OFFICE HOURS

Information Counter

Third floor, War Memorial Cultural Centre, Laman Street, Newcastle, 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 Members

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.
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 presently occupies the top floor of the Newcastle Memorial Cultural Centre in Laman Street, and has additional accommodation in the nearby Mackie Building.

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.

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

ADMINISTRATION

Principal: John Winther
Deputy Principal: Eric Aubert
Registrar: Ken Wiseman
Concert Organiser: John Probyn
Librarian: Patricia Flowers
Office Staff: Barbara Romelingh, Teresa De Vitis, Ian Kearsley

TEACHING STAFF

Piano: Eric Aubert, Olga Krasnik, Carmel Lutton, Jose de la Vega, John Winther, Patricia Williams.
Organ: Michael Dudman.
Harpsichord: Michael Dudman.
Violin. Viola: Errol Collins, June James, Charles Watts.
Cello: Osric Fyfe, Rosemary Witcomb.
Guitar: Ray Cairney.
Flute: Bede Connelly, Lorna Denham.
Oboe: Pauline Strait.
Percussion: Al Vincer.
Singing: John Probyn, Majorie Shires.
Art of Speech: Irene Inkson.
Chamber Orchestra: Charles Watts.
Conservatorium - City Orchestra: Victor Grieve.
Choir: Michael Dudman.
Academic Studies: Eric Aubert, Nigel Butterley, Michael Dudman, Harold Lobb, Norma Tyer, Philip Sketchley, Ross Young.
SINGLE STUDY TUITION

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

- Bassoon
- Clarinet, Bass Clarinet and Saxophone
- Flute
- French Horn
- Guitar
- Musicianship (Classes)
- Oboe
- Organ
- Percussion
- Piano
- Pianoforte
- Singing
- Harpsichord
- Trombone
- Trumpet
- Tuba
- Viola
- Violin
- Violoncello
- Art of Speech

ENTRY REQUIREMENTS

The minimum entry requirement for single-study students is normally the Conservatorium Examination Level 3.

REGULATIONS

Enrolment

Normally lessons are commenced at the beginning of the academic year. 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 then re-enrol before commencing tuition each term.

Fees

Tuition fees are payable by extension students and students enrolled in non-tertiary courses. Tuition fees are calculated on a term basis. 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 for tuition fees not paid within three weeks of the beginning of each term. Refunds will be made in exceptional circumstances only.

Tuition fees are not payable by students enrolled in an approved tertiary course.

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.

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.

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.
SCHOLARSHIPS

(a) Tertiary Courses

Commonwealth Assistance to Students

Conservatorium of Music students enrolled in a tertiary course are eligible to apply for assistance under the Tertiary Education Assistance Scheme.

This Scheme provides means-tested living and other allowances to all full-time students enrolled in an approved tertiary course who satisfy certain academic progress and residence requirements. No age limit applies.

Living allowances are available at 3 different rates - the independent, dependent away from home and dependent at home rates. In 1978, the maximum living allowance for students living at home was $1,250 per annum, for student living away from home $2,075 per annum and students regarded as independent received $2,348 per annum. Students qualifying for an allowance may also receive the following allowances, where appropriate.

An incidentals allowance of $70 is paid annually to assist with expenses associated with union fees and necessary equipment. Students receiving allowances at the independent or away-from-home rate are eligible to apply for a fares allowance to assist with the cost of three return journeys to their home per annum.

Application forms may be obtained from: Director, New South Wales State Office, Commonwealth Department of Education, Box 596, P.O., Haymarket, N.S.W. 2000. Telephone 20929.

Re-enrolling students should lodge applications as soon as their results are available. New students should lodge applications as soon as possible after they have completed enrolment.

(b) 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, 9 Young Street, Sydney. Telephone 2 0584.

(c) Extension Study Scholarships

The State Cultural Grants Committee, Local Government Bodies and Service Clubs and numerous private individuals make it possible to award scholarships annually. Scholarships are available on a competitive basis for all students not enrolled in tertiary courses.

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 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

Doris Smith
Florence Austral
Frank Hutchens
Kezie Fraser
Maitland City Council
Maitland Gilbert and Sullivan Society
N.B.N. Channel 3
Newcastle City Council
Robert Alva
Rotary Club of Newcastle
Victoria League
William Bowmore
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 Principal.

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 Principal.

10. The Principal’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:
Dame Joan Sutherland
The Lord Mayor of Newcastle
The Mayor of Maitland
Ald. Joy Cummings, A.M.
Harold Lobb, M.B.E.
William Bowmore, O.B.E.

President:
Carmel Lutton

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 students 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

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

Most scores and books may be borrowed. Other material which is retained in the library for reference purposes includes Urtext editions of standard works, avant garde scores and a comprehensive library of miniature scores for study purposes.

To assist readers dictionary card catalogues are maintained and these should be referred to whenever information is required.

The listening system includes seven carrels, each of which operates a record player, tape recorder and cassette player individually played or in series.

Members of the public may use the library as a reference library.

Hours during term are:
- Monday, Tuesday 9:00 a.m. - 1:00 p.m.; 1:30 p.m. - 5:30 p.m.
- Wednesday to Friday 9:00 a.m. - 1:00 p.m.; 2:00 p.m. - 5:00 p.m.

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 had 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 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

D.S.C.M. PERFORMER

The D.S.C.M. Performance 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.

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. At the end of three years the students will be expected to be accustomed to solo appearances.

Pianists and singers working together in 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.

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

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**Total hours per week** 12 12 12 12 12 12

* 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.

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

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</table>

**Total hours per week** 15 15 13 13 14 14

* (i) Piano is obligatory as the second study.

(ii) A student must attain at least level 3 as second study in Piano during the course and must attend lessons in his second study for a minimum period of 4 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 a teacher's studio who will assess the students' work and attendance at the end of the year.

### D.S.C.M. (TEACHER) COURSE—PIANO COURSE STRUCTURE

<table>
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**Total hours per week** 12 12 12 12 12 12

* 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.

** Another ensemble may be substituted with approval from the Head, School of Practical Studies.
## D.S.C.M. (TEACHER)—INSTRUMENTAL COURSE STRUCTURE

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<td>Contemporary Sound</td>
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<tr>
<td>Seminars</td>
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</table>

Total hours per week: 14 1/2 14 1/2 13 1/2 13 1/2 14 1/2 14 1/2

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

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

<table>
<thead>
<tr>
<th>Practical Studies</th>
<th>Semester</th>
</tr>
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<tbody>
<tr>
<td>Principal Study</td>
<td>1 2 3 4 5 6</td>
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<tr>
<td>Second Study*</td>
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<tr>
<td>Concert Practice</td>
<td>2 2 2 2 2 2</td>
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<tr>
<td>Choir</td>
<td>2 2 2 2 2 2</td>
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<tr>
<td>Vocal Ensemble/Repertoire</td>
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<td>English Diction</td>
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<td>Italian</td>
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*Accompaniment

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<th>Composition Studies</th>
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<tr>
<td>History of Music</td>
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<tr>
<td>Harmony Tutorial</td>
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<tr>
<td>Sight Singing/Aural/Keyboard</td>
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<td>Instrumental Sciences</td>
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<td>Seminars</td>
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Total hours per week: 15 1/2 15 1/2 13 1/2 13 1/2 15 1/2 15 1/2

* Piano is obligatory as the second study.

** 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.

### 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 D.S.C.M. 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

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.
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 Head, School of Practical Studies. 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.

DIPLOMA IN MUSIC EDUCATION COURSE

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<thead>
<tr>
<th>Semester</th>
<th>1</th>
<th>2</th>
<th>3</th>
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<td>16½</td>
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* Principal Study: Students must satisfy examination level 6. Students who have satisfied this requirement may elect to proceed to level 7 and higher with the approval of the Head, School of Practical Studies.

† Second Study: This unit is an additional requirement for those students whose principal study is not a keyboard instrument. Students must satisfy examination level 3.

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 of 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
Various approaches to technique
Class teaching (Instruments)
Group teaching
Creative music-making for children
Aural training
Baroque ornamentation

Assessment
A demonstration lesson of 1/2 hour duration (25 per cent)
A viva voce examination of 1 hour duration which would include:
Performance of Teaching Repertoire—a selection of 30 works (from the list studied during the year) (25 per cent)
Questions on the work covered in the lectures for the second year of the course (25 per cent)
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 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 advanced 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 programme 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.

Re-enrolment in another Course

A student excluded from a course at the Conservatorium may apply to be re-enrolled in another course at the Conservatorium. Failure in any subject of the initially approved programme of the second course means that the student shall be required to show cause.

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 to 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.
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 noticeboards 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 complement 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 choir 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, Dufnois, Josquin; the techniques of 16th century counterpoint, Lassus, Palestrina; chanson, frrotola, carol, Madrigal; instrumental music; Monteverdi.

Unit 3: Introduction to baroque; Monteverdi, Gabrieli; 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, Schulz 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, preclassicism, 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 repertoire 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 an in unit 1, except that a detailed study of sixteenth century contrapuntal techniques is also undertaken. 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 sevenths, 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, stetto, 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 octave; 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—demisemiquavers 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 a 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:

\[
\begin{array}{cccc}
5 & 6 & 6 & 7 \\
3 & 3 & 4 & 3 \\
\end{array}
\]

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:

\[ \begin{array}{ccc} 
6 & 6 & 6 \\
5 & 4 & 4 \\
3 & 3 & 2 
\end{array} \]

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.

1979 GRADUATES

DIPLOMA IN MUSIC EDUCATION (D.M.E.)
in association with the Newcastle College of Advanced Education.

Armstrong, Jocelyn
Campbell, Janis
Considine, Dawn
Cramp, Jennifer
Felton, Stephen
Gavranich, Velko
Heslop, Paul
Hutton, Elizabeth
Johnson, Anne
Kelly, Brett
Manoulis, Chrisanthi
Marshall, Pamela
Meredith, Christine
Milajew, Kay
Pavey, Louise
Scott, Paul
Welsh, Margo
Wild, Terry
Williams, Judith
Woltschenko, Anna
Woltschenko, Michael
Woodward, Mark

1979 GRADUATES

DIPLOMA OF THE STATE CONSERVATORIUM OF MUSIC (Teacher)

Gavranich, Johnny - Guitar
Gavranich, Velko - Guitar
Jones, David - Piano
Kelly, Elizabeth - Piano

DIPLOMA OF THE STATE CONSERVATORIUM OF MUSIC (Performer)

Jones, David - Piano

CERTIFICATE OF TEACHING

Beath, Anne
Kelly, Yvonne

N.C.A.E. PRIZE FOR MUSIC

Cramp, Jennifer

KEITH NOAKE MEMORIAL PRIZE

Williams, Judith