Newcastle Conservatorium
A Branch of the N.S.W. State Conservatorium of Music

HANDBOOK 1977
OFFICE HOURS

Information Counter
Third floor, War Memorial Cultural Centre, Laman Street, N.S.W. 2300.
Telephones 2 3961, 2 3967, S.T.D. 049.
9 a.m. to 8.30 p.m. Weekdays; Saturday 9 a.m. to 12.30 p.m.

Registrar's Office
9 a.m. to 5 p.m. Weekdays only.

Faculty Offices
Office hours of faculty members are posted at the information counter.
Earliest lessons begin at 9 a.m. and the latest evening classes end at 8.30 p.m.

Front page shows sculpture by Lyndon Dadswell donated by the Newcastle Art Gallery and Conservatorium Committee.

MINISTER FOR EDUCATION AND SCIENCE
The Hon. E. L. BEDFORD, B.A., M.L.A.

DIRECTOR-GENERAL OF EDUCATION
J. BUGGIE, Esq., B.Sc.Ag.
STATE CONSERVATORIUM OF MUSIC
SYDNEY

DIRECTOR
REX HOBcroft, Dip.Mus.(Melb.)

REGISTRAR
KEVIN WILLIAMS, B.Com., A.A.I.I.

Telephones

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NEW SOUTH WALES
STATE CONSERVATORIUM OF MUSIC
NEWCASTLE BRANCH

Laman Street,
Newcastle 2300
Telephone: 2 3961, 2 3967

View of the Newcastle Cultural Centre, the Captain Cook Fountain and Civic Park

PRINCIPAL
PETER MARTIN

REGISTRAR
KEN WISEMAN

THE NEW SOUTH WALES STATE CONSERVATORIUM OF MUSIC

The Sydney Conservatorium opened for tuition in 1916. In 1965 an Act was passed investing the power of administration of the Conservatorium in a Board of Governors.

The present membership is:
Mr H. F. Heath, O.B.E., B.A., B.Ec. (Chairman)
Mr P. W. Beckenham, M.A., B.Ec.
Dr Doreen Bridges, Ph.D. (Syd.), B.Mus. (Adel.), L.R.A.M. (London), M.A.C.E.
Mr H. L. Craig, B.A.
Mr Rex Hobcroft, Dip.Mus. (Melb.)
Mr D. McDonald, B.Com.
Mr T. F. Mead, M.L.A.
Dr Clive B. Pascoe, Doc.Mus.Ed. (U.C.), B.Mus. (Dunelm)
Sir Ian Turbott, C.M.G., C.V.O., C.S.J.

A branch was established in Newcastle in 1952, and an annexe opened in Maitland in 1970. A further branch was established at Wollongong in 1972.

Directors:
1915 Henri Verbrugghen.
1923 W. Arundel Orchard.
1934 Edgar Bainton.
1947 Eugene Goossens.
1957 Bernard Heinze.
1966 Joseph Post.
1972 Rex Hobcroft.

STATE CONSERVATORIUM OF MUSIC—NEWCASTLE BRANCH

The Newcastle Conservatorium was established in 1952, Foundation Principal being Mr Harold Lobb, M.B.E., and has enjoyed encouragement and financial support from the City Council and other local bodies.
It occupies the top floor of the Newcastle Memorial Cultural Centre in Laman Street, and has additional accommodation in the nearby Wintergarden Theatre.

The Conservatorium offers training in many branches of music, both in full-time professional courses and in single study tuition. Opportunities are provided for public performances by selected students as soloists, in chamber music and as members of the Conservatorium student orchestras and choirs. A series of concerts by staff and students is presented each year.

Principals:
1952 Harold Lobb.
1968 Keith Field.
1975 Peter Martin.

WOLLONGONG BRANCH

A branch of the State Conservatorium of Music has recently been established at Wollongong. It is presently situated in temporary premises in the Wesley Youth Centre, Crown Street, Wollongong.

The branch offers individual tuition in: Pianoforte, Singing, Violin, 'Cello, Flute, Clarinet, Brass, Percussion.

Class tuition is offered in:
Chamber Music
Musicianship
Theory

Inquiries should be directed to the Honorary Principal, Mr James Powell,
Box 323, P.O.,
WOLLONGONG EAST, N.S.W. 2500.

MAITLAND BRANCH

A branch of the State Conservatorium of Music was established at Maitland in 1970. It is now situated in the fine historic building known as “Brough House” in Church Street, Maitland.

The N.S.W. Division of the National Trust of Australia has kindly permitted the use of the top floor of Brough House as a Conservatorium Branch. Much valuable assistance has been given by the Maitland City Council and by the Maitland Gilbert & Sullivan Society.

The Branch offers individual tuition in:
- Piano
- Singing
- Violin
- Brass
- Flute

Class tuition is offered in:
- Musicianship
- Theory
- Singing
- Violin

Inquiries should be directed to The Registrar,
Newcastle Branch.
Telephone 2 3961, 2 3967

Brough House, Maitland
The New South Wales State Conservatorium of Music Newcastle Branch

CALENDAR — 1977

Feb.:  
14th—1st Term Begins.
24th—Formal Opening of Academic Year.

April:  
7th—13th—(inclusive) Easter Recess.
15th—Applications close for Singing Scholarships.
25th—Anzac Day Holiday.
30th—Auditions for Singing Scholarships.

May:  
7th—End of 1st Term.
9th—28th—Vacation.
30th—2nd Term Begins.

June:  
20th—Mid-Year Examinations Begin.
27th—Practice Teaching Begins.

July:  
22nd—Practice Teaching Ends.

August:  
20th—End of 2nd Term.
22nd—10th September—Vacation.

Sept.:  
12th—3rd Term Begins.
24th—Applications close for Instrumental Scholarships.

Oct.:  
3rd—8-Hour Day Holiday.
15th—Auditions for Instrumental Scholarships.
31st—25th November—End of Year Examinations.

Dec.:  
10th—End of 3rd Term.

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The information contained in this prospectus relates to the Newcastle Branch of the State Conservatorium of Music, unless otherwise indicated. A separate prospectus is issued covering courses at the State Conservatorium of Music, Sydney.
NEWCASTLE CONSERVATORIUM OF MUSIC

ADMINISTRATION

Principal: Peter Martin
Registrar: Ken Wiseman
Librarian: Mrs P. Flowers, A.L.A.A.
Cashier: Ian Kearsley
Stenographer: Susan Griffiths
Office Assistant: Teresa De Vitis

TEACHING STAFF

Academic Studies (History, Harmony, Orchestration, Composition, etc.): Mr Nigel Butterley, Head of Academic Studies, Miss Norma Tyer, Mus.B., M.A., A.Mus.A., Miss Joan Dawson, A.R.C.M., Mr Harold Lobb, M.B.E., A.R.C.M., Mr Eric Aubert, D.S.C.M. (Acoustics), Mr Michael Dudman, F.R.C.O., D.S.C.M., L.Mus.A.


Organ: Mr Michael Dudman, F.R.C.O., D.S.C.M., L.Mus.A.

Piano: Mr Eric Aubert, D.S.C.M., Deputy Principal and Head of Keyboard Department, Miss Joan Dawson, A.R.C.M., Mr Charles Glenn, D.S.C.M., Licence de Concert (Ecole Normale de Musique, Paris), Miss Eileen Keeley, Mrs Carmel Lutton, D.S.C.M., Mrs Lorna Denham, L.R.A.M., Miss Olga Krasnik, D.S.C.M.

Harpsichord:


Viola: Mr Errol Collins, A.R.C.M.

Violoncello: Mr Osric Fyfe, A.R.C.M., D.S.C.M., L.R.S.M.(London), Mr William Bowmore (Classes).
**Guitar:** Mr Ray Cairney.

**Flute:** Mr Bede Connelly, Mrs Lorna Denham, L.R.A.M.

**Clarinet, Bass Clarinet and Saxophone:** Mr Clive Amadio.

**Oboe:** Miss Diana Oliver.

**Bassoon:** Miss Julia Jackson, A.R.C.M.

**Brass Instruments:** Mr Dennis Babbage.

**Singing:** Mr William Coombes, L.R.A.M. (Head, Singing Department), Mr John Probyn, A.R.C.M., Miss Marjorie Shires.

**Art of Speech:** Mrs I. Inksol1.

**Chamber Music:** Mr Osric Fyfe, A.R.C.M., D.S.C.M., L.R.S.M. (London), Mr Charles Watts, L.G.S.M.

**Brass Ensemble:** Mr Dennis Babbage.

**Symphony Orchestra:** Mr Ulric Burstein.

**Chamber Orchestra:** Mr Charles Watts, L.G.S.M.

**Junior Orchestra:** Mr Errol Collins, A.R.C.M.

**Choir:** Mr Nigel Butterley.

**Accompaniment:** Mr Eric Aubert, D.S.C.M., Mr William Coombes, L.R.A.M.

**Vocal Ensemble:** The Principal, Mr William Coombes, L.R.A.M.

**Principles of Teaching:** The Principal, Principal Study Teachers.

**Modern Languages:** Mr L. Faidiga, B.A, A.L.A.A., Mr Geoffrey Travis, B.A, Dip.Ed.

**SINGLE STUDY TUITION**

Single Study Students can obtain tuition at the State Conservatorium of Music in the following:

- Clarinet, Bass Clarinet and Saxophone
- Flute
- French Horn
- Guitar
- Oboe
- Organ
- Pianoforte
- Singing
- Harpsichord
- Trombone
- Trumpet
- Tuba
- Viola
- Violin
- Violoncello
- Art of Speech

**ENTRY REQUIREMENTS**

The minimum entry requirement for single-study students is the Conservatorium Examination Level 3, general particulars of which are set out below. (Separate syllabuses for all instruments are available on application.)

**LEVEL 3 EXAMINATION—GENERAL REQUIREMENTS**

1. A programme of three prepared pieces.
2. Elementary technical work appropriate to the level of development.
3. Elementary sight reading.
4. Candidates should bring with them a list of the items they have learned up to this point (including the pieces prepared for this and other examinations). They will not be asked to play more than their programme of three works at the examination, but the student’s teacher will be expected to endorse the list of repertoire as being a true and correct record.

**PIANO—(Duration 20 minutes)**

1. The programme should contain the following categories and include pieces of approximately the same standard of difficulty as those indicated:
   
   (a) A polyphonic piece
      e.g. Bach: A two-part invention or a movement from a suite
   
   (b) A movement composed between 1750 and 1830
      e.g. Haydn: Minuet from Sonata in D, Hob. 12
      Mozart: Andante from Sonata in C, K.V. 279
      Beethoven: A movement from Op. 49 No. 2
   
   (c) A piece by a living composer
      e.g. Richard Rodney Bennett: Division
      Larry Sitsky: Little Suite

2. **Technical Work:**

   Scales of Ab, Eb, Bb, F, C, G, D, A, E, B major and their relative harmonic minor forms:
   
   (a) Hands separately, compass 4 octaves
   
   (b) Hands together in similar motion, an octave apart, compass 4 octaves
   
   (c) In contrary motion, compass 2 octaves, beginning at the unison
Their relative melodic minors, in similar motion only compass 4 octaves.

SINGING—(Duration 20 minutes)
1. Four songs of contrasting character, including a twentieth century song
2. Technical work as currently provided for fifth grade A.M.E.B.
3. Sight reading: A simple 16-bar song
4. Certified total repertoire: Twenty songs

   *N.B. Candidates are required to provide their own accompanist.*

Singers who have not been learning long enough to be able to present for level 3 may offer instead two contrasting songs of their own choice so that their potential may be assessed. Aural tests may be included in their examination.

**REGULATIONS**

**Enrolment**

Students wishing to enrol must apply to the Registrar who will arrange an interview with the Principal. Students are at liberty to make their own choice of teacher, but the Principal reserves the right to review this choice. In the case of scholarship-holders the teacher may be selected by the Principal.

Normally lessons are commenced at the beginning of the academic year, or subsequently, at the beginning of each term. Completion of the enrolment card normally constitutes an undertaking to study for a full session, i.e. until the end of the current academic year. A student must enrol before commencing tuition and must re-enrol before the beginning of first term of each subsequent Conservatorium year. To enrol or re-enrol the student must sign an enrolment card and lodge it at the office.

Fees (see page 48 for list of fees.)

All fees are payable in advance and must be paid at the office, not to individual teachers. All cheques, etc., must be made payable to the Conservatorium of Music. Fees are normally payable on the basis of a term's tuition. Refund of fees is made only in exceptional circumstances.

**Cessation of tuition**

Students who propose to cease tuition in any subject during the year must give written notice to the Registrar as well as informing the teacher concerned. Notice must be given in the term prior to that in which tuition is not required.

Failure to give notice renders the student liable for payment of the term's fee.

**Change of Teacher**

No student is permitted to change teacher without the permission of the Principal. Formal application should be submitted through the Registrar.

**Public Appearances**

It is necessary for students to secure the permission of the Principal to make appearances in public, or to broadcast. Students are not allowed to advertise their connection with the Conservatorium (except those holding a professional diploma) without the authority of the Principal.

**Practice**

Limited practice facilities only are available. Details are obtainable on inquiry from the cashier.

**Behaviour**

Students must carry out the directions of officers of the Conservatorium, and attend punctually at the hours appointed for lessons.

**General Information**

Correspondence relating to the Conservatorium should be addressed to the Registrar, and not to individual members of the teaching staff. The student is required to notify the Registrar, in writing, of any change of address.

**THE CONSERVATORIUM STUDENTS' ASSOCIATION**

The Students' Association is available to any ENROLLED STUDENT subject to the rules set out in the Constitution. Copies may be obtained from the Registrar. All full-course students must become members.
Membership Fees:

Students' Association Fees:
Full-time—$5.00 (compulsory)
Extension—$2.00 (optional)

College of Advanced Education Fees for Diploma of Music Education students—$50.00

SCHOLARSHIPS

Commonwealth Scholarships

In 1974, Commonwealth University, Advanced Education and Technical Scholarship Schemes were replaced by the Tertiary Allowances Scheme. This scheme makes available means-tested living and other allowances to all full-time unbonded students who enrol for the first time in 1975 or who, if already on course, meet certain academic eligibility requirements.

State Conservatorium of Music students enrolled in the D.S.C.M. and Diploma in Music Education courses are eligible for assistance under the Tertiary Allowances Scheme. For further information you should write to the Office-in-Charge, Tertiary Allowances Scheme, Department of Education, N.S.W. Office, Plaza Building, 59 Goulburn Street, Sydney, P.O. Box 3987 G.P.O., Sydney, N.S.W. 2001 (Phone 20929).

Teacher Education Scholarships

Full-time school or college pupils and applicants attending evening classes should obtain application forms from the Principal of their school or college. Other applicants may obtain forms from:

Teacher Education Scholarships Branch,
46–56 Kippax Street, Surry Hills, N.S.W. 2010.
Phone 212 4722.

or the Scholarships Office at the Newcastle College of Advanced Education (Phone 67 2696).

Scholarships

The following scholarships are available:
Board of Governors' Awards.
Commonwealth Bursaries.
Cultural Grants
Teacher Education Scholarships.

Scholarship Requirements

• Passes in four subjects at the Higher School Certificate Examination provided that a pass in English is included. A pass in the paper General Studies cannot be included in the four qualifying passes.

• Passes in four subjects including English at the New South Wales Leaving Certificate examination.

• Results in an examination taken in another Australian State or overseas considered equivalent to results in the above examinations. Each student is considered individually when all relevant academic documents are available. These must include transcripts clearly showing subjects studied and results obtained. Applicants educated in the United Kingdom should qualify for matriculation status. Overseas applicants whose mother tongue is not English may be required to pass a test in oral and written English.

Special Requirements

At the enrolment interview at the State Conservatorium of Music students are required to perform two contrasting items of their own choice on the instrument of their principal practical study. The interview also includes tests on sight reading and general musical ability.

Local Scholarships

Abermain Eisteddfod.
Church of England Diocesan.
Doris Smith.
Florence Austral.
Frank Hutchens.
Hilda McIntosh (Business and Professional Women's Club of Newcastle).
Kurri Kurri Business and Professional Women's Club.
STATE CONSERVATORIUM OF MUSIC SCHOLARSHIPS:
GENERAL STATEMENT

The following conditions apply to all scholarships awarded by the State Conservatorium of Music:

1. Applicants must be residents of the State of New South Wales.

2. Applicants will be examined on works of their own choice and will be expected to bring with them copies of the music to be performed.

3. Applicants for violin, 'cello, or singing should bring an accompanist with them to the examination.

4. Scholarships will not be awarded unless candidates are of sufficient merit.

5. Scholarships are tenable from term to term, and renewal will be subject to good conduct, satisfactory progress, and regular and punctual attendance at all classes and lectures. A scholarship may be terminated at any time by the Director.

6. Conservatorium scholarship holders are expected to assist in general Conservatorium activities as required. Any serious deficiency in this regard may render the scholarship forfeit.

7. Professional musicians are not eligible to hold Conservatorium scholarships.

8. Holders of scholarships and exhibitions are not to make public appearances without the consent of the Conservatorium.

9. The teacher in the practical study of the scholarship holder may be selected by the Director.

10. The Director's decision in all matters shall be final.

11. Applications for scholarships must be made on the appropriate form and must be lodged with the Registrar by the prescribed date.

FRIENDS OF THE CONSERVATORIUM

Established 1975

Patrons: Joan Sutherland
         The Lord Mayor of Newcastle
         The Mayor of Maitland
         Harold Lobb, M.B.E.
         William Bowmore

President: Irene Inkson

The aims of the society are to foster interest in and support for the Newcastle and Maitland Branches of the State Conservatorium, to encourage the making of gifts to the Conservatorium, to its library, its student facilities, 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 society.

The society 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 society functions.
NEWCASTLE CONSERVATORIUM MUSIC LIBRARY

Librarian: Mrs Patricia Flowers, A.L.A.A.

The Library houses a collection of books, periodicals, musical scores, and recordings available for use by staff and enrolled students.

A fine listening system was installed in 1972 including seven carrels, each of which operates a record player, tape recorder, and cassette player individually played or in series.

Some material is for reference purposes only including Urtext editions of standard works and a nucleus of contemporary scores as well as a comprehensive library of pocket scores for study purposes. Other scores and books may be borrowed.

To assist readers a dictionary card catalogue is maintained and this should be referred to whenever information is required.

Hours during term are:

Lending and Reference—

Monday and Tuesday 9.00 a.m. to 1.00 p.m.
1.30 p.m. to 5.30 p.m.

Friday 9.00 a.m. to 1.00 p.m.

Reference only—

Wednesday 9.00 a.m. to 1.00 p.m.
2.00 p.m. to 5.00 p.m.

Thursday 9.00 a.m. to 1.00 p.m.
2.00 p.m. to 4.00 p.m.

STUDENTS' CONCESSION FARES ON TRAINS, BUSES AND BOATS

Concession fares on trains and buses are allowed to students of the Conservatorium who are not in any full-time employment. These concessions are granted to enable students to travel daily to and from the Conservatorium for lessons/lectures. Concession fares are allowed also to students travelling on ferries.

Concession fares are available for vacation travel by train in the case of full-time students.

Application forms for bus and train concessions may be obtained at the Conservatorium Inquiry Office. Those for ferry travel must be obtained from the Ferry Office. All forms must be endorsed by the Conservatorium before being presented to the transport authority.

COURSES OF STUDY

THE FOLLOWING COURSES ARE AVAILABLE AT THE NEWCASTLE BRANCH:

1. D.S.C.M. A 3-year course following H.S.C., for the professional performer or teacher.


Details of Courses—General Information

The N.S.W. State Conservatorium of Music has adopted the concept of a common pattern of ten graded examinations for all the different areas of instruction at the Conservatorium. This pattern should allow the provision of suitable examinations for all students, from the first year beginner with a Second Study instrument to the final year appellant for the Performer D.S.C.M. The following outline shows its application:

Examination Level and Standard

Level 10—D.S.C.M. Performer—final year.

Level 9—D.S.C.M. Performer—2nd year. Teacher—final year.

Level 8—D.S.C.M. Performer—1st year. Teacher—2nd year.

Level 7—D.S.C.M. Performer—entry level. Teacher—1st year.

Level 6—D.S.C.M. Teacher—entry level.


Level 5.

Level 4.

Level 3—Single Study—general level for entry.


Level 1—D.S.C.M. Second Study—minimum 1st year level.
Diploma of the State Conservatorium of Music: Performer

The D.S.C.M. (Performer) course prepares students for a confident entry to their chosen profession as concert artists. Training is offered to a high standard in each of the three main aspects of performance:

- the public recital
- the presentation of Chamber Music
- soloists performing with an orchestra

The basis of the student's technique and interpretation is assimilated at individual lessons in a teacher's personal studio. Students are expected to perform to an audience of their colleagues at least six times per year at the weekly Concert Practice sessions. After the first year students are encouraged to contribute items to the various series of public concerts which are regular features of the Conservatorium. Each year, as part of the annual examinations, students give gradually longer recitals to invited audiences. At the end of three years the students will be expected to be accustomed to solo appearances.

Pianists and singers working together at Lieder and similar forms receive detailed assistance from piano and singing teachers; sonata-duos are coached by the appropriate instrumental experts; and larger ensembles have specialist instruction in chamber music classes. These students, too, when they are ready, contribute to public concerts at the Conservatorium.

A soloist normally waits until the second year before performing with the orchestra. In the third year these students are expected to play a concerto or sing a group of arias at an evening concert which will count as part of their final assessment.

Master classes taken by senior teachers and internationally distinguished concert artists are arranged each year.

Throughout the course, the practical work is supplemented by a comprehensive study of music history, literature and the technique of composition.

Admission Requirements

Admission to the D.S.C.M. (Performer) course depends on an appropriate educational standard coupled with the necessary musical ability.

Candidates must normally hold the Higher School Certificate, with passes in English and three or more other subjects or an equivalent qualification, save that in cases of demonstrably outstanding musical ability the Board of Studies is empowered to waive this requirement.

The musical standard is the Conservatorium Practical examination level 7, taken in conjunction with a viva voce interview where aural ability and general musical knowledge are tested.

The level 7 entry examination comprises two parts. The first part of the examination takes 15 minutes. It requires candidates to be able to demonstrate all the scale and arpeggio forms proper to their instrument and concludes with a sight-reading test. Part two is the presentation of a 20-minute recital programme with items drawn from the principal categories of the repertory.

Principal Study

At the completion of their course students must satisfy examination level 10.

Second Study

Students are required to continue their second study for at least four semesters and during the period of the course satisfy in at least two examination levels.

For students taking Singing as their Principal Study, Piano is the obligatory Second Study. Accompaniment is compulsory for students in the D.S.C.M. (Performer) Singing Course.

D.S.C.M.: Teacher

Admission Requirements

The general academic requirements are the Higher School Certificate (or equivalent examination) with a pass in four subjects including English. The specific requirement is a pass in the Conservatorium Practical examination level 6.
### D.S.C.M. (PERFORMER) COURSE—PIANO COURSE STRUCTURE

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* Level 2 must be passed in the second study. Upon completion of this level, the student may, with the approval of the Head, School of Practical Studies, discontinue the second study.

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### D.S.C.M. (PERFORMER) COURSE—SINGING COURSE STRUCTURE

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* Level 2 must be passed in the second study. Upon completion of this level, the student may, with the approval of the Head, School of Practical Studies, discontinue the second study.

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### D.S.C.M. (PERFORMER) COURSE—INSTRUMENTAL COURSE STRUCTURE

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* Piano must be taken as a Second Study until Level 3 is passed.
D.S.C.M. (TEACHER)—INSTRUMENTAL COURSE STRUCTURE

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Total hours per week: 15 2/3

* Piano must be taken as a Second Study until Level 3 is passed.

D.S.C.M. (TEACHER)—SINGING COURSE STRUCTURE

Semester

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Total hours per week: 15 2/3

** (i) Piano is obligatory as the second study.
(ii) A student must attain at least level 5 as second study in Piano during the course and must attend lessons in his second study for a minimum period of four semesters.

* Accompaniment is a compulsory unit required to be taken for a full year in either year I, II or III of the course. A minimum period of 2 hours per week for the entire year must be spent in the studio of a teacher who will assess the student's work and attendance at the end of the year.

DIPLOMA IN MUSIC EDUCATION

The Diploma in Music Education course is a four-year full-time course designed primarily for persons who have passed the Higher School Certificate and who wish to train as high school music specialists.

The education component of the course includes comprehensive instruction in the theory and practice of teaching. It emphasizes the presentation of music in the classroom. This part of the course is conducted by the Newcastle College of Advanced Education.

A programme of demonstration lessons and practice teaching sessions provides students with practical teaching experience.

Tuition is given individually in the student's main practical study and in singing. Strings, woodwind, brass, guitar and recorder are studied in small classes. Students rehearse regularly with one of the choirs or orchestras. They are introduced to the most common techniques of musical composition; study the practice of instrumentation in orchestral workshops; and attend specialist classes in topics ranging from plainchant to electronic music.

At the completion of their course students must satisfy examination level 9 in their Principal Study.

As with the Performer Diploma students are required to continue their second study for at least four semesters and during the period of the course satisfy in at least two examination levels.

For students undertaking the D.S.C.M. course with Singing as their Principal Study

(i) Piano is obligatory as the Second Study

(ii) Accompaniment is a compulsory unit required to be taken for a full year in either year I, II or III of the course. A minimum period of 2 hours per week for the entire year must be spent in the studio of a teacher who will assess the student's work and attendance at the end of the year.
Principal Study

Students are accepted at many different levels of achievement. The aim is to encourage all to demonstrate competence in their principal study and to permit the more advanced to take advantage of examinations that were formerly reserved for DSCM students. The minimum requirements are:

At entry Examination Level 3
at the end of 1 year Examination Level 4
at the end of 2 years Examination Level 5
at the end of 3 or 4 years Examination Level 6

Examination level 6 will be the practical standard needed to satisfy for the award of the Diploma in Music Education. Students who have completed this requirement may elect to proceed to level 7 and further with the approval of the Principal.

Second Study

Students who do not take the piano as their principal study are required to study a keyboard instrument until they have satisfied course requirements. Students who have satisfied these requirements, if they wish, may go on to more advanced piano study with the approval of the Principal. Students who take the piano as the Principal Study may with the approval of the Principal, also engage in a Second Study, but such work is not compulsory. In their Second Study students must satisfy in examination level 3.

Singing

All first year students must study Singing and continue until they have satisfied Diploma in Music Education requirements.

They may elect to adopt Singing as their Principal Study (in conjunction with the piano as a Second Study) or as their regular Second Study throughout the course with the approval of the Principal.

Classes

At the beginning of each academic year students will be allocated to recorder, strings, guitar, or wind classes.

Strings

All first year students are expected to present for the Diploma in Music Education test at the end of the year. Those who are not studying one of the orchestral string family instruments as their principal or second study are to attend one of the weekly classes in violin, viola, 'cello or double bass.

Guitar

All fourth year students are expected to present for the Diploma in Music Education test at the end of year. Those who are not studying Guitar as their principal or second study will be allocated to classes.

Wind

Second and third year students are expected to present for one each of the woodwind and brass tests at the end of each year.
ADMISSION REQUIREMENTS

The following rules and regulations apply in respect of the following programmes of study:

* D.S.C.M. (Teacher)
* D.S.C.M. (Performer)
* Diploma in Music Education

Introduction: For entry to the Conservatorium, all diploma course candidates must satisfy the general requirements for admission. There are also special requirements for particular courses.

General Academic Requirements for Diploma Courses

Candidates will be considered for admission to diploma courses on the basis of meeting the general requirements in one of the following categories:

(i) Completion of the N.S.W. Higher School Certificate.
(ii) Possession of equivalent qualifications.
(iii) Adult entrance.
(iv) Advanced standing.
(v) Graduate Status.

Special Course Requirements

A candidate who has satisfied the general requirements for admission may be admitted to a diploma course provided that he also satisfied the special requirements for that course.

Admission from the Higher School Certificate Examinations

A candidate can satisfy the general requirements for admission by attaining at the N.S.W. Higher School Certificate examination a level of performance determined by the Board of Studies.

The level of performance shall be passes in four subjects, one of which shall be English.

Admission by the possession of equivalent qualifications

A candidate who has attained a level of education determined by the Board of Studies as equivalent to that specified in section 2 above will satisfy the general requirements for admission.

Adult Entrance

A candidate who has attained the age of 23 years may be admitted to provisional status in a Diploma course provided he has reached a standard of education acceptable to the Board of Studies and shows evidence of the student qualities needed for success in a tertiary course.

Provisional Status

The status of the candidate admitted provisionally will be reviewed after one year. If his performance is considered inadequate, further enrolment will be refused.

General

Notwithstanding any of the provisions set out above the Board of Studies may grant admission status to any applicant who in the opinion of that Board has reached an acceptable standard.

CERTIFICATE OF TEACHING

1. The course is available on a part-time basis over a two-year period.
2. It is expected that people undertaking the course will be actively involved in some private teaching during the course.
3. Successful completion of this course qualifies a person for Accreditation as a Private Music Teacher through the N.S.W. State Conservatorium of Music.

Pre-Requisite

Entrance Tests will be conducted by the Conservatorium. As a guide to applicants it is suggested that they should have attained a standard of approximately 8th Grade (A.M.E.B.) Practical and 6th Grade (A.M.E.B.) Musicianship or Theory.

Applications

Applications close on the first Monday in November of each year.
Scope of the Course

1st Year

Further development of the student’s performance and theoretical background.

(a) Principal Study (1 hour lesson per week) Individual Tuition
(b) Musicianship (1 hour class/week)
(c) Participation in Choir/Orchestra/Chamber Music to give a broader musical background. Use of the library to be encouraged.

Assessment

(a) Principal Study (e.g. for Piano) Short Recital which should include:

   (1) A pre-Bach work
   (2) A Bach Prelude and Fugue
   (3) A complete Sonata by Beethoven, Haydn, Mozart or Schubert
   (4) A substantial work by one of the following—Chopin, Debussy, Brahms
   (5) A work by a living composer.

In addition, the student should submit at the time of entry for the assessment, a list of the repertoire covered during the year. It should be stressed that this year is primarily for the further development of the student’s executant ability on their particular instrument.

(b) Musicianship

Written papers on the work covered. The examination would be in two sections: (i) Theory, History, Harmony, Creative Work (ii) Aural Perception.

(c) Choir/Orchestra/Chamber Music

Assessment based on the year’s work.

2nd Year

Musical Background and Teaching Methods

A series of workshops (2 hours/week) covering the following:

(a) Psychology of Teaching and Study of Child Psychology
(b) Survey of Musical Styles
(c) Survey of Musical Forms
(d) Tutors for children and adults
(e) Teaching repertoire
(f) The Music Teacher’s Library
(g) Various approaches to technique
(h) Class teaching (Instruments)
(i) Group teaching
(j) Creative music-making for children
(k) Aural training
(l) Baroque ornamentation

Assessment

(a) A demonstration lesson of ½ hour duration (25 per cent)

(b) A *vive voce* examination of 1 hour duration which would include:

   (i) Performance of Teaching Repertoire—a selection of 30 works (from the list studied during the year) (25 per cent)

   (ii) Questions on the work covered in the lectures for the second year of the course (25 per cent)

(c) Three assignments to be given during the year (25 per cent)

A pass to be granted on the overall result of the above.
**REGISTRATION AND ENROLMENT**

**Status of Students**

A student shall be deemed to be a registered student in a course from the time that his first enrolment form is signed by an enrolling officer, until he:

(a) completes the course, or
(b) withdraws from the course, or
(c) is excluded from the course, or
(d) is deemed to have abandoned the course.

A student shall be deemed to be registered in the subjects approved on his current enrolment form, subject to any variations later approved.

Students who have previously completed appropriate subjects or courses at other educational institutions may be admitted to Conservatorium courses with advanced standing.

**Withdrawal from a Course**

A student who wishes to withdraw from a course must notify the Registrar in writing.

A student may withdraw from a course up to the end of the sixth week of a semester without a failure being recorded.

A student who has abandoned a course in the Conservatorium and subsequently wishes to be re-admitted to the Conservatorium may be required to show cause why he should be re-admitted.

**Variation of Approved Programme**

A student who wishes to vary his approved programme by undertaking additional or new subjects must make application to the Registrar on the appropriate form not later than the end of the fourth week of the semester.

A student who wishes to vary his approved programme by withdrawing from one or more subjects may do so without a failure being recorded up to the end of the sixth week of the semester.

A student who fails to satisfy the conditions of the above paragraph in respect of any subject shall be deemed to have failed that subject.

A student, who, because of circumstances beyond his control is forced to withdraw from a subject after the sixth week of a semester may apply to the Registrar in writing for consideration to withdraw without a failure being recorded.

**Leave of Absence**

A student who wishes to withdraw temporarily from a course must make application in writing to the Registrar for leave of absence.

Leave of absence will not normally be granted to a student who has not completed the programme of studies set down for the first year of his enrolment at the Conservatorium. Leave of absence will not normally be granted for a period exceeding 12 months.

A student resuming a course after leave of absence shall be subject to the course requirements in operation at the time of resumption and will be required to re-enrol as directed.

**Course Transfer**

Students wishing to transfer from one course to another must make application to the Registrar on the appropriate form.

**Attendance at Classes**

Attendance at classes is a requirement of the Conservatorium.

In appropriate circumstances such as illness, a student may be excused from attendance at classes on application in writing to the Registrar.

The granting of an exemption from attendance at classes does not imply exemption from, or concessions relating to, examinations.

**EXCLUSION FROM COURSES**

**Double Failure in a Subject**

A student shall show cause why he should be allowed to repeat a subject in which he has failed more than once.
Where such subject is prescribed as part of the student's course he shall be required to show cause why he should be permitted to remain in the course.

**Maximum Time**

A student, including a student admitted with advance standing, shall be required to show cause why he should be allowed to remain in a course which he will be unable to complete in the time set down.

**Performance in First Year**

A student (other than a student admitted with advanced standing) shall be asked to show cause why he should be permitted to remain in a course if, after completing the program laid down for the first year of registration, his standard of performance in the course is not acceptable to the Board of Studies.

**Show Cause Provision**

A student who is required to show cause why he should be permitted to continue in his course under any of the above rules shall submit his reasons in writing to the Registrar.

A student who does not satisfy the Board of Studies with the reasons given in accordance with the provisions of paragraphs 13, 14 and 15 (or who does not attempt to show cause) shall be excluded from the course in which he was enrolled and shall not be eligible for re-enrolment to that course for at least two years.

**Re-enrolment in another Course**

A student excluded from a course at the Conservatorium as a result of the provisions of paragraphs 13, 14, 15 and 16 may apply to be re-enrolled in another course at the Conservatorium within the exclusion period. Failure in any subject of the initially approved programme of the second course means that the student shall be required to show cause.

A student who has been excluded for two years and is permitted to re-enrol if he is unsuccessful in any subject of his initially approved programme after resumption of enrolment—shall be required to show cause why he should be permitted to remain in that course.

**Record of Failure at another Tertiary Institution**

A student who has a record of failure at another tertiary institution may be required to show cause why he should be considered for admission to a course in the Conservatorium.

A student admitted to a course at the Conservatorium following a record of failure at another tertiary institution shall be required to show cause why he should be permitted to remain in that course if he is unsuccessful in any subject of his initially approved programme of attendance at the Conservatorium.

**Assessment of Progress**

In the assessment of a student's progress in a Conservatorium Diploma course, account may be taken of work undertaken in classes, examinations and/or assignments given throughout each semester, as well as results obtained at formal examinations.

**Examinations**

A student is required to present himself for formal examination at the correct time and place. Misreading or misunderstanding of official information cannot be accepted as a reason, if a student fails to attend.

In respect of a written examination, a student is permitted to take his place in the examination room not more than 15 minutes before the time of commencement of the examination.

In respect of a practical examination or *viva voce* a student is required to be present outside the examination room at least 15 minutes before the notified time for the commencement of the examination.

No candidate shall be admitted into any written examination after one hour from the time of commencement of the examination. No additional time will be allowed for time lost.

No candidate shall be re-admitted to any written examination after he has left it unless during the full period of his absence he has been under approved supervision.

Students, other than those presenting for an examination in a keyboard instrument, are required to bring the appropriate instrument to the examination room.

Instrumentalists must make their own arrangements for accompanists to be present where necessary.
Students must bring to the examination room at least one copy of each item of music to be presented.

A reading time of up to 15 minutes prior to the commencement of any written examination may be allowed.

A candidate shall not, by any improper means, obtain or endeavour to obtain assistance in his work, or give or endeavour to give assistance to any other candidate or commit any breach of good order.

No material other than that officially advised may be brought into the examination room.

A candidate who commits any infringement of the rules during an examination is liable to disqualification, or immediate expulsion from the examination room and to such other penalties as may be determined by the Board of Studies.

Assessments in the Case of Illness or Misadventure

A candidate who attempts an examination yet claims that his performance was prejudiced by sickness (or accident) on the day of the examination must notify the Registrar within 24 hours of the examination, and submit a medical certificate. A candidate prevented by illness or other reason from working continually during a written examination is not allowed an extension of time at the end of the examination to compensate for any time lost.

A candidate who through illness or other cause beyond his control, is unable to attend an examination, is required to bring the circumstances (supported by a medical certificate, or other evidence) to the notice of the Registrar within 24 hours. When a candidate is in one of the above categories, an alternative form of final assessment shall be arranged. However, before a final decision is reached, regard shall be paid to the student's class and assignment work in the subject, to his general performance during the semester year and to the significance of the formal examination in compiling the assessment.

A candidate who believes that his performance at an examination will be affected by a serious illness during the semester year or by some other cause beyond his control, and who desires these circumstances to be taken into consideration in determining his standing, is required to bring the circumstances (supported by a medical certificate or other evidence) to the notice of the Registrar in writing, before the date of examination.

A student suffering from a physical disability which puts him at a disadvantage in written examinations may apply to the Registrar at least 30 days prior to the examination period for special provisions when the examinations are taken. The student may be required to support his request with medical evidence.

All medical certificates must specify the severity and duration of the complaint and its effect on the student's ability to take the examinations. A receipt for medical or hospital fees cannot be accepted in lieu of a medical certificate.

Assessments will be posted on official noticeboards and where appropriate mailed to the student's last recorded address.

N.B. No results will be given by telephone.

No assessment will be issued to any student who has not paid all fees due.

Assessments may be reviewed for a fee per subject which is refundable in the event of a revised upward assessment being issued. Applications for review must be submitted to the Registrar together with the necessary fee by the date indicated on the notification of results. This review does not necessarily mean a complete reconsideration of a candidate's examination performance, but is a detailed check to ensure that no part of the student's performance has been overlooked.

Advanced Standing

Students wishing to be exempted from a subject and/or from attendance at lectures or examinations must apply to the Registrar. Documentary evidence of previous academic records must accompany the application.

Notwithstanding any exemption that may be granted, a student must comply with all course requirements and all prerequisite conditions unless exempted in writing by the Registrar.

Awards

A student shall qualify to receive an award of the Conservatorium when he has completed the requirements of the course as set out in the Prospectus which was current for the year in which he first enrolled subject to paragraph 24.

A student who expects to receive an award of the Conservatorium must complete the prescribed application form and forward
it to the Registrar. Applications must be received at least 2 months before the end of the semester prior to that in which the student expects to graduate.

Revision of Course

When a course is revised, a student enrolled in the original course, who owing either to absence or failure, fails to complete it in an additional year beyond the normal period set down in the prospectus may be required to transfer to the revised course.

When a student is exempted under regulation from examination in a subject such exemption shall rate as the equivalent of a "Pass" grade. In assessing the final grade of an award such subjects shall not be included.

General

Notwithstanding the provisions of the General requirements of the Conservatorium listed above, the Board of Governors may vary any requirement.

Change of Address

Students are required to notify the Registrar of any change in their address as soon as possible. The Conservatorium cannot accept responsibility if official communications fail to reach a student who has not notified the Registrar of a change of address.

Notices

Official Conservatorium notices are displayed on the notice-boards and students are expected to be acquainted with the contents of those announcements which concern them.

Lost Property

All inquiries concerning lost property should be made to the Enquiry Counter, General Office.

SYNOPSIS OF SUBJECTS

Principal Study

The weekly individual lesson is the most important single component of the student's course. It is here that the student learns the performing teaching repertory for his instrument.

Teachers design personal programmes for each of their students so that, while they all study typical examples of the major schools of composition, the actual pieces chosen are particularly suitable for each one's technical, intellectual and emotional development. Concert programmes are gradually put together for immediate use within the Conservatorium and as the basis of a repertoire for general use in the student's future professional career.

Second Study

Students whose principal study is not piano, organ or harpsichord are required to develop reasonable facility on a keyboard instrument as a second study. The aim here is twofold: to give the student practical experience of vertical musical thinking to compliment the normal horizontal thinking of monophonic performers; and to provide sufficient keyboard skill for them to be able to accompany their own pupils when, at a time which will inevitably arrive, they wish to pass on the fruit of their professional experience to the next generation of performers.

Students whose principal study is a keyboard instrument also take a second study. The experience gained here gives them valuable insight into problems of tone production and intonation which are not encountered at the keyboard. This in turn gives them greater understanding when they are working with other instrumentalists.

Concert Practice

This is a class where students learn the techniques of public performance by presenting individual items which eventually will be combined into complete programmes for presentation to outside audiences.

Vocal Ensemble

This is a weekly two-hour class for all D.S.C.M. vocal students. Its aims are: to give students experience in singing music composed for small groups of voices; and to lead them in a systematic study of the vocal repertory. Scores and recordings are scrutinized. Selected items are prepared for public concerts within the Conservatorium.

Chamber Music/Accompaniment

This particular expression of the option concerns only those students whose principal study is piano. They join the weekly Chamber Music class for their first year.
For their 2nd year they spend 2 hours each week as an accompanist in one of the vocal or instrumental studios. A 3rd year student is required to work again as an accompanist; and the option of Chamber Music is open in the final year.

Chamber Music for Other Instrumentalists

This is a weekly two hour class open to those students who have passed Level 7 in their principal study. Standard works from the repertory are rehearsed under the guidance of specialists and suitable items are selected for public presentation.

Choir/Orchestra

All tertiary students sing in one of the choirs unless they are selected to play in an orchestra.

The experience of singing in a chorus is very important musically, especially for the large number of students whose principal study is a keyboard instrument. Indirectly they also absorb by observation the basic techniques of rehearsal and conducting.

The Conservatorium Orchestra is an ensemble which performs in public several times a year. It accompanies the Conservatorium Singers and Conservatorium Choir, and whenever possible, works with students presenting concertos and arias for D.S.C.M. examinations, in addition to performing items from the orchestral repertory.

The Chamber Orchestra consists of string players, most of them also in the Conservatorium Orchestra. They willingly devote additional time to this valuable part of their repertory. The Chamber Orchestra from time to time performs at Conservatorium concerts, and also accompanies the choir and soloists.

HISTORY OF MUSIC

This is divided into six units according to the following plan:

Unit 1 - up to the year 1400.
Unit 2 - 1400 to 1600.
Unit 3 - 1600 to 1700.
Unit 4 - 1700 to 1800.
Unit 5 - 1800 to 1900.
Unit 6 - 1900 to the present.

Unit 1: Byzantine, Ambrosian, Gallican, Mozarabic and Gregorian Chant; Organum to 1200; Schools of Compostela and St Martial; Leonin and Perotin; thirteenth century Conductus and Motet, liturgical drama; Troubadours, Trouveres, Minnesingers; Ars Nova; Machaut, Landini and contemporaries.

Unit 2: Renaissance culture, Dunstable, Ockeghem, Dufay, Busnois, Josquin; the techniques of 16th century counterpoint, Lassus, Palestrina; chanson, frottola, carol, Madrigal; instrumental music; Monteverdi.

Unit 3: Introduction to baroque; Monteverdi, Gabrielii; the camera, opera, monody, figured bass; Nuovo Musiche; the Netherlands, Sweelinck; France, Ballet de cour, clavecin styles, organ music of Couperin and de Gringy; Germany, Schutz and Buxtehude; England, the Masque, Purcell, Church music; Spain, the zarzuela, keyboard music, lute and guitar.

Unit 4: Late Baroque philosophies and musical practice, the Bach Chorale, Bach and Handel—the concerto grosso, oratorio, keyboard music and the great collections; opera, especially Handel, Rameau, Gluck and Mozart; Rococo, preclassicisn, classicism; Haydn and Mozart; the sonata, symphony and concerto, chamber music, development of the orchestra.

Unit 5: Political and social considerations at the turn of the 19th century; Beethoven; vocal music, Lieder of Schubert, Schumann and Brahms; choral music, the overture; piano music—Schumann, Chopin, Liszt, Brahms, Weber, Mendelssohn; chamber music; orchestral developments—Berlioz, Liszt, Tchaikowsky, etc.; opera, especially Italian and German; Wagner and his influences; Strauss; Nationalism; Impressionism.

Unit 6: Post-Wagnerian trends, collapse of the nineteenth century; French artistic movements—Stravinsky, Messiaen; Schoenberg; disintegration of serialism; expressionist music theatre; symphonic movement after World War I; Italian music, English music, Australian music, American music; Webern and after; electronic music, musique concrete, Rock and Pop.

HARMONY TUTORIAL

Unit 1: Emphasis is placed mainly on sight-singing and aural work done in connection with the repertioire of the period. Exercises are confined to analysis and short research activities with very little actual writing in any historical style.

Unit 2: The same applies here as in unit 1, except that a detailed study of sixteenth century contrapuntal techniques is also under-
taken. Students will be required to satisfy examiners that their understanding of this style is adequate for them to use it as a basis for composition.

Unit 3: A detailed formal analysis and imitation of seventeenth century styles forms the main bulk of these tutorials. Triadic harmony and the basis of functional harmony is introduced through a study of early chorale harmonizations. After this comes a study on contrapuntal techniques, especially imitation. Harmonic vocabulary includes dominant and secondary seventh, auxiliary notes, simple suspensions and the Neapolitan sixth.

Unit 4: The Bach chorale and the three-part invention style leading to the writing of a fugue in at least three parts. Vocabulary: (harmonic) the diminished seventh, modulation to unrelated keys simple chromaticism, the appoggiatura, accented passing note, changing note, double and triple suspension; (contrapuntal) imitation at intervals other than fifth or octave, invertible counterpoint, the fugal vocabulary (subject, answer, countersubject, stretto, augmentation, etc.).

Unit 5: Further analysis, especially of form. Harmonic vocabulary to include 9ths, 11ths, 13ths, chromatic harmony and modulation techniques, French, German and Italian Sixth chords, added note chords. The writing in nineteenth century style for voice(s) and/or piano (e.g. Brahms Volks-Lieder), Chopin waltz, etc. and chamber music styles (e.g. Beethoven, Schubert quartet, etc.).

Unit 6: Analysis, especially harmonic, melodic and contrapuntal. Writing in some of the major styles of the twentieth century (Twelve-tone, late-Romantic-Messiaen, Hindemith, etc.), electronic and tone-cluster techniques.

INSTRUMENTAL SCIENCES

Unit 1: Instrumental Resources—a survey of all the instruments used in making music, the manner in which sounds are produced, the nature of these sounds and their classification into various groups (membranophone, aerophone, idiophone, electrophone, etc.).

Unit 2: Acoustics (1 hour per week). The nature of sound, the harmonic series, stopped and open pipes, stretched strings, the human ear, the human voice, transient sounds, inharmonic harmonics, tuning and temperament, room acoustics, sound recording and broadcasting.

Orchestral Workshop (1 hour per week). Creating and playing music for percussion instruments, voices and available instruments. Some arranging of suitable material from the unit 2 historical period. A study of the most common renaissance instruments, their ranges and use in ensembles will also be undertaken.

Unit 3: Creating and playing music for available instruments, percussion and voice. Arranging of suitable seventeenth century music for the resources of the class. A brief study of baroque instruments.

Unit 4: As unit 3, except that the arrangements will use eighteenth century musical material. In addition a study of the classical orchestra and the principles and conventions of writing for this combination. Orchestration of pieces for the classical orchestra.

Unit 5: Audio-Visual Aids—training in the use of tape-recorders, projectors, video-tapes, sound reproducing equipment, etc.

Unit 6: Orchestral Workshop—creation and performance for available ensemble, including synthesizer and other electronic devices. Orchestration for full orchestral forces.

AURAL AND SIGHT-SINGING

Unit 1:

Intervals—perfect 4th, 5th, unison and 8ve; major/minor 3rd, 6th.

Rhythm—the rhythmic modes; crochet, quaver, semiquaver in all normal arrangements; dotted crochet and triplet quaver.

Melody—plainsong and modal melodies.

Two-part—short, simple, early motet style.

Harmony—recognition of modal cadences, writing of upper part. Analysis at first hearing of a piece from the period preceding the fifteenth century.

Unit 2:

Intervals—major and minor 2nd, 7th; augmented 4th, Diminished 5th.

Rhythm—dotted quaver as in 6/8, 9/8, etc.; simple syncopations; anacrusis; improvisation of rhythmic canons.
Melody—short, simple, mainly movement by step; simple modulation.

Two-part—two voices in simple intervals with identical rhythm, two-part canon (rhythm of top part given).

Harmony—identification of triads, (major, minor, root position or first inversion); writing treble and/or bass of short progression.

Analysis at first hearing of a piece from fifteenth or sixteenth century.

Unit 3:

Intervals—compound intervals up to perfect twelfth.

Rhythm—more complex syncopations and rhythmic structures as found in Schutz, Cavalli, Monteverdi, Lully, etc.; rhythms and tempos as found in dance suites.

Melody—diatonic, triadic, sequential, as found in chorales.

Two-part—diatonic, two-part contrapuntal fragments.

Harmony—recognition of passing and cadential 6/4 chords; Dominant 7th in root position and first inversion; augmented and diminished triads; writing of treble and bass of a 4-part example.

Analysis of a seventeenth century piece at first hearing.

Unit 4:

Rhythm—semidemiquavers in normal configuration, all quaver and semiquaver syncopation possibilities, triplets.

Melody—diatonic, major or any minor form.

Two-part—three-part contrapuntal writing, including a little chromaticism.

Harmony—Major, minor, diminished, dominant 7ths in all positions; secondary sevenths in root position; augmented chords.

Writing and analysis of 4-part chorales and progressions involving the above vocabulary.

Analysis of an eighteenth century piece at first hearing.

Unit 5:

Rhythm—duplets, crochet triplets, 5/4 time.

Melody—chromatic (including simple modulation).

Two-part—three-part and four-part examples with chromaticism and modulation. Melody of a song played with accompaniment.

Harmony—identification of 9th, 11th, 13th augmented sixths, chromatically altered chords in progressions.

Analysis of a nineteenth century piece at first hearing.

Unit 6:

Rhythm—valeur ajoutée.

Melodies—twelve-tone rows and melodies of an atonal nature.

Contrapuntal—atonal examples in two or three parts.

Harmony—writing and analysis of three-part or four-part twentieth century progression, recognition of cluster and microtonal examples.

Electronics—recognition of basic electronically-produced sounds.

Analysis of twentieth century piece at first hearing.

N.B.: For students whose Aural and/or Sight-Singing is weak special supplementary classes are provided at various times throughout the week. In addition, students may obtain permission to attend other Aural classes scheduled for the particular Unit as auditors by approaching the lecturer concerned.

KEYBOARD HARMONY

Units 1 and 2 contain no keyboard harmony work. However, students are expected to bring themselves to a state of reasonable competence at the keyboard during their first year in the course. It is essential that they be able to read both treble and bass clef and have ability to sight-read accurately simple chorales or hymns in 4-part harmony upon entering unit 3.

Unit 3: Figured bass. Chord formations in keyboard style and the realization of figured basses which may include the following figuring or an abbreviated equivalent:

\[
\begin{align*}
5 & \ 6 & \ 6 & \ 7 \\
3 & \ 3 & \ 4 & \ 3
\end{align*}
\]

Sharps and flats as well as horizontal or oblique lines may also be included. The realization of simple arias or continuo accompaniments as well as recitatives will be required.
Unit 4: Figured bass. Extension of unit 3 work to include:

\[
\begin{align*}
6 & 6 & 6 \\
5 & 4 & 4 \\
3 & 3 & 2
\end{align*}
\]

and the suspensions 9–8, 4–3, 7–8, etc.

Fluent realization of continuo parts will be expected. Some knowledge of ornamentation, following accompanied parts, and stylistic considerations will also be required.

Unit 5: Harmonization of melodies. Simple diatonic folk-songs or chorale-melodies with very elementary modulation should be played with the following vocabulary as a basis:

*Major keys:* primary and secondary triads in root position and first inversion, cadential 6–4, dominant 7th, simple suspensions.

*Minor keys:* as for major keys but use of melodic minor scale-forms will also be required.

Unit 6: Harmonization of melodies. Demonstration of various common techniques such as: ground bass, modes of limited transposition, etc.

Melodies will have passing notes and other melodic decorations as well as a reasonable amount of chromaticism. Vocabulary should include all chord forms available in triadic harmony and may extend to any suitable twentieth century technique which may be appropriate.

Normally candidates are given approximately 1 week to prepare their keyboard examinations.

FEES

Tuition fees are no longer payable by students enrolled in approved tertiary courses. There are however other fees which must be paid for the student’s enrolment to be completed. These fees are:

TUITION FEES

Tuition fees are payable by extension students and students enrolled in non-tertiary courses. All fees are payable in advance and must be paid to the cashier; they must not be paid to individual teachers. A late fee will be charged in respect of tuition fees not paid within 3 weeks of the beginning of each term.

CLASSES: MUSICIANSHIP

The Conservatorium provides classes in Musicianship from grades 1 to 8. These classes are in accordance with the Australian Music Examinations Board's requirements. The classes are generally held during the week from 4.30 p.m. onwards. Classes up to grade 4 (inclusive) are free to students taking a practical study at the Conservatorium.

TABLE OF FEES

1. Tuition fees in practical studies for ½ hour per week for one term is $70.80 (this may increase in 1977).

2. Musicianship classes per term class $15.00 (this may increase in 1977).

Certificate of Teaching:

1st Year $483 per annum.

2nd Year $450 per annum.

KEITH NOAKE MEMORIAL PRIZE FOR THE “STUDENT OF THE YEAR”

1968

Helen Smith—Diploma in Music (Education) IV Year

1969

John Ross and Maureen Cummings (equal)—Diploma in Music (Education) IV Year

1970–71

No Award

1972

Allan McFadden, Diploma in Music (Education) IV Year

(President Students’ Association, 1971)

1973

Anthony Brennan—A.C.A. travelling grant

1974

No Award

1975

Christopher Allan
1974 GRADUATES

DIPLOMA IN MUSIC EDUCATION (HONOURS)

David Robert Cole

DIPLOMA IN MUSIC EDUCATION

Aubrey, Neil
Brennan, Anthony
Charles, Phyl
Cook, Lyn
Condran, Megan
Curran, Anne
Drysdaile, Karen
Dunn-Delore, Julienne
Durbin, Elizabeth
Gleeson, Sallie
Gooley, Judy
Hartley, John
Healey, Stephen

Johnston, Peta
Kinny, Paul
McKay, David
Maskey, Margaret
Maughan, Christine
Morris, Lynn
Parish, Catrine
Robinson, Helen
Spencer, Denise
Tobys, Rudolf
Watson, Kathryn
Wilson, Caroline

1975 GRADUATES

Allan, Christopher
Campton, Narelle Patrice
Collyer, David Wayne
Daly, Margaret Ellen
Donnelly, Susan Clare
Garside, Stephanie Lynn
Gibbs, Peter John
Gilmore, Debra Jane
Grant, Merle Gwynneth
Hardwick, Kenneth Charles
Hatch, Margaret Joy
Hoare, Anne Eleanor

Hopson, Philip Michael
Ingall, Anne Francine
Lay, Kenneth John
Nugent, Julie Ann
O’Keefe, Carolyn Anne
Slee, William Trevor
Squires, Diana Cynthia
Waller, Philip Anthony
Watt, Merylyn Joan
White, Gary Ronald
Woo, Jocelyn Emily
Worrell, Jennifer Margaret

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