitled to retain the submitted copies of the thesis, accompanying documents and published work. The University shall be free to allow the thesis to be consulted or borrowed and, subject to the provisions of the Copyright Act, 1968 (Com), may issue it in whole or any part in photocopy or microfilm or other copying medium.

16. (1) For each candidate two examiners, at least one of whom shall be an external examiner (being a person who is not a member of the staff of the University) shall be appointed either by the Faculty Board or otherwise as prescribed in the Schedule.

(2) If the examiners’ reports are such that the Faculty Board is unable to make any decision pursuant to Regulation 11 of these Regulations, a third examiner shall be appointed either by the Faculty Board or otherwise as prescribed in the Schedule.

SCHEDULE — MASTER OF MUSIC

Admission to Candidature

1. To be eligible for admission to candidature an applicant shall:

(a) have satisfied all the requirements for admission to the degree of Bachelor of Music of the University of Newcastle; or an equivalent degree in music from any other University approved for this purpose by the Faculty Board; or

(b) produce evidence of possessing such other qualifications as may be approved by the Faculty Board on the recommendation of the Head of the Department of Music.

2. The Faculty Board shall determine the course of action to be taken should the certificate of the supervisor indicate that in the opinion of the supervisor the thesis is not of sufficient academic merit to warrant examination.

3. The University shall be entitled to retain the submitted copies of the thesis, accompanying documents and published work. The University shall be free to allow the thesis to be consulted or borrowed and, subject to the provisions of the Copyright Act, 1968 (Com), may issue it in whole or any part in photocopy or microfilm or other copying medium.

4. To qualify for the degree a candidate shall complete, to the satisfaction of the Faculty Board, a programme consisting of:

(a) 160 semester units of advanced concert performance and chamber music and three extended papers; and

(b) such other work as may be prescribed by the Head of the Department of Music.

Leave of Absence

5. (1) Leave of absence from the course may only be taken with the permission of the Faculty Board under such conditions as the Faculty Board shall determine.

(2) A candidate in good academic standing at the end of an academic year may apply for leave of absence for the following year.

(3) Such leave shall be granted to a candidate once only and will not normally be granted for a period of more than one year.

Resumption of Studies

6. A candidate who withdraws or who is absent from the course without leave and who subsequently wishes to resume studies in the course:

(a) if the withdrawal or absence without leave occurred before accumulating 60 credit points will be required to re-apply for admission to candidature; or
(b) In any other case, may be permitted to re-enroll in the course under such conditions and at such time as the Faculty Board may determine.

**Time Requirements**

7. (1) Except with the permission of the Faculty Board, the programme shall be completed within four semesters.

(2) The Faculty Board may grant standing to a candidate on such conditions as it may determine on the advice of the Head of the Department of Music. Standing shall not be granted for more than half the programme.

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**Approved Subjects**

The subjects approved by the Faculty Board of the Award are:

<table>
<thead>
<tr>
<th>SUBJECT CODE</th>
<th>SUBJECT</th>
<th>CREDIT</th>
<th>PRE-REQUISITES</th>
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<td></td>
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</tr>
<tr>
<td>MUSI 531</td>
<td>Performance &quot;B&quot;</td>
<td>10</td>
<td></td>
<td>Nil</td>
</tr>
</tbody>
</table>
section four
Course and Subject Descriptions

Courses of Study
The following courses are available at the University of Newcastle Faculty and Conservatorium of Music.

Bachelor of Music
A 3 year course following HSC for the professional performer, community music teacher or High School Teacher (Provided end on Dip.Ed. is successfully completed in a fourth year of study.)

Diploma in Music
A 3 year course following H.S.C. for the professional performer or community music teacher.

Bachelor of Education (Music)
A 4 year course following H.S.C. for the High School teacher. Bachelor of Music (Honours) 12 months study following graduation in B.Mus degree.

Master of Music
A 2 year course of advanced performance and research.

BA Music
Will be offered at 100 level.

Single Study Tuition
Individual single study courses, including classes in Musicanship and Early Childhood Music.

Suggested Entry Pre-requisites
Suggested pre-requisites for students entering undergraduate tertiary music courses are as follows:

Bachelor of Music
3 or 2 Unit Music in the HSC and/or Grade 8 AMEB practical and Grade 6 theory/musicanship.

Diploma in Music
3 or 2 Unit Music in the HSC and/or Grade 8 AMEB practical and Grade 6 theory/musicanship.

Bachelor of Education (Music)
3 or 2 Unit Music in the HSC and Grade 6-7 AMEB practical and Grade 6 theory/musicanship.

Bachelor of Music (Honours)
Bachelor of Music degree with credit average at 200 and 300 level or other qualifications approved by Faculty Board.

Master of Music
Bachelor of Music, Bachelor of Music (Hons), or equivalent professional qualification.

BA (Music)
2 Unit Music in the HSC. Grade 4 AMEB, theory and practical or equivalent or at the discretion of the Dean.

Essential Pre-requisites
Prospective students should note that the above music requirements are a guide only and that the Performance Qualities Assessment referred to in the Admission Rules is the means by which admission to degree/diploma programs is achieved, together with necessary University, Tertiary Entrance Ranking for undergraduate enrolment.

Compulsory Attendance
Attendance at performance based subjects is compulsory. If a student is ill, a doctor's certificate must be submitted. 100% attendance at performance subjects is mandatory unless a doctor's certificate is provided or permission granted in advance by the Dean.

BACHELOR OF MUSIC
Candidates who are admitted to the Faculty of Music to undertake the Bachelor of Music degree, will have already attained a high level of skill in a principal instrument/voice. Practical activities within the course include Concert Performance on the Principal Study instrument, Chamber Music, Choir and Orchestral. These practical activities are supplemented through various academic classes in History, Harmony and Counterpoint Layer Analysis and Aural Comprehension. There will be provision for students to undertake a Diploma in Education upon the completion of their degree. An honours year is also available for selected candidates.

Structure
This degree is conducted over 6 semesters and passes in each subject are prerequisite for progression. The degree is broken into four subject categories, they are:

1. Performance
   Principal Instrument/Voice
   Chamber Music
   Ensemble Performance (Choir and/or Orchestra)
   Concert Practice
   Conducting

2. Materials of Music
   Orchestration
   Harmony
   Counterpoint
   Aural
   Composition
   Electronic Music

3. Musicology
   History of Music
   Special Literature and Pedagogy

4. Interfaculty Electives
   Students choice, provided no clash with Faculty of Music timetable.

The Course
The Bachelor of Music degree programme is designed for the student seeking a career as a performer, a private music teacher or high school music teacher (provided an end on Dip.Ed. is successfully completed in a fourth year of study).

This degree programme will enable selected students to participate in post-graduate programmes.

This degree programme enables students to participate in other undergraduate programmes as 25% of the course involves inter-faculty electives.

Which inter-faculty electives are available will depend upon timetable clashes.

The Faculty gives instructions in the theory and practice of music, providing in-depth study of essential musical skills and knowledge.

Faculty of Music

Section Four
Course and Subject Descriptions
DIPLOMA IN MUSIC

Dip.Mus, practical studies include tuition in a principal instrument/vocal study, accompaniment, chamber music, choir and orchestras. Practical experience in concert performance is gained in the Diploma Class, and by participation in the Conservatorium’s concerts. Theoretical studies include the history of music, harmony, keyboard harmony, aural training, orchestration, contemporary music and the principles of teaching. Final examinations include a public recital, the presentation of chamber music and the performance of a concerto.

The Course

The Diploma course of the Faculty is performance oriented and is designed for those students who are seeking a career as a concert artist, orchestral member or private music teacher. In addition, many graduates of this institution have made satisfying careers for themselves in journalism, academic music teaching and music administration. The Faculty gives instructions in the theory and practice of Music, providing in-depth study of essential musical skills and knowledge.

Theoretical preparation includes historical studies and the techniques of composition from early styles to the present day, with exercises in writing skills, orchestration and arranging. These are integrated with the development of aural perception and keyboard skills and widened by such studies as non-Western musical idioms, electronic music.

Opportunity is afforded to develop a major practical study to a high performance level. Instruction is also given in singing, choral techniques and conducting and creative talents are encouraged and developed.

Formal studies are supplemented by participation in a range of group activities, such as orchestras, ensembles, choirs, concerts, master-classes and demonstrations.

Structure

The Course is conducted over eight semesters and passes in each subject are required before students are permitted to attempt these subjects at a higher level.

Compulsory modules are Education, Music Education and Principles and Practices of Teaching. A student must show satisfactory performance in practice teaching before being permitted to continue in the course.

Additional compulsory studies are in Principal and Minor Practical Studies, Vocal Studies, Class Instrumental groups, Harmony, History of Music, Orchestration and General Studies.

BACHELOR OF ARTS

Music as a "B" group subject is offered by the Faculty of Music through the Faculty of Arts. Pre-requisites for the course are as follows:

- 2 Unit HSC Music;
- Grade 4 AMEB Theory/Musicianship and Practical;

or equivalent at the discretion of the Dean of the Faculty.

There is a quota for this course. The course includes a Social History of Music supplemented by Listening, The Materials of Music including Theory and Harmony, Australian Music and Composition. The total contact hours are five hours per week. This is a full-year course worth 20 credit points.

SINGLE STUDY TUITION

Single Study students can obtain tuition at the University Conservatorium of Music in the following:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Section Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bassoon</td>
<td>Bassoon</td>
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<tr>
<td>Clarinet</td>
<td>Bassoon</td>
</tr>
<tr>
<td>Doublebass</td>
<td>Bassoon</td>
</tr>
<tr>
<td>Flute</td>
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<td>French horn</td>
<td>Flute</td>
</tr>
<tr>
<td>Guitar</td>
<td>Flute</td>
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<tr>
<td>Harpsichord</td>
<td>Harpsichord</td>
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<tr>
<td>Oboe</td>
<td>Harpsichord</td>
</tr>
<tr>
<td>Organ</td>
<td>Harpsichord</td>
</tr>
<tr>
<td>Percussion</td>
<td>Percussion</td>
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<tr>
<td>Piano</td>
<td>Piano</td>
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<tr>
<td>Saxophone</td>
<td>Piano</td>
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<tr>
<td>Singing</td>
<td>Singing</td>
</tr>
<tr>
<td>Trombone</td>
<td>Singing</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Singing</td>
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<tr>
<td>Tuba</td>
<td>Tuba</td>
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<tr>
<td>Viola</td>
<td>Tuba</td>
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<tr>
<td>Violin</td>
<td>Tuba</td>
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<tr>
<td>Violonello</td>
<td>Tuba</td>
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</tbody>
</table>

Faculty of Music

Normally lessons are commenced at the beginning of the academic year. Completion of the enrolment card constitutes an undertaking to study for a full year. A student must pay fees before commencing tuition each term. There are four terms per year.

POST GRADUATE COURSES

Bachelor of Music (Honours)

The Course

The Bachelor of Music (Honours) is established to enable candidates to undertake research in their chosen field of study combined with performance. This degree will act as the mechanism by which entry to doctoral studies in music is normally achieved.

Performance requirements in this degree will be at the highest level and candidates will be involved in the concert activity of the Faculty.

Admission Requirements

Candidates will have achieved a Bachelor of Music at the University of Newcastle, or other recognised institution and achieved a credit average in 200 and 300 level subjects in their ordinary degree programme. Candidates must also participate in an audition prior to commencement of study.

Structure

The course is one year full time study, over two semesters. The degree is broken into two subject categories, they are:

1. Performance: Principal Study
   - Ensemble Performance
   - Chamber Music

2. Musicology:
   - Original research paper

Master of Music

The Course

Holders of this degree would be able to undertake advanced performance and research in their chosen area and would contribute to the advancement of knowledge in their fields of performance and research. Successful postgraduate students would be involved in concert activity at a very high level and could seek employment at tertiary institutions as lecturers in their field of endeavour or as instrumental or solo performers in private employment.
Admission Requirements
Each applicant for admission to this postgraduate degree programme would be required to participate in a Performance Quality Assessment and satisfy the Faculty Board they would be able to achieve the expected performance standard required by a masters student. Specific entry criteria are as follows:

Performance Quality Assessment
Bachelor of Music (Honours) Newcastle
Bachelor of Music Newcastle
Equivalent Bachelor's degree
Other professional and/or general qualifications considered appropriate by the Faculty Board.

It is proposed to offer this course initially in the following instruments/voice:
- Brass, Organ, Piano, Strings, Voice, Woodwind, Baroque Keyboard

Structure
The course is two years full time study except with the approval of the Faculty Board.

SUBJECT DESCRIPTIONS

Bachelor of Music

MUSI 101 PERFORMANCE "A" 10 cp
Musical study and performance of representative works from c.1700 to the present day in the area of the candidate's principal instrumental/vocal study. Candidates will be required to study a broad cross-section of repertoire in addition to those works presented for examination. In addition to Principal Study lessons, students will be required to perform regularly at Concert Practice class.

MUSI 102 PERFORMANCE "B" 10 cp
In addition to performance of solo repertoire outlined in Performance "A", all students are required to participate in Chamber Music in a number of student ensembles, and to participate in either the choir or the orchestra.

MUSI 103 MATERIALS OF MUSIC "A" 10 cp
The study of Harmony and counterpoint, using predominantly diatonic vocabulary. The study of aural comprehension is also included in this unit of the course.

MUSI 104 MATERIALS OF MUSIC "B" 10 cp
The study of conventional (19th century) orchestration.

MUSI 105 MUSICOLOGY 20 cp
There are two main strands in the Musicology Course. The first is a study of the History of Western music from early Christian times to 1750. The second is a study of the specialist performance and teaching literature relating to the candidate's principal study. This study will be based upon the work undertaken in MUSI 105, and will require greater depth.

MUSI 201 PERFORMANCE "A" 10 cp
Musical study and performance of representative works from c.1700 to the present day in the area of the candidate's principal instrumental/vocal study. Candidates will be required to study a broad cross-section of repertoire in addition to those works presented for examination. In addition to Principal Study lessons, students will be required to perform regularly at Concert Practice class.

The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

MUSI 202 PERFORMANCE "B" 10 cp
In addition to performance of solo repertoire outlined in Performance "A", all students are required to participate in Chamber Music in a number of student ensembles, and to participate in either the choir or the orchestra.

The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

MUSI 203 MATERIALS OF MUSIC "A" 10 cp
This will embrace the study of conventional diatonic and chromatic harmony and counterpoint. Aural training is continued using diatonic and chromatic vocabulary.

MUSI 204 MATERIALS OF MUSIC "B" 10 cp
Here students may elect to continue the study of orchestration at a more advanced level or undertake studies in composition.

MUSI 205 MUSICOLOGY 20 cp
There are two main strands to the Musicology Course. The first is a study of Western Music from early Christian times to 1750. The second is a study of the specialist performance and teaching literature relating to the candidate's principal study. This study will be based upon the work undertaken in MUSI 105, and will require greater depth.

MUSI 206 PERFORMANCE "C" 20 cp
This subject is established for B.Mus candidates who receive terminating passes in MUSI 101 and MUSI 102 and approval by the Faculty Board to enrol in this subject, but have demonstrated strengths in musicology and the materials of music.

Musical study and performance from c.1700 to the present day in the candidates principal instrumental/vocal study will continue. Candidates will be required to perform regularly at Concert Practice class and participate in Chamber Music. Additional special topics in musicology will form part of this subject.

MUSI 301 PERFORMANCE "A" 10 cp
Musical study and performance of representative works from c.1700 to the present day in the area of the candidate's principal instrumental/vocal study. Candidates will be required to study a broad cross-section of repertoire in addition to those works presented for examination. In addition to Principal Study lessons students will be required to perform regularly at Concert Practice class.

The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

MUSI 302 PERFORMANCE "B" 10 cp
In addition to performance of solo repertoire outlined in Performance "A", all students are required to participate in Chamber Music in a number of student ensembles, and to participate in either the choir or the orchestra.

Performance "B" also embraces the study of rudimentary conducting skills.

MUSI 303 MATERIALS OF MUSIC "A" 10 cp
Harmony and counterpoint at a more advanced level. Students will now be expected to show a professional standard of literacy in this area. In addition advanced aural training is provided.

MUSI 304 MATERIALS OF MUSIC "B" 10 cp
Students here undertake either composition or electronic music. Students who undertook composition in their second year may elect to continue this unit or electronic music.

MUSI 305 MUSICOLOGY 20 cp
There are two main strands to the Musicology course. The first is a study of Western Music c.1900 to the present day, and includes an introduction to ethnomusicology. The second is a continuation of the candidate's study of the teaching and performance literature in the area of a candidate's principal study. Candidates will be required to demonstrate a professional depth of knowledge in these areas.

MUSI 306 PERFORMANCE "C" 20 cp
Musical study and performance from c.1700 to the present day in the candidates principal instrumental/vocal study. Regular performance at Concert Practice class and Chamber Music is required. Candidates must submit a substantial musicological paper in an area of research as directed.
### Subject Descriptions

**Bachelor of Music (Honours)**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MUSI 400</td>
<td>PERFORMANCE &quot;A&quot;</td>
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<td>MUSI 401</td>
<td>PERFORMANCE &quot;B&quot;</td>
<td>10 cp</td>
</tr>
<tr>
<td>MUSI 112</td>
<td>PERFORMANCE &quot;B&quot;</td>
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</tr>
<tr>
<td>MUSI 113</td>
<td>MATERIALS OF MUSIC</td>
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<td>MUSI 114</td>
<td>MUSICOLOGY</td>
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<td>MUSI 211</td>
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<td>PERFORMANCE &quot;B&quot;</td>
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<td>MUSI 213</td>
<td>MATERIALS OF MUSIC</td>
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<tr>
<td>MUSI 214</td>
<td>MUSICOLOGY</td>
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</tr>
<tr>
<td>MUSI 311</td>
<td>PERFORMANCE &quot;A&quot;</td>
<td>10 cp</td>
</tr>
</tbody>
</table>

**Course and Subject Descriptions**

**MUSI 400 PERFORMANCE "A" (20 cp)**

B. Mus (Hons) students will attend a weekly two hour practical seminar with their instrumental/voice supervisor. These seminars will be devoted to instrumental/voice techniques and training and will establish the programmes and repertoire for concert performances. Students will be required to give one concert performance of approximately thirty minutes duration per semester. The performance at the end of second semester will be open to the public.

**MUSI 401 PERFORMANCE "B" (10 cp)**

This subject is dedicated to Chamber and Ensemble Music. Students will be required to participate in and lead an appropriate chamber ensemble. This ensemble will give one recital of fifteen minutes duration per semester. The recital at end of second semester will be open to the public.

**MUSI 112 PERFORMANCE "B" (10 cp)**

In addition to performance of solo repertoire outlined in Performance "A", all students are required to participate in Chamber Music in a number of student ensembles, and to participate in either the choir or the orchestra. The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

**MUSI 113 MATERIALS OF MUSIC (20 cp)**

An introduction to the elements of musical theory including orchestration, harmony, counterpoint and aural training.

**MUSI 114 MUSICOLOGY (20 cp)**

There are two main strands in the Musicoology course. The first is a study of the History of Western Music c.1750-1900. The second is an introduction to the study of the specialist performance and teaching literature relating to the candidate's principal study.

**MUSI 211 PERFORMANCE "A" (10 cp)**

Musical study and performance of representative works from c.1700 to the present day in the area of the candidate's principal instrumental/vocal study. Candidates will be required to study a broad cross-section of repertoire in addition to those works presented for examination. In addition to Principal Study lessons, students will be required to perform regularly at Concert Practice class. The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

**MUSI 212 PERFORMANCE "B" (10 cp)**

In addition to performance of solo repertoire outlined in Performance "A", all students are required to participate in Chamber Music in a number of student ensembles, and to participate in either the choir or the orchestra. The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

**MUSI 213 MATERIALS OF MUSIC (20 cp)**

This includes the study of musical theory, graphic notation, diatonic and chromatic harmony, counterpoint and orchestration and aural training. The work is undertaken at a higher level than MUSI 113.

**MUSI 214 MUSICOLOGY (20 cp)**

An introduction to the elements of musical theory including orchestration, harmony, counterpoint and aural training.

**MUSI 311 PERFORMANCE "A" (10 cp)**

Musical study and performance of representative works from c.1700 to the present day in the area of the candidate's principal instrumental/vocal study. Candidates will be required to study a broad cross-section of repertoire in addition to those works presented for examination. In addition to Principal Study lessons, students will be required to perform regularly at Concert Practice class. The repertoire studied at this level will be of a progressively higher standard of technical difficulty. During this year candidates will prepare for a public recital and concert performance.

**MUSI 312 PERFORMANCE "B" (10 cp)**

In addition to performance of solo repertoire outlined in Performance "A", all students are required to participate in Chamber Music in a number of student ensembles, and to participate in either the choir or the orchestra. Performance "B" also embraces the study of rudimentary conducting skills.

**MUSI 313 MATERIALS OF MUSIC (20 cp)**

This includes a study of conventional and graphic notation, diatonic and chromatic harmony, counterpoint, orchestration and related aural training. Candidates will continue their study of conventional and graphic notation, diatonic and chromatic harmony, counterpoint, orchestration and related aural training. Candidates will be required to demonstrate a good standard of literacy in all of the areas above.

**MUSI 314 MUSICOLOGY (20 cp)**

There are two main strands to the MUSICOLOGY course. The first is a study of Western Music c.1900 to the present day, and includes an introduction to ethnomusicoLOGY. The second is a continuation of the candidate's study of the teaching and performance literature in the area of the candidate's principal study. Candidates will be required to demonstrate a professional depth of knowledge in these areas.

**Bachelor of Music Education**

**MUSI 130 PERFORMANCE "A" (10 cp)**

Musical study and performance of representative works from 17th century to the present day, in the area of the candidates instrumental/voice study. The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

**MUSI 131 PERFORMANCE "B" (15 cp)**

Candidates are required to perform regularly at Concert Practice and participate in the Faculty's ensembles including Orchestra and/or Choir.

**MUSI 132 MATERIALS OF MUSIC (10 cp)**

This subject includes harmony, keyboard harmony and aural comprehension, to provide essential knowledge and skills for the prospective music teacher.

**MUSI 133 MUSICOLOGY (10 cp)**

This subject includes the study of the history of music in the period 1750-1900 and an introduction to the 20th century music.

**MUSI 230 PERFORMANCE "A" (10 cp)**

Musical study and performance of representative works from 17th century to the present day, in the area of the candidates instrumental/voice study. The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

**MUSI 231 PERFORMANCE "B" (10 cp)**

Candidates are required to perform regularly at Concert Practice and participate in the Faculty's ensembles including Orchestra and/or Choir.

**MUSI 232 MATERIALS OF MUSIC (10 cp)**

This subject includes harmony, keyboard harmony and aural comprehension, to provide essential knowledge and skills for the prospective music teacher.

**MUSI 233 MUSICOLOGY (10 cp)**

This subject includes the study of the history of music from early Christian times to 1750 and the study of orchestration and arranging.

**MUSI 330 PERFORMANCE "A" (10 cp)**

Musical study and performance of representative works from 17th century to the present day, in the area of the candidates instrumental/voice study. The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

**MUSI 331 PERFORMANCE "B" (10 cp)**

Candidates are required to perform regularly at Concert Practice and participate in the Faculty's ensembles including Orchestra and/or Choir.

**MUSI 332 MATERIALS OF MUSIC (10 cp)**

This subject includes harmony, keyboard harmony and aural comprehension, to provide essential knowledge and skills for the prospective music teacher.
This subject includes the study of the history of the music of the 20th Century and 20th Century composition techniques.

MUSI 430 PERFORMANCE "A" 10 cp
Musical study and performance of representative works from 17th century to the present day, in the area of the candidates instrument/voice. The repertoire studied at this level will be of a progressively higher standard of technical difficulty.

MUSI 431 PERFORMANCE "B" 5 cp
Candidates are required to perform regularly at Concert Practice and participate in the Faculty's ensembles including Orchestra and/or Choir.

Master of Music

MUSI 500 PERFORMANCE "A" 20 cp
M.Mus students will attend a weekly two hour practical seminar with their supervisor. These seminars will be devoted to instrumental/vocal techniques and training and will establish the programmes and repertoire for concert performances. Students will be required to give at least one concert performance each semester of a programme of at least 40 minutes duration; these performances will be open to the public and form part of the University Conservatorium's regular concert activity. Repertoire studies will include a specialist area of enquiry and research.

MUSI 501 PERFORMANCE "B" 10 cp
This subject is dedicated to Chamber and Ensemble Music. Each M.Mus student will be required to lead or direct an appropriate chamber ensemble. This ensemble will give a short public recital of not less than 20 minutes duration each semester as part of the University Conservatorium's concert life.

MUSI 502 MUSICOLGY 10 cp
In Semesters One students will be required to prepare an essay of no less than ten thousand words under the direction of their supervisor.

MUSI 510 PERFORMANCE "A" 20 cp
This subject is a continuation of the practical seminars and concert performances of each student. It is expected that each concert performance will be of high calibre and demonstrate a soundly based knowledge of relevant performance practice.

MUSI 511 PERFORMANCE "B" 10 cp
This subject is a continuation of the public Chamber Music performance as indicated above.

MUSI 512 MUSICOLGY 10 cp
In Semester Two students will be required to prepare a further essay of no less than ten thousand words under the direction of their supervisor.

MUSI 520 PERFORMANCE "A" 20 cp
This subject is a continuation of the practical seminars and concert performances of each student. It is expected that each concert performance will be of high calibre and demonstrate a soundly based knowledge of relevant performance practice.

MUSI 521 PERFORMANCE "B" 10 cp
This subject is a continuation of the public Chamber Music performance as indicated above.

MUSI 522 MUSICOLGY 20 cp
In Semesters 'Three and Four each student will prepare a thesis to demonstrate their capacity for original research.

MUSI 530 PERFORMANCE "A" 20 cp
This subject is a continuation of the practical seminars and concert performances of each student. It is expected that the concert performances will be of high calibre and demonstrate a soundly based knowledge of relevant performance practice.

MUSI 531 PERFORMANCE "B" 10 cp
This subject is a continuation of the public Chamber Music performance as indicated above.