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NEW SOUTH WALES

State  
Conservatorium of Music



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NEWCASTLE BRANCH

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FOUNDED 1952

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# PROSPECTUS

1956

*Heffron*

ISSUED BY THE AUTHORITY OF  
THE HON. R. J. HEFFRON, M.L.A.  
MINISTER FOR EDUCATION

NEW SOUTH WALES  
State Conservatorium of Music

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DIRECTOR :  
SIR EUGENE GOOSSENS

REGISTRAR :  
ROBERT G. ALLINGHAM

NEWCASTLE BRANCH

PRINCIPAL :  
HAROLD LOBB, A.R.C.M.

REGISTRAR :  
Wm. N. McLEOD  
TELEPHONES B 3961, 3967

NEW SOUTH WALES  
State Conservatorium of Music

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## HISTORICAL SKETCH

DURING MAY, 1912, the Minister for Education, the Hon. Campbell Carmichael, appointed a Committee of Advice to draw up a general plan for the establishment of a Conservatorium of Music. The Committee's report was adopted, and steps were taken to give effect to it. It was decided to convert for the purpose a building originally attached to the State Government House, and on 6th May, 1915, an inaugural concert was held, the programme for which included Beethoven's Overture in C, Op. 124, "Dedication of the House", Elgar's Symphony in A Flat, Op. 55, the "Mastersingers" Overture by Wagner; the conductors being Messrs. Alfred Hill, Joseph Bradley, and W. Arundel Orchard, respectively. The vocalist was Miss Ella Caspers.

The first Director, Henri Verbrugghen, arrived in Sydney in August, 1915, and by the end of the year staff appointments were completed. In February, 1916, the Conservatorium began its active career with an enrolment of 320 students. The energy and enthusiasm of the new Director brought into being the Verbrugghen String Quartet, the State Orchestra, and a Conservatorium Choir, each of which succeeded in contributing, for several seasons, performances of a high musical standard. Mr. Verbrugghen resigned in August, 1921, after six years' splendid work. He was succeeded in 1923 by Dr. W. Arundel Orchard. Dr. Edgar L. Bainton was appointed Director in 1934, following Dr. Orchard's retirement, and he in turn was succeeded by Eugene Goossens, in 1947.

The Conservatorium building provides forty studios for the use of teachers, a School Room, Theory Class Room, Small Hall, and Main Concert Hall.

The Main Hall is capable of seating an audience of nearly 1,000 persons. It is equipped with stage capable of being used for operatic performances, and has an orchestral well with accommodation for full orchestra. The hall is regarded as one of the finest concert halls in the city.

The Small Hall has a seating capacity of 120, and is used for Students' Recitals, as well as for ensemble classes.

The Library is an important feature of the Conservatorium. The New South Wales Government Music Library is housed there, this collection being provided by the State for the benefit of registered Choral and Orchestral Societies, who may borrow music subject to certain regulations. In addition to this loan collection, the Conservatorium Library proper contains a valuable collection of Chamber Music, Vocal, Instrumental, and Orchestral music, and purchases from the Conservatorium Vote have been augmented from time to time by bequests and gifts. Notable among those have been the Sellar Bequest, representing a library and gift of £100, and the gift of Mr. Jascha Heifetz, who made available the proceeds of a concert (approximately £400) in conjunction with the Conservatorium Orchestra for the purchase of much needed orchestral music. A recent important acquisition is the Alfred Hill Library presented to the Conservatorium in 1949 by Mr. Alfred Hill. The Library also contains a large number of books relating to music and musicians, which are available for reference by students of the Conservatorium.

### NEWCASTLE BRANCH

By decision of the New South Wales Government a branch of the N.S.W. State Conservatorium of Music was established at Newcastle and functioned from the beginning of 1952, under the direction of the Director of the New South Wales State Conservatorium of Music and the principalship of Mr. Harold Lobb, A.R.C.M.

The Newcastle premises are in King Street, opposite the City Hall and are occupied temporarily pending the completion of the War Memorial Cultural Centre building now in course of erection on an adjacent site to accommodate the Conservatorium of Music and Public Library.

Having opened for tuition on 22nd February, 1952, the Newcastle Conservatorium had enrolled 439 students by the end of the 1952 Session. The enrolment at the end of the 1955 Session was 552.

A donation, in 1952, by Chappell and Company of a complete English edition of Schirmer's Library of Musical Classics, and in 1953 by Nicholson's Pty. Ltd. of a selection of Allen and Company's publications form the nucleus of a music library for the Branch.

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## 1956 SESSION

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### CALENDAR

FIRST TERM	...	...	10th February to 16th April.
SECOND TERM	...	...	30th April to 2nd July.
THIRD TERM	...	...	16th July to 15th September.
FOURTH TERM	...	...	15th October to 15th December.

### SESSIONAL EXAMINATIONS

PIANOFORTE      ...      ...      12th September approximately.

SINGING	...	...	} To be arranged.
STRINGS AND ORCHESTRAL			
INSTRUMENTS.			

THEORY      ...      ...      ...      9th November approximately.

ENTRIES CLOSE—Practical Subjects      ...      22nd June.

THEORY      ...      ...      ...      24th August.

TIME-TABLE OF CLASSES.

Subject to Alteration.

	Monday.	Tues- day.	Wednes- day.	Thurs- day.	Friday.	Satur- day.
Theory of Music— Elementary (Juvenile) ...	...	...	...	...	...	10-11
Preparatory ...	4-5	...	...	7-8	$\left\{ \begin{array}{l} 4.30-5.30 \\ 6.30-7.30 \end{array} \right.$	$\left\{ \begin{array}{l} 8-9 \\ 12-1 \end{array} \right.$
Preliminary ...	$\left\{ \begin{array}{l} 5-6 \\ 6-7 \end{array} \right.$	...	...	...	...	11-12
Advanced ...	7-8	...	...	...	...	9-10
Preliminary (for Vocal Students)	...	...	...	7-8	...	...
Aural Training I.	...	5-6	...	...	...	...
„ „ II.	...	...	...	5-6	...	...
„ „ III.	...	...	4-5	...	...	...
Harmony I. ...	...	4-5	...	$\left\{ \begin{array}{l} 7.30-8.30 \\ 6.30-7.30 \end{array} \right.$	...	...
„ II. ...	...	6-7	...	$\left\{ \begin{array}{l} 7.30-8.30 \\ 6.30-7.30 \end{array} \right.$	...	...
„ III. ...	...	...	...	4-5	...	...
History of Music I	6.30-7.30	...	...	...	...	...
„ „ II	...	6.30-7.30	...	...	...	...
„ „ III	...	...	5-6	...	...	...
Musical Form I.	7.30-8.30	...	...	...	...	...
„ „ II.	...	7.30-8.30	...	...	...	...
Chamber Music ...	...	...	7-9	...	...	...
Students' Choir ...	...	7-9	...	...	...	...

NEW SOUTH WALES

STATE CONSERVATORIUM OF MUSIC

1956

FOREWORD.

THE Conservatorium offers a complete training in those branches of music set out herein. While the curriculum in its entirety is intended for the student desirous of entering the musical profession, a modified syllabus may be taken by the amateur student. Examinations are held annually in the third and fourth terms of the year. The Conservatorium is empowered to grant professional Diplomas for executants and teachers, examinations for which are also held in the fourth term. The Conservatorium provides opportunities for public performances by selected pupils in concerts both as soloists and in ensembles. Members of the general public are admitted free of charge to such concerts.

## SESSION

The Conservatorium session consists of four terms of nine weeks each. The terms for 1956 will be as follows :

10th February to 16th April.  
30th April to 2nd July.  
16th July to 15th September.  
15th October to 15th December.

It is permissible for any student to make arrangements through the Registrar to receive extra lessons in the intervals between terms.

A calendar of concerts and other events will be issued separately.

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## STUDENTS' UNION

This Union is composed of students and ex-students of the Conservatorium. Its objects are :—

- (1) To promote a spirit of unity and fellowship among the students and to further their interests in every way.
- (2) To foster a social side to Conservatorium life and to make provision for participation in outdoor recreation.
- (3) To encourage interest in the sister arts by means of debates, lectures, etc.

Inquiries should be made to the Honorary Secretary of the Union.

## TEACHING STAFF.

### Singing.

MADAME FLORENCE AUSTRAL.  
MISS KEZIE FRASER.

### Pianoforte.

MISS JOYCE BLEWITT.  
MISS JOAN DAWSON.  
MR. RAYMOND FISHER.  
MR. FRANK HUTCHENS.  
MISS EILEEN KEELEY.  
MISS NOELENE THOMSON.

### Organ.

MR. KEITH NOAKE.

### Violin.

MR. ERROL COLLINS.  
MR. IAN RITCHIE.

### Viola.

MR. IAN RITCHIE.

### Violoncello.

MR. GLADSTONE BELL.

### Flute.

MR. BEDE CONNELLY.

**TEACHING STAFF—continued.****Clarinet.**

MR. E. SIMSON.

**Trumpet and Trombone.**

MR. P. LARSEN.

**Rudiments of Music and Theory.**

MISS JOYCE BLEWITT.

**Harmony and Counterpoint.**

THE PRINCIPAL.

**Aural Training.**

THE PRINCIPAL.

**History of Music and Musical Form and Analysis.**

MR. K. A. NOAKE.

**Chamber Music.**

MR. GLADSTONE BELL.

**Diploma Class.**

THE DIRECTOR AND THE PRINCIPAL.

**Conservatorium Students' Choir.**

THE PRINCIPAL.

**TEACHING CURRICULUM.**

The Conservatorium Teaching Curriculum is in two main divisions, as follows :—

- (a) Music School;
- (b) Diploma Course.

**(a) MUSIC SCHOOL :**

The studies consist of :—

1. **Theoretical Subjects (Theory and Harmony) (Free of Charge to all Conservatorium Students enrolled for practical subjects).**
2. **Principal Subject (Singing, Piano, Organ, Violin, Viola, Violoncello, Composition, Wind Instruments, etc.).**
3. **Second Subject, optional (Singing, Piano, Organ, Violin, Viola, Violoncello, Composition, Wind Instruments, etc.).**
4. **Ensemble Classes.**
5. **Lectures, Musical History and Form.**
6. **Aural Training.**

For Examination requirements, *see* pages 42 50.

**(b) DIPLOMA CLASS (leading to Professional Diploma).**

The Diploma Class provides a two years' course, leading to the Professional Diploma Examinations.

To be admitted to this class as a candidate for—

- (a) the Performer Diploma;
- (b) the Teacher Diploma;

a student must have passed the appropriate qualifying examination as set forth hereunder.

He must also have passed the Intermediate Examination of the Education Department, or an equivalent examination. Those who are not so qualified must satisfy the Registrar that they have pursued a course of studies up to the required standard.

A student of a stringed instrument must also have attended Chamber Music Classes for at least one year or must satisfy the Director that he possesses an equivalent qualification.



TEACHING CURRICULUM—*continued.*

The requirements in practical studies for admission to the Diploma Class are :—

1. *For PERFORMER DIPLOMA.*

- (a) *Pianoforte students*—a pass in Grade I according to the “Performer” syllabus, with *Honours* or *Distinction*.
- (b) *Other Students*—a pass in Grade I with *Honours* or *Distinction*.

2. *For TEACHER DIPLOMA.*

- (a) *Pianoforte students*—a pass in Grade I, with *Honours* or *Distinction* according to the “Performer” syllabus, or the “Teacher” syllabus.
- (b) *Other Students*—a pass in Grade I.

(*Note.*—The attainments specified above must be in the Student’s principal Practical Subject.)

In the case of those admitted as candidates for the Teacher diploma, a change of status to Performer candidate may be granted by the Director upon their subsequently passing the Grade I examination with Honours or Distinction (in the case of Pianoforte candidates according to the performer syllabus). A student who has not the attainments specified herein to qualify for admission to the Diploma Class, may be so admitted provided he satisfies the Director that he possesses equivalent qualifications: full particulars of equivalent qualifications to be supplied in writing to the Registrar for consideration by the Director.

Students qualifying for the Professional Diploma will be known as “Diplomé” (Performer or Teacher, N.S.W. State Conservatorium).

The Diploma may be gained in either or both of two sections, the Teacher or Performer Section. Candidates may sit for either or both examinations.

## DIPLOMA CLASS.

INTERPRETATION, CHAMBER MUSIC, CRITICISM, MUSICAL  
ÆSTHETICS, ETC.

THE DIRECTOR AND THE PRINCIPAL.

Students attending the Diploma Class are given the opportunity of playing solo and chamber works before the class and receiving criticism on the performance.

The class also includes Musical Dictation, Lectures on Acoustics, Æsthetics, etc.

Students will be allowed to join the Diploma Class only after they have completed the Music School Courses and Examinations, including, where required, Chamber and Ensemble Music and Aural Training, and passed the Grade I Practical Examinations at the required standard (*see* conditions of admission to Diploma Class).

The practical work of the Diploma Course will be common to both Performer and Teacher candidates. Students will be classified “Performer” or “Teacher” according to the Grade I test. A student who has taken the Teacher Grade examination will not be permitted to proceed to the Performer Diploma until he has passed the Grade I examination at the Performer standard with Honours or Distinction.

Students preparing solely for the Teacher Diploma will be expected to perform at least once in each term. Students seeking the Performer Diploma will be expected to perform at least twice each term. Students should prepare for performance at Diploma Class, works of merit which they may ultimately consider for inclusion in the programme to be submitted for the Final Diploma Test.

Teachers of practical subjects are willing to admit Diploma students to their studios to observe lessons. Appointments for the purpose must be arranged with the teacher in advance.

### *First Year Diploma Test.*

At the end of the first year of the Diploma course, all candidates in instrumental subjects for entrance to the second year will be required to undergo a practical test at which they will play—

- (a) a contrapuntal work;
- (b) a sonata;
- (c) a work of technically brilliant character.

Students of Singing will be required to take a test of comparable difficulty and extent.

Prior to the First Year Diploma Test, students will indicate whether they desire to proceed to a Teacher Diploma or a Performer Diploma, or both. From the results of this test and a review of class performances, the Director will determine:

- (a) Whether the student—
  - (i) may proceed to second year;
  - (ii) must repeat first year.
- (b) Whether the student, having the necessary Grade 1 qualifications and permitted to enter second year, is to proceed as a candidate for Performer or Teacher Diploma or both.

### *Additional Courses for Teacher Diploma.*

During the course students preparing for the Teacher Diploma will be required to attend separate courses of lectures on psychology and principles of teaching, and such other courses as may from time to time be prescribed, and pass in the examinations relevant thereto.

### **CHAMBER MUSIC.**

MR. GLADSTONE BELL.

Classes are restricted generally to students of stringed instruments. A limited number of pianoforte students may be admitted at the discretion of the Principal.

## **THEORETICAL STUDIES (COMPULSORY).**

The following subjects are compulsory for all full course students.

Those in Preparatory, Preliminary, Advanced Theory and Harmony are free of charge to those taking a practical subject. To those not taking practical subjects at the Conservatorium, and to all students taking Aural Training, the fees prescribed on page 22 are charged.

### **THEORY OF MUSIC.**

(ELEMENTARY, PREPARATORY, PRELIMINARY AND ADVANCED.)

MISS JOYCE BLEWITT.

The course of study in Advanced Theory covers one year, at the conclusion of which students are eligible to proceed to the study of Harmony.

### **SPECIAL EVENING THEORY CLASS FOR VOCAL STUDENTS, ETC.**

MISS JOYCE BLEWITT.

**Thursday, 7 to 8 p.m.**

### **HARMONY, COUNTERPOINT, ORCHESTRATION, COMPOSITION, ETC.**

THE PRINCIPAL.

Students will be permitted to enter the First Year Harmony Class after they have passed the Advanced Theory Examination or can satisfy the Principal that they are qualified to proceed to Harmony. As only a limited number of students can be enrolled in each class, early application is desirable. Hours of instruction can be ascertained on inquiry at the office.

## AURAL TRAINING CLASSES.

THE PRINCIPAL.

Attendance at these classes and the passing of tests established in connection with them are compulsory for full course students, as a preliminary to admission to the Diploma Class.

## LECTURES.

## HISTORY OF MUSIC.

MR. K. A. NOAKE.

**First Year Course, Monday, 6.30 to 7.30 p.m.****Second Year Course, Tuesday, 6.30 to 7.30 p.m.****Third Year Course, Wednesday, 5 to 6 p.m.**

These lectures are compulsory for students seeking to qualify for the Diploma.

## MUSICAL FORM AND ANALYSIS.

MR. K. A. NOAKE.

**1st Year Course, Monday, 7.30 to 8.30 p.m.****2nd Year Course, Tuesday, 7.30 to 8.30 p.m.**

This course, as in the case of History, is compulsory for students wishing to take the Diploma Course, and they are advised to commence the study as early as possible.

NOTE.—Lectures in History and Form are open to all, whether attending the Conservatorium in other subjects or not, upon application to the Registrar.

## CONSERVATORIUM CHOIR.

Conductor : THE PRINCIPAL.

**Tuesday, 7 to 9 p.m.**

Membership of and attendance at this choir are compulsory for all full course and scholarship students taking singing as a principal or second study who are deemed by the Principal to be fitted for membership.

## TUITION FEES.

**For those taking only Single Subjects.—**

## PRACTICAL SUBJECTS.

For Pianoforte, Singing, Violin, Viola, Violoncello, Trumpet, or Flute and Piccolo—see special list obtainable at Conservatorium office.

## ORCHESTRAL INSTRUMENTS.

Clarinet and Bass Clarinet, Trombone and Tuba : £5 5s. od. per term for one half-hour lesson per week ; £7 12s. 6d. per term for one hour lesson per week.

## THEORETICAL SUBJECTS.

Private tuition in Theory of Music—see special list at office.

## CLASS AND LECTURE FEES.

Class	Students.*	Non-Students.
Chamber Music ...	£1 11s. 6d. per term ...	£3 3s. per term.
Theory of Music (in class)† ...	Free ...	10s. „
Harmony „ „ „	„ „ „	£1 11s. 6d. „
Aural Training classes† ...	10s. 6d. „	£1 1s. „
Diploma Class ...	£2 2s. per term ...	.....
History of Music ...	5s. per term ...	10s. per term
Musical Form and Analysis ...	2s. 6d. „ „	5s. „
Students' Choir ...	Free ...	5s. „

\* "Students" for the purpose of this table are those who are currently enrolled for one or more practical subjects, and undertake to take part in all activities of the particular class in which they are enrolled during the session.

† Students taking two years concurrently must pay the appropriate non-students fee for the higher of the two classes.

## ENROLMENT FEES.

Each student shall pay an enrolment fee of 5s. per session (four terms), with the following exceptions :—

- Students enrolling during third or fourth terms, 2s. 6d. for the remainder of the session.
- Students joining Ensemble Classes (viz., Choir, Chamber Music), or enrolling for Theory, Harmony, History of Music or Form, and not otherwise receiving instruction in the Conservatorium, 1s. per session.

## EXAMINATION FEES.

(Payable in Advance.)

### PRACTICAL SUBJECTS.

	£	s.	d.	
Grade V ... ..	8	6		} Include all Theoretical Subjects*
Grade IV ... ..	12	6		
Grade III ... ..	17	6		
Grade II ... ..	1	2	6	
Grade I ... ..	1	5	0	
Diploma (Teacher) ... ..	7	7	0	
Diploma (Performer) ... ..	7	7	0	
Diploma (Performer and Teacher) ... ..	7	7	0	

A student being permitted by the Director to enter for re-examination in any individual section or sections of the Diploma Examination will be required to pay a fee of £2 2s. od. for each section in which re-examination is desired. This provision will apply only in special cases, as determined by the Director, and no student will be eligible to take advantage of it unless he has been enrolled for the whole of the session in which the sectional examination is to take place. Students wishing re-examination otherwise than with the Director's special approval referred to above must take all sections and pay the appropriate fee of £7 7s. od.

### THEORETICAL SUBJECTS.

Students may sit for examination in all Theoretical Subjects without sitting for examination in a Practical Subject, on payment of the prescribed fee.

Fees as follow :—	s.	d.
Theoretical Subjects—each ... ..	2	6
Aural Tests—		
First, Second or Third Year ... ..	3	6*

### CHOICE OF A TEACHER.

Upon enrolment, 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 will be selected by the Principal.

\* In the case of a student paying a fee for examination in a practical subject in the same year, fees for Aural test will be charged at half the rates quoted.

## RULES AND REGULATIONS FOR STUDENTS.— ENROLMENT AND PAYMENT OF FEES.

### ENROLMENT.

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 shall sign an enrolment card and lodge it at the office together with the enrolment fee.

### RE-ENROLMENT.

At the end of the year a student intending to resume in the following year should arrange with his teacher for a lesson period to be reserved. However, any such reservation will be confirmed only if a completed enrolment card and the enrolment fee are lodged at the office not later than *one full week before the first day of First Term.*

### PAYMENT OF FEES.

All fees are payable in advance; and must be paid at the office, not to individual teachers. *A late fee of 10s.* will be charged in respect of fees not paid within three weeks of the beginning of each term.

### WHEN CEASING TUITION.

Students who propose to discontinue attendance in any subject within the year must give 3 weeks' written notice to the Registrar and must at the same time inform the teacher concerned; otherwise fees will be charged for 3 weeks' lessons after the last attendance. This rule applies even if the last attendance be during the last week of term.

### MISSED LESSONS.

Lessons missed by students will not be made up unless the absence was due to illness or an equally serious cause *and* 24 hours' notice has been given.

## 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 the Professional Diploma) without the authority of the Director or Principal.

## GENERAL INFORMATION.

Syllabuses in Pianoforte, Violin, Viola, Singing, Flute, Clarinet, History, Form, Theory, Harmony and Aural Training may be obtained from the office.

Correspondence relating to the Conservatorium should be addressed to the Registrar, and not to individual members of the Teaching Staff.

Students are not allowed to loiter in the corridors or to take their friends into the classrooms or studios.

Students must implicitly obey the authorities of the Conservatorium, attend punctually at the hours appointed for their lessons, and make a point of reading all intimations posted on the notice boards.

Any question not provided for in these Regulations will be determined by the Director or the Principal.

## STUDENTS' CONCESSION FARES ON TRAINS AND OMNIBUSES.

Concession fares on trains and omnibuses are allowed to students of the Conservatorium who are not in any employment, nor in receipt of any remuneration.

These concessions are granted only to enable students to travel daily to and from the Conservatorium for lessons.

Forms of application for omnibus concessions may be obtained at the Conservatorium Enquiry Office. Those for train travelling must be procured from local Railway Station-masters. All forms must be endorsed by the Registrar before being presented to the transport authority.

## LOCKERS.

Steel lockers are available for students' use on payment of the annual rental fee of 2s. 6d. and deposit of 5s. od. for key.

Keys may be obtained from the Cashier on payment of the required fee and deposit. The deposit will be returned on surrender of the key.

A limited number of special violoncello cupboards, without locks, are available for hire for 5s. od. per annum.

## SCHOLARSHIPS.

## GENERAL CONDITIONS.

The following conditions apply to all Exhibitions and Scholarships :—

1. Applicants must be resident within the State of New South Wales.
2. Candidates will be examined on works of their own choice (there being no set test pieces) and will be expected to bring with them copies of the music to be performed.
3. Candidates for Violin, 'Cello or Singing must bring an accompanist with them to the Examination.
4. Scholarships will not be awarded unless candidates disclose sufficient merit.
5. Scholarships will be tenable from term to term, and renewals 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. Scholarship holders must follow the course of study laid down by the Principal.
7. **Scholarship holders will be expected to assist in general Conservatorium activities, as required. Any deficiency in this regard will render the scholarship forfeit.**
8. Married women are not eligible for scholarships, and should a scholarship holder marry during the term of her scholarship the same may be cancelled.
9. Professional musicians are not eligible to hold scholarships.

### SCHOLARSHIPS—continued.

10. Holders of Scholarships and Exhibitions are not permitted to make public appearances without the consent of the Principal.
11. A student is not permitted to hold more than one exhibition or scholarship in any Session.
12. Students holding scholarships will be required to present themselves annually for Sessional Examination in their respective studies or undergo such tests as may be prescribed by the Principal.
13. The teacher in the practical study of the Scholarship holder will be selected by the Principal.
14. The Principal's decision in all matters shall be final.
15. Applications for Scholarships for the ensuing year must be made on the appropriate form and must be lodged with the Registrar not later than 16th September.

### SCHOLARSHIPS, PRIZES, Etc.

Scholarships and prizes, which may be awarded to students are in three categories, namely :—

- (1) Scholarships under the jurisdiction of the Newcastle Branch and tenable only at Newcastle.
- (2) Scholarships under the jurisdiction of the Sydney Conservatorium, and tenable either at Sydney or Newcastle.
- (3) Scholarships not under Conservatorium jurisdiction.

### (1) SCHOLARSHIPS TENABLE ONLY AT NEWCASTLE—

#### THE HILDA McINTOSH MEMORIAL SCHOLARSHIP.

*Founded by the Newcastle Business and Professional Women's Club.*

This Scholarship was founded to perpetuate the memory of the late Miss Hilda McIntosh, a member of the above Club, who was a Diplômé of the State Conservatorium of Music and Lecturer in Music at the Newcastle Teachers' College.

The Scholarship is tenable for one year for award to a student of Singing.

*Holder for 1955-56—*

*Reid, Margaret.*

#### COUNCIL OF CITY OF NEWCASTLE SCHOLARSHIPS.

A number of scholarships are made available by the provision of funds by the Council of the City of Newcastle.

These scholarships are tenable for one year, and are not limited to a particular subject.

*Holders for 1955-56—*

*Pianoforte—*

*Bailey, Yvonne.*

*Buckland, Rosemary.*

*Muldoon, Ann.*

*Ley, Judith.*

*Pryor, Gwenneth.*

*Wallace Katherine.*

*Viola—*

*Reid, Colin.*

*Violin—*

*Bailey, Mark (Half Scholarship).*

*Bailey, Nicol (Half Scholarship).*

*Elkin, Alyson.*

*Lieberman, Beverley.*

*Ritchie, Nerida.*

*Watters, Dorrilyn.*

*Violoncello—*

*Howard, Elizabeth (Half Scholarship).*

*Flute—*

*Kalmykoff, Germain.*

## LINDSTROM SCHOLARSHIP.

A scholarship provided by Lindstrom Bros. Pty. Ltd., tenable for one year in any particular subject.

*Holder for 1955-56—*

*Pianoforte—*

*Bailey, Carmel.*

## QUOTA CLUB, NEWCASTLE, SCHOLARSHIP.

Tenable for one year for award to a female student in any practical subject.

*Holder for 1955-56—*

*Singing—*

*Cook, Marlene.*

## ROTARY CLUB, NEWCASTLE, SCHOLARSHIP.

Tenable for one year in any practical subject.

*Holder for 1955-56—*

*Elkin, Margaret (Violoncello).*

Applications for the foregoing scholarships close on 28th March, and examinations will be held before the commencement of Second Term.

## RADIO STATION 2HD SCHOLARSHIP.

A scholarship provided by Radio Station 2HD tenable for two years for a student selected from finalists at the Abermain, Maitland and Newcastle Eisteddfodau.

*Holder for 1955-56—*

*Penfold, Judith (Pianoforte).*

*Holder for 1956-57—*

*Browne, Betty (Singing).*

## CHURCH OF ENGLAND DIOCESAN SCHOLARSHIPS.

Two scholarships awarded annually, tenable for three years for the study of the organ.

Limited to members of the Church of England.

*Holders for 1955-56—*

*Allen, John Murree.*

*Allen, Keith Murree.*

*Campbell, Barbara.*

*Atkinson, John.*

## (2) SCHOLARSHIPS TENABLE AT SYDNEY OR NEWCASTLE (UNLESS OTHERWISE STATED).

## LAYMAN MARTIN HARRISON SCHOLARSHIPS.

Under the terms of the Will of the late Layman Martin Harrison and by virtue of an Order of Court in pursuance thereof, the surplus income from his Estate, after providing for the payment of certain annuities, becomes available for the purposes of the New South Wales State Conservatorium of Music. Certain moneys have been received from this source, and it has been decided to devote part of these moneys to the provision of scholarships for the study of Pianoforte, Violin, Violoncello and Singing. During 1955 the following awards were made or renewed :—

*Winners for 1955—*

*Piano—*

*Doyle, Josephine.*

*Huthwaite, Margaret.*

*Poole, Delia.*

*Sitsky, Lazarus.*

*Singing—*

*Burke, Nola.*

*Violin—*

*Booth, Dian.*

*Retallick, Robert.*

*Ritchie, Stanley.*

*'Cello—*

*Billing, Joyce.*

*Strong, Brian.*

The conditions of these scholarships are—

- (a) That scholarships will be tenable for one year, but may be renewed on the recommendation of the Director.
- (b) Candidates must be prepared to comply with all the conditions specified on pages 25 and 26 of this prospectus.
- (c) The value in each case will be determined by the Trustees.

Examinations for scholarships are held during the 4th term of each year.

#### THE SYDNEY GORDON VICARS SCHOLARSHIP.

*The bequest from the will of the late Sydney Gordon Vicars, supplemented by Sir William Vicars.*

#### MUSICAL COMPOSITION.

Tenable for three years, but may be terminated at any time on the recommendation of the Director.

The scholarship entitles the holder to tuition in composition and a second subject to be determined by the Director to the value of approximately £40 per annum; also to attendance at all prescribed classes.

The holder of this scholarship will be expected to work with a view to taking the examination for the Conservatorium Fellowship.

*Holder for 1955—Lindsay Aked.*

#### THE FLORENCE YEOMEN SCHOLARSHIP FOR VIOLONCELLO.

#### VIOLONCELLO.

Tenable for three years, but may be determined at any time on the recommendation of the Director.

The scholarship entitles the holder to tuition on the Violoncello and a second subject to a total value of approximately £40 per annum; also attendance at all prescribed classes.

*Holder for 1955—Janice Kidson.*

#### THE NANCY ALISON GILLESPIE SCHOLARSHIP.

*The Gift of Miss Nancy Alison Gillespie.*

#### VIOLIN.

Open to candidates of either sex who have been resident in New South Wales for not less than twelve months. The scholarship entitles the holder to fees to the amount of income derived from the endowment not exceeding £30 per annum.

*Holder for 1955—(No award).*

#### THE PEDLEY, WOOLLEY, McMENAMIN SCHOLARSHIP.

(Female Students only.)

£A200 per annum for two years.

This scholarship has been founded by the amalgamation of funds publicly subscribed to perpetuate the memory of Ethel Pedley, Emmeline M. Woolley and J. Hugh McMenamin. The scholarship will be available for competition in September, 1956, and subsequently every two years.

The holder will be entitled to study at the Royal Academy of Music, or the Royal College of Music, London, for a period of two years.

The scholarship will be available for competition by female students of singing, pianoforte or the violin, and the Theory of Music, who, at the time of the examination, are not over the age of twenty-five years in the case of singing or over the age of twenty-one years for pianoforte and violin, are of British or Australian nationality by birth, and have been resident in New South Wales for at least the five years preceding such examination. Competitors will be required to compete at an examination prescribed by the Trustees.

The student to whom the Scholarship is awarded shall commence her studies at such Academy or College as directed by the Trustees but not later than September of the year following the date of the examination, and proceed with same for a continuous period of two years.



Competitors will be required to do the work as set forth in the current Licentiate syllabus of the Australian Music Examination Board for the Performer's Examination, in the appropriate subjects. Performer's Certificate Examination Fee (including the Examination in Theory) is £8.

The trustees reserve the right to make such alterations in the terms and conditions of the Scholarships as they deem fit in furtherance of their powers under the Declaration of Trust.

*Winner for 1954-55—Lyndal M. Edmiston.*

#### VASANTA SCHOLARSHIP.

A Musical Scholarship for study abroad has been instituted in terms of the Will of the late Miss Marrianne Collinson Close, whose will made provision for the income of a fund to be used to provide a Travelling Scholarship in memory of her family and friends to be for students of the Violin, Piano, Organ, Violoncello or Viola, who have spent the greater part of their lives in New South Wales, preference to be given to any student who shows creative talent.

The regulations for the Scholarship are subject to alteration or amendment from time to time as the Trustee sees fit.

*Trustee.*—Permanent Trustee Company of New South Wales Limited, 25 O'Connell-street, Sydney.

It is intended that the Scholarship shall be awarded triennially, commencing in the year 1951.

The Scholarship shall be of the value of approximately £A500 or such other amount as the Trustee may from time to time determine and shall be used by the recipient to pursue such course of study for one year or such extended period as the Trustee may approve in such country or countries as the Trustee shall consider suitable to the special needs of the recipient.

To be eligible for the award of the Scholarship applicants shall :—

- (a) Be not more than twenty-five years of age on the 31st December preceding the year of the award.
- (b) Have spent the greater part of his or her life in New South Wales including four out of the preceding six years.

- (c) Be the holder of the Licentiate (Performers and/or Teachers) awarded by The Australian Music Examinations Board or the Joint Licentiate (Performers and/or Teachers) awarded by the Australian Music Examinations Board and the Associated Board of the Royal Schools of Music, London, or the Diploma of the New South Wales State Conservatorium of Music and have completed the examination for any of such awards within three years preceding the date on which applications close for the Scholarship.

#### *Application.*

Applications for the Award of the Scholarship shall close with the Trustee on the thirty-first day of December in the year preceding the year of the Award, provided that the Trustee may, if it deems fit, prescribe any other closing date for application.

Applicants shall set out in their application the following particulars :—

- (1) Name.
- (2) Address.
- (3) Age.
- (4) Place of Birth.
- (5) Periods of Residence in New South Wales.
- (6) Degrees, Diploma, etc., held and when awarded.
- (7) Present course of study.
- (8) Tutors, teachers over the past five years.
- (9) Course of study which candidate desires to pursue if awarded Scholarship.

Further particulars are available from the Trustee or from the New South Wales State Conservatorium of Music.

*Winner for 1951—*

*'Cello—*

*Wilson, Jean.*

*Winner for 1954—*

*Violin—*

*Hazlewood, Donald.*

## THE GINETTE NEVEU MEMORIAL SCHOLARSHIP FOR VIOLIN.

As a result of public subscription a fund has been provided for the establishment of a Scholarship as a memorial to Ginette Neveu, the celebrated French violinist who lost her life in an air disaster while travelling from France to America. The Scholarship will be open for general competition by candidates, not limited as to age, sex, marital and economic conditions. Applicants shall be resident within the State of New South Wales during the year immediately preceding the competition for the award. It will have a tenure of two years and shall be tenable at the New South Wales State Conservatorium of Music for the full period of its duration or, if the Trustees approve, it shall be tenable as to the first year at the New South Wales State Conservatorium of Music and as to the second year at the Paris Conservatoire. Alternatively it shall be competent for the Trustees to approve, in the case of a candidate of special merit, that the Scholarship be tenable for the full period of its duration at the Paris Conservatoire.

The Scholarship will be available for award every two years to the applicant who shows most promise of success as a concert violinist, subject to the right of the Trustees at their absolute discretion to postpone the award.

## THE SYDNEY DE VRIES MEMORIAL SCHOLARSHIP.

*(Founded by Miss Margaret Gillespie, President and members of the Lunch Time Music Club.)*

### SINGING (Operatic).

The above scholarship, tenable only at the New South Wales State Conservatorium of Music, Sydney, valued at approximately £50 per annum, was founded by public subscription to perpetuate the memory of the late Sydney de Vries, for many years a member of the Teaching Staff of the Conservatorium. It is open for general competition by candidates of either sex who have been resident in New South Wales for the year immediately preceding the competition.

The Scholarship entitles the holder to tuition in singing and a grounding in two modern languages to be selected from French, Italian and German, to a total value of the amount of income derived from the endowment, not exceeding £50 per annum. The modern language requirements and attendance at prescribed classes are compulsory.

The award for 1957 will be made in September, 1956, to the applicant who shows most promise of success in an operatic career, applicants to be limited to soprano, mezzo or tenor voices. In September, 1956, the applicants will be limited to bass, baritone or contralto voices. In succeeding years applicants will be limited in alternate years to the voice groups indicated above, in the order stated. Applications close with the Registrar, New South Wales State Conservatorium of Music, on 16th September, 1956.

*Winner for 1956—Lorelei A. Jones (Soprano).*

## AUSTRALIAN MUSIC EXAMINATIONS BOARD SCHOLARSHIPS.

Eight Exhibitions valued at £40 per annum for a period of two years will be awarded on the results of the Board's Examinations during 1956 to the most successful candidates in the 7th Grade and Associateship, Practical Examinations; two in Piano-forte and two in Violin, and four in any practical musical subject not excluding pianoforte and violin. All Scholarships will be tenable at the Conservatorium of Music for a period of two years. Students of the Conservatorium will not be eligible for two of these scholarships (one in Pianoforte and one in Violin), but will be eligible for the other six awards.

The value of each scholarship will be £40 per annum, which will entitle the holder to tuition in principal study, second study, Class Work, Chamber Music, etc.

For further details see the Australian Music Examinations Board Manual.

*Winners for 1954-55—*

*Piano—*

*Castle, Mercia.*

*Crowe, Anne.*

*Forbes, Jan.*

*Harris, Evelyn.*

*Violin—*

*Dalby, Colin.*

*Meimetis, Helene.*

*Millington, Richard.*

*Singing—*

*Johnston, Cynthia.*

Winners for 1955-56—

Piano—

Aldridge, Barbara.  
Brain, Cornelia.  
O'Connor, Pauline.  
Potter, Beryl.  
Schirmer, Kay.

Violin—

Clements, Nancy.

Singing—

Johnston, Cynthia.

BOULTER SCHOLARSHIPS.

Under the will of the late F. J. H. Boulter two scholarships, one in Pianoforte and the other in Violin, tenable for one year, and each of the value of £30 are available for award annually. These entitle the winners, who must be bona fide residents of New South Wales, to tuition to the stated value at the New South Wales State Conservatorium of Music during the ensuing year.

Holders for 1955—

Boettcher, Alexander (Pianoforte).  
Stender, John (Violin).

JOAN BONAMY SCHOLARSHIPS.

In pursuance of a wish expressed by the late Miss Joan Bonamy, who was for some years a student of the Conservatorium and held the Conservatorium Diploma in Singing, Mrs. Grace Bonamy has provided a capital sum of £2,500 to be invested and the income used to provide, in perpetuity, two scholarships in singing to the annual value of £50 each, these to be known as the Joan Bonamy Scholarships. The first awards were available for tenure in 1954.

Holders for 1955—Berenson, Conrad.  
Dufty, Shirley.

FRANCIS AND JOSEPHINE ANDERSON SCHOLARSHIP.

Under the will of the late Lady Josephine Anderson a sum of £2,000 was bequeathed to the Conservatorium of Music for investment, to provide a scholarship in memory of the late Sir Francis Anderson and herself to be known as the Francis and Josephine Anderson Scholarship. The first award was made in respect of the year 1954.

Value: £45 per annum for two years, awards to be made annually.

Holder for 1954-55—Harvey, Janet (Violin).  
1955-56—Copp, Anthony (Singing).

ELIZABETH PLUMMER SCHOLARSHIP FOR PIANOFORTE.

Under the will of the late Miss Elizabeth Clara Plummer, a Scholarship to the value of £40 per annum will be available for award each year commencing in 1956, the Scholarship having a duration of one year and to be known as the Elizabeth Plummer Pianoforte Scholarship.

THE KENNETH WILKINSON PRIZE (SINGING).

This prize has been provided by the investment of funds, privately subscribed by a group of friends, to honour the memory of the late Kenneth Wilkinson.

Mr. Wilkinson, who was recognized in Australia as an eminent Music, Dramatic and Art critic, began his career as a junior reporter and film critic. On his return from study abroad, his work, characterised as it was by sound judgment and penetrating, dispassionate criticism, soon attracted the attention of patrons of those arts. His contribution to the cultural tone and critical standards of this country was such that his many friends and admirers decided to found the Kenneth Wilkinson Prize to perpetuate his memory.

The prize, which will be administered by a trust, will be awarded each year to the most successful student in Singing between the ages of 18 and 25, at the Conservatorium Sessional Grade I examinations, who has completed Advanced Theory examinations or 1st, 2nd or 3rd Year Harmony not later than the year before the Grade 1 examination is taken. The prize will be utilised for the purchase of books and music.

Award for 1954—Cynthia Johnston.

HAIDEE SPRING BROWN SCHOLARSHIP.

This scholarship in Viola is for annual award in the form of a cash grant of £13 or such lesser sum as may represent the income from the invested sum. It is for award to that student of Viola attending the Conservatorium, who in the opinion of the Director, appears to be the most deserving as judged by his work throughout the preceding year, his progress during that year and his prospects of success as a player of the Viola.

Award, December, 1955—Donald Jackson.

THE MARY E. TAYLOR MEMORIAL PRIZE.

This prize is given in memory of the late Mary E. Taylor by her former pupils. The prize will be a suitable book for presentation to the most successful students in the Conservatorium Sessional Examinations, Grade 1, Pianoforte.

Winner for 1954—Kay S. Schirmer.

### THE FRANK SHIRLEY MEMORIAL PRIZE.

For the most generally distinguished student of the year. Presented by the Committee (1945) of the Killara Music Club in memory of their President, Frank Shirley.

*Winner for 1955—Donald Hollier.*

### C. WINKWORTH & SON LTD. PRIZES.

*The Gift of C. Winkworth & Son Ltd.*

These are available for the most successful students in Grades IV and II of the Pianoforte Section. They will be awarded on the results of the Sessional Examinations. The prize for the Grade IV candidate will be £2, and for the Grade II, £3, these amounts to be utilised in the payment of fees.

*Awards for 1953—Grade II—Kay Schirmer.*

*Grade IV—Tonia Date and Eric Fogerty (aeq.).*

*Awards for 1954—Grade II—Delia Poole.*

*Grade IV—Malcolm Catt.*

*Awards for 1955—Grade II—Anne Arundale.*

*Grade IV—Pamela le Nevez.*

### DOROTHY HOPKINS' FUND.

Under the will of the late Dorothy June Marshall (nec Hopkins) a fund was established to be known as the "Dorothy Hopkins' Fund." The amount of the fund (approximately £90) is to be divided into five equal parts and one each of such parts is to be awarded in each of five consecutive years, commencing in 1953, to the student of the Conservatorium considered by the Director to be the most promising violinist of the year.

*Award for 1955—Robert Ingram.*

### ORCHESTRAL SCHOLARSHIPS.

Scholarships are available for the study of the following orchestral instruments, viz. :—

Viola, Flute and Piccolo, Clarinet and Bass Clarinet, Trombone and Tuba.

An orchestral scholarship entitles the holder to practical instruction in the instrument selected, together with lectures and classes as prescribed by the Principal. Attendance at Chamber Music and orchestral rehearsals and concerts will be compulsory as soon as the student has reached the requisite standard.

Applicants are expected to possess a knowledge of the rudiments of music, and must agree to comply with the conditions governing the award of scholarships (as set forth on pages 25 and 26), in addition to any others which may be prescribed by the Director or Principal. The Scholarship may be withdrawn if such conditions are not observed. Attendance at classes in theory of music and harmony is compulsory.

### ORCHESTRAL SCHOLARSHIPS for 1955.

(Six available in each of the undermentioned instruments, except Viola and Flute for each of which there are four.)

#### FLUTE.

Boag, Jeanette.  
Hall, Deirdre.  
Prior, Rosemary.

#### OBOE.

Jenkins, Frances.  
Randall, Peter.  
Stender, Joyce.

#### CLARINET.

Brislan, Roy.  
Cleaves, Milton.  
Gerke, Douglas.  
Harvey, Welsman.  
McMullen, Kevin.

#### BASSOON.

Jones, Trevor.  
McCarthy, Melville.  
Noller, Elmo.

#### FRENCH HORN.

Brislan, Patrick.  
Kodak, Louis.  
Landa, Albert.

#### TRUMPET.

Saint, Leslie.  
Du Trevou, Gordon.

#### DOUBLE BASS.

Folprecht, George.  
Grace, Margaret.

#### TIMPANI.

D'Angelico, Antonetta.  
Longhurst, Cecil.

#### HARP.

O'Carroll, Paeder.  
Taylor, Christine.

#### VIOLA.

Baker, Wendy.  
Bradley, Terence.  
Evans, Gwyneth.

#### TROMBONE.

Mattocks, Russell.  
Mulcahy, John.  
Mulcahy, Laurence.  
Reeves, Edward.  
Smart, Ronald.

### SUBSIDISED STUDENTSHIPS.

In addition to scholarships, to be eligible for which students must show some degree of competence and talent for the instrument concerned, there will be available a limited number of subsidised studentships in Viola and Flute. These are available for award to beginners who wish to take up study of either of these instruments. The awards entitle the holders to tuition on payment of half of the normal fee, the other half being paid by the Conservatorium. In other respects these subsidised studentships are similar to scholarships.

## SCHOLARSHIPS NOT UNDER CONSERVATORIUM JURISDICTION—

- (a) Scholarships awarded at Abermain Eisteddfod—tenable for two years each.

- (i) Weston Workers' Club and Abermain Eisteddfod Committee Scholarship.

*Holder for 1955-56—*

*Sandra Caskey—Pianoforte*

- (ii) Northern Colliery Proprietors' Scholarship.

*Holder for 1956-57—*

*Marlene Batterham—Singing.*

- (iii) Northern Miners' Federation Scholarship.

*Holder for 1956-57—*

*Robert Renard Forster—Pianoforte.*

- (iv) Kearsley Shire Council's Scholarship.

*Holder for 1956-57—*

*Robin Campbell—Pianoforte.*

## ANNUAL EXAMINATIONS.

Annual examinations are conducted in all subjects included in the syllabus, and certificates are granted. (For particulars, see pages 42 to 50.)

While primarily designed as progressive stages leading to the Diploma Course, these will also prove valuable to students not proceeding to the Diploma. All students are, therefore, strongly urged to present themselves for examination.

## TABLE OF COURSE OF STUDIES.

(Required in addition to the Principal Subject for those who desire to obtain Certificates and Diplomas.)

## \*VOCAL.

Practical Grade. (Sessional).	Theory.	Harmony.	Aural Training.	History.	Interpretation.	Ensemble Work.	Languages.
Grade IV ...	I	...	...	...	...	...	...
" III ...	II	...	...	I	...	...	I
" II ...	...	I	I	...	...	...	II
" I ...	...	II	II	III	...	...	...
Diploma 1 ...	...	...	...	...	{ Vocal Diploma Course.	{ Conserv. Choir. Opera Class.	...
" 2 ...	...	...	...	...			...

## \*PIANOFORTE.

Practical Grade. (Sessional).	Theory.	Harmony.	Aural Training.	Form.	History.	Interpretation, &c.
Grade IV ...	I	...	...	...	...	.....
" III ...	II	...	...	...	I	.....
" II ...	...	I	I	...	II	.....
" I ...	...	II	II	II	III	.....
Diploma 1 ...	...	III	III	...	...	Diploma Class
" 2 ...	...	...	...	...	...	"

## \*VIOLIN AND OTHER INSTRUMENTS.

Practical Grade. (Sessional).	Theory.	Harmony.	Aural Training.	Form.	History.	Ch. Mus., Interpretation, &c.	Orchestra.	
Grade IV ...	I	...	...	...	...	...	...	
" III ...	II	...	...	...	I	} Chamber Music.	†	
" II ...	...	I	I	I	II		} Chamber Music & Diploma Class.	†
" I ...	...	II	II	II	III			} Chamber Music & Diploma Class.
Diploma 1 ...	...	III	III	...	...	Chamber Music & Diploma Class.	†	
" 2 ...	...	...	...	...	...	"	†	

\* These requirements are a minimum standard of theoretical and class studies which should be taken in conjunction with the practical studies shown in the first column. Students may take examinations in Theoretical Subjects in advance of their Practical Grades.

† Preparatory, Intermediate or Senior, according to standard of technical advancement.

‡ Aural Training may be commenced, if desired, concurrently with Advanced Theory Theory II).

## CERTIFICATE OF PROFICIENCY.

A special "Certificate of Proficiency" will be awarded to those candidates who obtain a pass with Distinction in Grade I (the highest grade) and who have also passed in Third Year Harmony, Third Year History of Music, Third Year Aural Training, and Second Year Musical Form.

### Special Notice.

## INTERMEDIATE AND LEAVING CERTIFICATE EXAMINATIONS.

The Board of Secondary School Studies accepts the Conservatorium Sessional Examination for purposes of the Intermediate and Leaving Certificate Examinations on the following basis :—

### *Sessional Examination.*

### *Accepted for—*

A pass in Practical Music at Grade III standard, together with Theory of Music (Advanced).	Intermediate Certificate.
A pass in Second Year Harmony.	Leaving Certificate Theory of Music, 50 marks.
Passes in Grade II Practical, together with Second Year Harmony.	Theory and Practice of Music, 100 marks.

## EXAMINATION REQUIREMENTS.

### (a) General.

It is highly desirable that all students should sit for the Annual Examinations of the Conservatorium. Attendance at such examinations is compulsory for students taking the full course.

In order to be admitted to annual examinations, students must have received instruction in the subject of examination at the Conservatorium for at least one whole session (four terms), and have attended seven-ninths of the classes or lessons.

All students wishing to enter for annual examinations must complete and sign the special form provided for the purpose and lodge it at the Registrar's office not later than **3rd August** in the case of Diploma final examinations, **22nd June** in the case of practical examinations other than Diploma, and **24th August** in the case of theoretical subjects, including Aural Training.

A late fee additional to the normal fee, amounting to 100 per cent of the normal fee, or 5s., whichever is the lesser, may be charged for entries lodged after the closing date.

## (b) Music School Section.

In all Practical Examinations students will be examined on the works studied during the year. These works should be chosen in accordance with the appropriate syllabus. Students will be expected to bring this music to the examination room, together with a list of works studied during the year, which should be handed to the Examiner. Proficiency must also be shown in technical work (scales and arpeggios), Sight reading and Aural Tests. These examinations are divided into five grades. Detailed requirements should be obtained from the Registrar's office.

## (c) Diploma Course.

Following the completion of the Music School Course at the prescribed standard in Solo Work, required Theoretical Subjects, Aural Training, and, where required, Chamber Music, students may enter the Diploma Class.

In order to be allowed to sit for the Diploma examination, candidates must have attended the full Diploma course, which extends over a period of at least two years. Players of stringed instruments must, in addition, have attended, regularly, Chamber Music classes during the two years of the Diploma course and one year prior to entering that course.

The First Year of the Diploma course will not be concluded until the student passes a qualifying test in Solo work for admission to the Final Year.

Permission to take the Performer Diploma Examination may be withheld if, in the opinion of the Director or Principal, the intending candidate is not sufficiently qualified.

Diploma Course Students should complete all Theoretical Studies and Lectures and Aural Training by the end of their first Diploma Year, thus becoming free to devote their whole time to practical work during the Second Year. Permission to proceed to the Diploma Examination may be withheld if it is apparent that the student cannot comply with this condition. For details of Theoretical requirements *see* Table of Studies on page 41.

## DIPLOMA EXAMINATION REQUIREMENTS.

(See also pages 16-18.)

### ALL DIPLOMAS :—

The examination for the Teacher and Performer Diplomas will be held during the final term of the year.

Candidates may enter for either :—

- (1) Teacher Diploma, or
- (2) Performer Diploma, or
- (3) They may enter as both Performer and Teacher, in which case only one recital programme, one concerto or aria test, and one Chamber Music work (all of Performer standard) will be required.

Candidates will be required to fulfil all the additional requirements for either the Performer or the Teacher Diploma, as the case may be, in accordance with the conditions prescribed in this Prospectus.

The Examiners will determine whether the candidate shall be awarded the Diploma :—

- (a) as Performer and Teacher combined, or
- (b) as Performer only, or
- (c) as Teacher only.

Candidates for all Diplomas are required :—

- (1) To write papers answering questions on Acoustics, Æsthetics, Principles of Interpretation, General Musical Knowledge, and on the History and Mechanism of their instrument or the human voice.
- (2) To give a public recital of approximately—
  - (a) one hour's duration in the case of Performers;
  - (b) forty-five minutes in the case of Teachers.
- (3) Players of stringed instruments to participate in the performance of a Chamber Music work. Four works for string quartet to be submitted for the Director's choice. The candidate may suggest a preference.
- (4) Performer Candidates to play a selected concerto, or in the case of Vocalists to sing one selected Oratorio Aria and one selected Opera Aria with Orchestra, the performance to be without the musical score unless by express authority of the Director.

*Teacher Candidates* (instrumental).

To play a movement to be nominated by the Examiners, at the examination, from the selected concerto, with pianoforte accompaniment.

(5) To undergo aural tests as follows :—

- (a) Writing down a short melody played by the Examiner.
- (b) Recognition of cadences and modulations to nearly related keys.
- (c) Recognition of all intervals, common chords and their inversions.
- (6) To read music at sight.
- (7) To transpose music up or down a tone or a semi-tone as required by the examiner.

The Concerto or Aria will be selected by the Director and notified to the Candidate at the end of the second term, and the Recital Programme and the Chamber Music as required at the end of the third term or at least nine weeks before the performance from a list submitted by the Candidate.

[Any programme selected for the Performer Diploma will be accepted also for the Teacher Diploma, notwithstanding that it does not meet exactly the stated requirements for the Teacher Diploma.]

(a) *For Pianists* (Teacher or Performer) :—

- (i) Six representative works by Bach, including at least four Preludes and Fugues. In the case of Performers, the Preludes and Fugues must be selected from the "48" or organ transcriptions.
- (ii) Four Sonatas by Beethoven.
- (iii) Two Sonatas by Mozart.
- (iv) Four works by post-Mozart composers.

(Candidates for Teacher Diploma may include Sonatas by Haydn and Schubert in this group.)

The works included in this section should be of the type represented in the following list, and must be presented in their entirety.

Sonatas by Chopin, Brahms, or Schumann.

Beethoven—32 Variations in C Minor.

„ 33 Variations in C Major.

Schubert Phantasie ("The Wanderer").

Mendelssohn—Sonata in E, Op. 6.

Schumann—Carnaval.

„ Papillons.

„ Davidsbundler.

„ Kriesleriana.

„ Fantasia in C.

„ Humoreske.

„ Faschingschwank.

„ Symphonic Studies.

Franck—Prelude, Chorale and Fugue.

„ Prelude, Aria and Finale.

Brahms—Variations and Fugue on a theme of Handel.

„ Variations on a Hungarian Theme.

„ Studies (Variations on a theme of Paganini).

(v) Ten miscellaneous pieces representing the romantic period.

Candidates for Teacher Diploma must include at least two works of technically brilliant character. Candidates for Performer Diploma will be expected to include several works of major importance and virtuoso character.

(vi) Ten miscellaneous pieces representing post-romantic and contemporary composers.

(vii) (a) Performer: Five concertos, including one by Mozart and two by Beethoven, or

(b) Teacher: Three concertos, one at least by a classical master.

(b) *For Violinists* (Teacher or Performer)—

(i) Ten studies by Kreutzer, Rode, Fiorillo and Paganini.

(ii) Not less than two unaccompanied sonatas by Bach.

(iii) Four Sonatas for Violin and Piano, to include one by Beethoven, one by Brahms, one by a modern composer, and one other.

(iv) Six miscellaneous pieces of varied styles and periods, including works of major importance and technically brilliant and virtuoso character, in the case of Performers, and of technically brilliant character in the case of Teachers.

(v) Six pieces by contemporary composers.

(vi) (a) Performers: Five standard concertos, of which three should be by classical masters, *e.g.*, Bach, Beethoven, Mozart or Brahms, and the other two by acknowledged 19th century composers of virtuoso violin works, *e.g.*, Viotti, Sophr, Vieuxtemps, Wieniawski, Saint-Saens, Bruch, Tchaikovsky.

(b) Teachers: Three standard concertos of which at least one must be by a classical master.

(c) *For Vocalists* (Teacher and Performer)—

(i) Six Oratorios.\*

(ii) Six Operas.\*

(iii) At least 60 songs, which should include not less than :—

(a) Twenty lieder, representative of Schubert, Schumann, Brahms, Richard Strauss, Wolf and Mahler.

At least one of these to be sung in German.

(b) Not less than six songs by early English composers.

(c) Not less than ten songs by later English composers.

(d) Not less than six songs by French composers.

(e) Not less than six songs by Italian composers of 17th and 18th centuries.

(f) Not less than six songs by Russian composers.

(g) Not less than six songs by contemporary composers of any nationality other than the above, but not excluding contemporary Italian composers.

Candidates for either the Teacher or Performer Diploma will be expected to know all the arias (and preceding recitatives,

\* Candidates for the Teacher Diploma will be required to be familiar with the full number of Oratorios and Operas prescribed, and may be questioned thereon, but may nominate two oratorios and two operas from which arias for inclusion in the prescribed recital programme will be selected.



if any) appertaining to the role they have chosen to study in each work. Candidates will not be required to know all the concerted work connected with the role. Vocalist candidates will also be examined in one modern language, Italian, French, or German. Examinations will be designed to test the correctness of pronunciation of words and phrases commonly found in the appropriate repertoire (that is, soprano, contralto, tenor, baritone or bass), also an adequate understanding and appreciation of their meanings. An impeccable accent is not expected, but gross errors will not be passed. Teacher candidates will, in addition, be required to exhibit a sufficient knowledge of the grammar, vocabulary and pronunciation of the chosen language to indicate, in the opinion of the Examiners, ability to impart to students correct instruction for the proper study of songs in that language.

(d) *For Viola, Violoncello and Wind and Brass Instruments—*

Works similar in scope to those specified for Violinists.

(e) *For Organists—*

*Practical Tests:*—Candidates for either Performer or Teacher Diploma will be required—

- (1) To include in a Recital Programme to be submitted for approval by the Director, works of representative composers from Bach to the present day.
- (2) To read at sight.
- (3) To improvise on a given theme.

*Theoretical Tests:* Candidates must also satisfactorily complete the following :—

- (4) A paper bearing upon the History of Organ Music and its composers, and some questions on general musical knowledge.
- (5) A special paper on Harmony and Counterpoint, including—  
Counterpoint in 3 and 4 parts, showing (a) combined species ; (b) addition of parts in free style.  
Harmonising a melody as for string quartet ; also adding parts to a given bass.  
The writing of a Fugal Exposition on a given subject.
- (6) Viva Voce Test. Questions on Choir Training and Aural Tests.

*Additional Requirements for the Performer Diploma—*

The Concerto or Aria with orchestra and at least half of the Recital Programme should be performed from memory, including for—

- (a) Pianists, at least one of the works selected from Nos. (i) (ii), (iii) or (iv) ;
- (b) Violinists, at least one of the works selected from Nos. (i), (ii) or (iii).

*Additional Requirements for the Teacher Diploma—*

- (1) To write a paper or give practical demonstration, as required, answering questions on—
  - (a) elementary psychology as applied to teaching ;
  - (b) practice and methods of teaching ;
  - (c) teaching of class singing ;
  - (d) writing of descant ;
  - (e) arranging folk songs for choir ; and
  - (f) (for instrumentalists only) addition of orchestral accompaniments (strings and woodwind).
- (2) To show knowledge of the principles of the technique required in the use of instrument or voice.
- (3) To point out faults in the performance by the examiner of work brought by the candidate, and to show how such faults may be remedied.
- (4) To show knowledge of a graduated course of studies, Sonatas, Concertos and other pieces for instrument, or in the case of Vocalists, of Arias and Songs, including Arias and songs for voices other than their own.
- (5) To play a simple pianoforte accompaniment at sight.
- (6) To provide evidence of having attended satisfactory courses in Theory of Education and Methods and of having passed in examinations related to those courses.

For the Teacher Diploma in Singing, the possession of a natural vocal gift will be expected, and candidates will be required to illustrate how the works should be performed.

## FELLOWSHIP.

The distinction of Fellowship is conferred upon students of the Conservatorium who have (1) passed the Third Year Theoretical requirements at the Conservatorium as well as Grade I, Practical ; (2) continued a course of study for two years beyond that standard ; and (3) passed additional examinations in the following subjects at the standard specified, viz.:—

First Year.—Harmony in not more than five parts. Counterpoint in not more than five parts. The principles of Double Counterpoint, Canon, Fugue and Orchestration.

Second Year.—A further study of the subjects specified for first year.

Candidates are required to submit the following original compositions :—

- (a) An orchestral movement of symphonic proportions, with or without chorus.
- (b) An unaccompanied five-part chorus, showing a satisfactory knowledge of choral and fugal technique.
- (c) A short composition for piano or for a stringed instrument with a pianoforte accompaniment.
- (d) A song with pianoforte accompaniment.
- (e) A movement for string quartet or other chamber music combination for not less than three instruments.

Candidates will be submitted to a written examination at which they are required to show a knowledge of the history of music.

## The Diploma of New South Wales State Conservatorium of Music has been Awarded as follows :

*The Date of Award is Indicated Opposite Each Name.*

### Performer's Diploma.

Name.	Subject.	Year.	Name.	Subject.	Year.
D. Akhurst ...	Pianoforte ...	1922	S. Hanke ...	Pianoforte ...	1951
M. Allen ...	Pianoforte ...	1929	V. Hanly ...	Violin ...	1936
A. Anderson ...	Pianoforte ...	1927	D. Harpur ...	Pianoforte ...	1930
D. Anschau ...	Violin ...	1940	E. Harrison ...	Pianoforte ...	1932
J. Arantz ...	Singing ...	1941	D. Hazelwood ...	Violin ...	1951
C. H. Ashton ...	Violoncello ...	1931	M. Hesse ...	Pianoforte ...	1931
B. Ault ...	Violin ...	1935	D. Y. Hobart ...	Pianoforte ...	1952
V. Aveling ...	Pianoforte ...	1937	Donald Hollier ...	Pianoforte ...	1955
Betty J. Bailey ...	Pianoforte ...	1953	Leah Horwitz ...	Pianoforte ...	1953
M. T. Baker ...	Pianoforte ...	1934	J. Hutchinson ...	Pianoforte ...	1940
M. Barton ...	Pianoforte ...	1952	D. Hutton ...	Pianoforte ...	1931
J. Bell ...	Pianoforte ...	1931	N. Johnston ...	Organ ...	1949
I. Bellemey ...	Pianoforte ...	1927	E. Jones ...	Pianoforte ...	1952
Elaine Blight ...	Singing ...	1954	Carmel Kaine ...	Violin ...	1954
B. Bonynge ...	Pianoforte ...	1949	C. Katz ...	French Horn ...	1952
Vitalia Boursouk ...	Pianoforte ...	1955	P. Kennedy ...	Violin ...	1941
A. R. Brims ...	Violin ...	1952	M. Lang ...	Violoncello ...	1928
A. Brook ...	Pianoforte ...	1921	J. Lester ...	Pianoforte ...	1927
P. Buchanan ...	Violin ...	1935	T. Lewis ...	Singing ...	1950
E. Burke ...	Pianoforte ...	1925	M. Ludlow ...	Violin ...	1944
L. J. Burtenshaw ...	Organ ...	1953	A. Mallett ...	Pianoforte ...	1927
R. Chapman ...	Pianoforte ...	1939	A. Mann ...	French Horn ...	1936
E. Coleman ...	Pianoforte ...	1921	N. Maughan ...	Singing ...	1951
E. Conley ...	Pianoforte ...	1929	Anne Menzies ...	Clarinet ...	1954
Romola Costantino ...	Pianoforte ...	1955	R. Miller ...	Violin ...	1931
N. Cox ...	Violin ...	1931	G. B. McClean ...	Violin ...	1929
Joy Cross ...	Pianoforte ...	1950	H. J. McClean ...	Violin ...	1929
E. Cummins ...	Pianoforte ...	1941	B. McGuire ...	Violoncello ...	1941
L. Davies ...	Violin ...	1927	L. McKean ...	Singing ...	1936
E. Dawson ...	Pianoforte ...	1922	N. de Mestre ...	Pianoforte ...	1924
N. Deerson ...	Violin ...	1926	V. Murray ...	Violoncello ...	1940
K. Dempsey ...	Pianoforte ...	1937	G. Noud ...	Pianoforte ...	1943
B. Donnelly ...	Violin ...	1939	C. O'Carroll ...	Violin ...	1948
Winifred Durie ...	Viola ...	1955	Pauline O'Connor ...	Pianoforte ...	1955
M. Eagles ...	Pianoforte ...	1947	M. Owen ...	Pianoforte ...	1952
I. Eford ...	Violin ...	1942	V. Pleshakov ...	Pianoforte ...	1952
F. Foxley ...	Singing ...	1939	J. M. Post ...	Pianoforte ...	1927
O. Fyfe ...	Violoncello ...	1933	E. Preston ...	Singing ...	1936
D. Gadsby ...	Pianoforte ...	1929	D. Price ...	Violin ...	1940
Y. Gannoni ...	Violin ...	1940	G. Reeves ...	Clarinet ...	1950
P. Garland ...	Singing ...	1941	Ruth Richardson ...	Pianoforte ...	1955
P. Gates ...	Violin ...	1938	D. Roberts ...	Pianoforte ...	1927
D. A. Gibbes ...	Pianoforte ...	1920	C. A. Shaw ...	Pianoforte ...	1923
L. C. Gibbs ...	Violin ...	1947	C. Simpson ...	Violin ...	1943
J. D. Gordon ...	Organ ...	1938	A. Slack ...	Pianoforte ...	1926
R. E. Grainer ...	Pianoforte ...	1949	B. Slade ...	Pianoforte ...	1926
N. Gower ...	Violin ...	1946	Ronald Smart ...	Trombone ...	1955
E. Granville ...	Pianoforte ...	1931	J. K. Snowdon ...	Flute ...	1949
R. Gumpertz ...	Viola ...	1934	L. Stredwick ...	Pianoforte ...	1946
			E. Strong ...	Pianoforte ...	1949

## Performer's Diploma—continued.

Name.	Subject.	Year.	Name.	Subject.	Year.
F. Swales ...	Violin ...	1940	Maria Pia Virgona	Pianoforte ...	1954
B. Tange ...	Pianoforte ...	1922	R. Von Zastrow	Pianoforte ...	1950
N. Thomson ...	Pianoforte ...	1952	W. Walsh ...	Pianoforte ...	1945
E. Todd ...	Singing ...	1941	G. Watson ...	Pianoforte ...	1946
J. D. Todd ...	Pianoforte ...	1936	G. White ...	Violin ...	1929
J. Treacy ...	Pianoforte ...	1944	Joan Whitehead	Pianoforte ...	1955
K. Tuohy ...	Pianoforte ...	1932	J. Wilson ...	Violoncello ...	1949
K. Tuohy ...	Violoncello ...	1934	R. Woodcock ...	Violin ...	1950
I. Turnbull ...	Singing ...	1921	R. Wyly ...	Pianoforte ...	1925
H. Turner ...	Pianoforte ...	1930			

## Teacher's Diploma.

Name.	Subject.	Year.	Name.	Subject.	Year.
J. Abercrombie...	Pianoforte ...	1942	P. Buchanan ...	Violin ...	1935
D. Akhurst ...	Pianoforte ...	1922	E. Burke ...	Pianoforte ...	1925
M. Allen ...	Pianoforte ...	1929	A. Calcott ...	Pianoforte ...	1924
A. Anderson ...	Pianoforte ...	1927	E. Canning ...	Violoncello ...	1947
Beverley Andrews	Pianoforte ...	1955	R. Chapman ...	Pianoforte ...	1939
D. Anschau ...	Violin ...	1940	M. Cohen ...	Pianoforte ...	1931
A. Aplett ...	Pianoforte ...	1947	B. Coleman ...	Pianoforte ...	1920
B. Apps ...	Pianoforte ...	1946	H. L. Collier ...	Pianoforte ...	1952
J. Arantz ...	Singing ...	1941	Helen Compton	Pianoforte ...	1954
Albert J.			P. Conaghan ...	Pianoforte ...	1938
Armitstead ...	Pianoforte ...	1954	E. Conley ...	Pianoforte ...	1921
C. H. Ashton ...	Violoncello ...	1931	M. A. Conolly ...	Pianoforte ...	1952
N. Atterton ...	Pianoforte ...	1953	C. P. Connor ...	Pianoforte ...	1948
E. Aubert ...	Pianoforte ...	1948	C. Cook ...	Pianoforte ...	1926
V. Aveling ...	Pianoforte ...	1937	N. Cox ...	Violin ...	1939
Betty J. Bailey	Pianoforte ...	1953	E. Cummins ...	Pianoforte ...	1941
C. S. Bailey ...	Pianoforte ...	1939	M. A. Davidson	Pianoforte ...	1952
M. T. Baker ...	Pianoforte ...	1936	D. Davies ...	Pianoforte ...	1927
Laurence F.			L. Davies ...	Violin ...	1927
Bartlett ...	Pianoforte ...	1953	C. H. Davis ...	Pianoforte ...	1925
M. Barton ...	Pianoforte ...	1952	J. L. Davis ...	Pianoforte ...	1952
Elizabeth Bauer	Pianoforte ...	1954	E. Dawson ...	Pianoforte ...	1922
J. Bell ...	Pianoforte ...	1931	N. Deerson ...	Violin ...	1928
Melvyn Bennett	Pianoforte ...	1955	J. Dixon ...	Pianoforte ...	1951
M. Bernet ...	Pianoforte ...	1950	M. Doyle ...	Pianoforte ...	1923
G. Beveridge ...	Pianoforte ...	1936	Winifred Durie...	Viola ...	1955
E. Biggs ...	Pianoforte ...	1939	Michael Dyer ...	Pianoforte ...	1954
J. Billing ...	Pianoforte ...	1946	W. R. Eagar ...	Pianoforte ...	1931
D. Blair ...	Violin ...	1922	M. Eagles ...	Pianoforte ...	1946
E. Blanche ...	Pianoforte ...	1931	Lorna Eastwood	Pianoforte ...	1955
M. Blanton ...	Pianoforte ...	1951	L. M. Edmiston...	Violin ...	1953
J. Blomfield ...	Pianoforte ...	1938	M. Edsall ...	Pianoforte ...	1931
L. Blomfield ...	Pianoforte ...	1943	M. Egan ...	Pianoforte ...	1941
J. Bonamy ...	Singing ...	1943	J. Elford ...	Violin ...	1942
R. Bonyng ...	Pianoforte ...	1949	A. Erskine-Smith	Pianoforte ...	1950
Vitalia Boursouk	Pianoforte ...	1955	D. W. Ewbank...	Singing ...	1920
D. Bransdon ...	Pianoforte ...	1929	G. A. Fitzgerald	Pianoforte ...	1952
L. Brewer ...	Violin ...	1929	R. Fletcher ...	Pianoforte ...	1938
A. Brook ...	Pianoforte ...	1921	F. Foxley ...	Singing ...	1939
M. Buchanan ...	Violin ...	1921	C. Frey ...	Pianoforte ...	1934

## Teacher's Diploma—continued.

Name.	Subject.	Year.	Name.	Subject.	Year.
M. Frey... ..	Violin ...	1928	M. Ludlow ...	Violin ...	1944
L. E. Friend ...	Pianoforte ...	1928	H. Lyall ...	Pianoforte ...	1949
J. Frost... ..	Pianoforte ...	1944	J. Mackenzie ...	Pianoforte ...	1931
O. Fyfe ...	Violoncello ...	1932	L. D. MacPherson	Pianoforte ...	1935
D. Gadsby ...	Pianoforte ...	1928	A. Mallett ...	Pianoforte ...	1927
N. Gale ...	Pianoforte ...	1929	Dell Massey ...	Pianoforte ...	1955
Y. Gannoni ...	Violin ...	1940	N. Maughan ...	Singing ...	1951
P. Garland ...	Singing ...	1941	Lois McAllister...	Violin ...	1955
P. Gates ...	Violin ...	1938	G. B. McClean ...	Violin ...	1929
D. A. Gibbes ...	Pianoforte ...	1920	H. J. McClean ...	Violin ...	1929
L. C. Gibbs ...	Violin ...	1947	B. McCullough...	Pianoforte ...	1929
P. Goldsmith ...	Pianoforte ...	1948	B. McGuire ...	Violoncello ...	1941
J. D. Gordon ...	Organ ...	1938	A. McInnes ...	Pianoforte ...	1942
J. Gornly ...	Pianoforte ...	1950	H. McIntosh ...	Singing ...	1938
N. Gower ...	Violin ...	1946	L. McKean ...	Singing ...	1936
R. E. Grainer ...	Pianoforte ...	1949	Y. McKinnon ...	Pianoforte ...	1951
D. Griffin ...	Pianoforte ...	1923	I. Mazlin ...	Pianoforte ...	1927
L. Grimsley ...	Pianoforte ...	1949	Anne Menzies ...	Clarinet ...	1954
R. M. Gumpertz	Viola ...	1933	N. de Mestre ...	Pianoforte ...	1923
P. Hancock ...	Pianoforte ...	1951	B. Mettam ...	Pianoforte ...	1943
S. Hanke ...	Pianoforte ...	1951	L. M. Miller ...	Singing ...	1928
V. Hanly ...	Violin ...	1936	R. Miller ...	Violin ...	1932
D. Harpur ...	Pianoforte ...	1930	J. Moir ...	Singing ...	1944
E. Harrison ...	Pianoforte ...	1939	M. Morris ...	Pianoforte ...	1950
L. Hathorn ...	Pianoforte ...	1947	V. Murray ...	Violoncello ...	1940
D. Hazelwood ...	Violin ...	1951	R. Neal ...	Violin ...	1938
L. Henderson ...	Violin ...	1930	G. Noud ...	Pianoforte ...	1943
M. Hennessy ...	Pianoforte ...	1942	M. Oakeshott ...	Pianoforte ...	1920
M. Hesse ...	Pianoforte ...	1931	C. O'Carroll ...	Violin ...	1948
F. Hirst... ..	Pianoforte ...	1926	A. O'Hearn ...	Pianoforte ...	1949
D. Y. Hobart ...	Pianoforte ...	1952	J. Orchard ...	Pianoforte ...	1931
D. Holland ...	Pianoforte ...	1933	L. W. Orchard ...	Pianoforte ...	1948
Donald Hollier...	Pianoforte ...	1955	M. Owen ...	Pianoforte ...	1952
Leah Horwitz ...	Pianoforte ...	1953	Eva Palm ...	Pianoforte ...	1954
A. M. Hoskins ...	Pianoforte ...	1949	P. Palmer ...	Pianoforte ...	1936
M. Hughes ...	Pianoforte ...	1942	Enid Partridge	Pianoforte ...	1954
J. Hutchinson ...	Pianoforte ...	1940	E. Pasinetti ...	Pianoforte ...	1952
D. Hutton ...	Pianoforte ...	1930	Lily Pater ...	Pianoforte ...	1954
David Jackson...	Viola ...	1955	M. Payne ...	Pianoforte ...	1949
J. Jackson ...	Violin ...	1931	S. Peake ...	Pianoforte ...	1949
A. Jenkins ...	Pianoforte ...	1949	V. Pender ...	Pianoforte ...	1941
A. H. Jennaway	Pianoforte ...	1949	E. Penniford ...	Violin ...	1927
W. Johnston ...	Pianoforte ...	1939	V. Pleshakov ...	Pianoforte ...	1952
F. H. Johnstone	Pianoforte ...	1940	D. Price ...	Violin ...	1940
A. H. Jones ...	Pianoforte ...	1923	Helen Priestner	Pianoforte ...	1953
E. Jones ...	Pianoforte ...	1952	J. M. Post ...	Pianoforte ...	1927
Carmel Kaine ...	Violin ...	1954	Therese Post ...	Pianoforte ...	1953
C. Katz ...	French Horn	1952	A. Preston ...	Violin ...	1936
D. Kember ...	Pianoforte ...	1929	E. Preston ...	Singing ...	1936
P. Kennedy ...	Violin ...	1941	G. Revesz ...	Clarinet ...	1950
B. King ...	Pianoforte ...	1939	M. Reyburn ...	Singing ...	1920
O. Krasnik ...	Pianoforte ...	1932	L. Richardson ...	Pianoforte ...	1938
W. Lambert ...	Violin ...	1951	Ruth P.		
W. E. Leahy ...	Pianoforte ...	1927	Richardson ...	Pianoforte ...	1953
R. A. Lewis ...	Pianoforte ...	1934	D. Roberts ...	Pianoforte ...	1928

## Teacher's Diploma—continued.

Name.	Subject.	Year.	Name.	Subject.	Year.
I. Robson ...	Pianoforte ...	1945	E. Titchen ...	Pianoforte ...	1924
M. Sandon ...	Pianoforte ...	1948	E. Todd ...	Singing ...	1941
B. Saunders ...	Pianoforte ...	1952	J. D. Todd ...	Pianoforte ...	1936
J. Schuback ...	Pianoforte ...	1938	J. Treacy ...	Pianoforte ...	1945
H. Scott ...	Violoncello ...	1951	D. Tunley ...	Pianoforte ...	1951
C. A. Shaw ...	Pianoforte ...	1923	K. Tuohy ...	Pianoforte ...	1932
K. L. Short ...	Pianoforte ...	1920	K. Tuohy ...	Violoncello ...	1934
C. Simpson ...	Violin ...	1943	I. Turnbull ...	Singing ...	1921
Lazarus Sitsky...	Pianoforte ...	1955	H. Turner ...	Pianoforte ...	1930
Ronald Smart ...	Trombone ...	1955	M. Turton ...	Pianoforte ...	1949
D. Smith ...	Pianoforte ...	1923	B. Tyler ...	Violin ...	1951
L. B. Smith ...	Violin ...	1923	Valda Vidler ...	Violoncello ...	1953
M. Snedden ...	Singing ...	1945	Maria Pia Virgona	Pianoforte ...	1954
J. K. Snowdon...	Flute ...	1949	R. Von Zastrow	Pianoforte ...	1950
D. M. H. Spark...	Pianoforte ...	1925	W. Walsh ...	Pianoforte ...	1946
S. Steel ...	Pianoforte ...	1939	Esme Waters ...	Pianoforte ...	1954
L. Stredwick ...	Pianoforte ...	1946	J. Weir ...	Pianoforte ...	1949
E. Stuart ...	Pianoforte ...	1925	Y. Welch ...	Pianoforte ...	1949
L. K. Sturges ...	Pianoforte ...	1921	G. White ...	Violin ...	1929
M. Summerton...	Pianoforte ...	1938	J. White ...	Pianoforte ...	1934
P. Summer ...	Pianoforte ...	1951	N. White ...	Pianoforte ...	1948
F. Swales ...	Violin ...	1940	J. Whitehead ...	Pianoforte ...	1950
B. Tange ...	Pianoforte ...	1922	V. Whittingham	Pianoforte ...	1949
Stephanie Tayler	Pianoforte ...	1955	Gerald Williams	Pianoforte ...	1950
M. Tennant ...	Pianoforte ...	1941	Gwenneth Williams	Pianoforte ...	1952
A. Terry ...	Pianoforte ...	1950	J. Wilson ...	Violoncello ...	1949
N. Thomson ...	Pianoforte ...	1952	Gloria Wong ...	Pianoforte ...	1955
B. Tilley ...	Pianoforte ...	1950	R. Woodcock ...	Violin ...	1950

## FELLOWSHIP DIPLOMA.

Hanson, Raymond C. ... Composition ... 1948

Rowland-Jones, Robert Composition ... 1941

## DIPLOMA EXAMINATION RESULTS, 1955.

## PERFORMER AND TEACHER DIPLOMAS—

Boursouk, Vitalia ... .. Pianoforte.

Costantino, Romola ... .. Pianoforte.

Durie, Winifred ... .. Viola.

Hollier, Donald ... .. Pianoforte.

Smart, Ronald ... .. Trombone.

## PERFORMER DIPLOMA—

O'Connor, Pauline ... .. Pianoforte.

Richardson, Ruth ... .. Pianoforte.

Whitehead, Joan ... .. Pianoforte.

## TEACHER DIPLOMA—

Andrews, Beverley ... .. Pianoforte.

Bennett, Melvyn ... .. Pianoforte.

Eastwood, Lorna ... .. Pianoforte.

Jackson, David ... .. Viola.

Massey, Dell ... .. Pianoforte.

McAllister, Lois ... .. Violin.

Sitsky, Lazarus ... .. Pianoforte.

Tayler, Stephanie ... .. Pianoforte.

Wong, Gloria ... .. Pianoforte.

## SESSIONAL EXAMINATION RESULTS, 1955.

## PRACTICAL SUBJECTS.

## SINGING.

## Grade I.

*Distinction.*

Freimanis, Elvira.  
 { Chen, Winsome.  
 { Duck-Chong, Errol.  
 { Richardson, Marilyn.

*Honours.*

Jones, Glenys.\*  
 { Gault, Colleen F.  
 { Geeves, Marilyn G.

## Grade II.

*Honours.*

Slarks, Pamela.  
 Little, John.  
 Devenish, Adrienne.

*Pass.*

Colman, Rosemary.  
 Harris, Evelyn.\*  
 Jacobs, Janice.  
 Carlton, Joan.

## Grade III.

*Honours.*

Packer, Margaret.  
 Dunn, Carole.  
 Freeman, Joan.  
 { Reid, Margaret.\*  
 { Sainsbury, Ruth.

*Pass.*

{ Fry, Juanita.\*  
 { Morony, Patricia.  
 { Kerby, Rosalind.  
 { Smith, Robert F.  
 { Cheung, Renaldo.  
 { Forbes, Janice.

## Grade IV.

*Distinction.*

Crowe, Anne T.

*Honours.*

Thompson, Katherine.  
 France, Azalea.  
 Batterham, Marlene.\*

## PIANOFORTE.

## Grade I.

## PERFORMERS.

*Distinction.*

Heritage, Julie.  
 { Chang, Janet.  
 { Slarks, Pamela.

## Grade I—continued.

*Honours.*

{ Giovanelli, Judith.  
 { Leonard, Bruce.  
 { Carlin, Marcia.\*  
 { Bishop, David.  
 { Chia, Joan.  
 { Castle, Mercia.  
 { Dever, Valda.  
 { Bailey, Carmel.\*  
 { Balashova, Eugenia.  
 { Dwyer, Joan.

## Grade IV—continued.

*Pass.*

Cheng, Susan.  
 { Adamson, Neville.  
 { Allen, Denise.  
 { Stapleton, Monica.  
 { Crewes, Barbara.  
 { Pratten, Joan.  
 { Marrett, Evelyn.  
 { Velan, Arthur.

## Grade V.

*Honours.*

Holland, Valerie.  
 Norbury, Beatrice.  
 Hull, Valerie.

*Pass.*

{ Hancock, Cynthia F.  
 { Wilson, Elaine.  
 { Castle, Mercia.  
 { Rawle, Florence.  
 { Smith, Mavis.  
 { Ellemor, Judith.  
 { Jenkins, Georgia.  
 { Brewer, Rosemary.  
 { Luks, Anne.  
 { Butler, Pamela.

## Grade I—continued.

*Pass.*

Vilnonis, Irene.  
 { Caldwell, Rosemary.  
 { Chen, Winsome.  
 { Meale, Richard G.  
 { Parkes, Fay.  
 { Cunningham, Carolyn.

\* Denotes students of Newcastle Branch, Conservatorium of Music.

## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## PRACTICAL SUBJECTS.

## PIANOFORTE—continued.

## Grade I.

## TEACHERS.

*Honours.*

{ Apthorpe, Margaret.  
 { Powell, Rosemary J.  
 { Marcus, Frauke.  
 { Cossey, Rosalynde.  
 { Hallett, Nancye.  
 { O'Neill, Robert B.\*  
 { Shorter, Roy L.  
 { Newbery, Pamela.  
 { Rawle, Florence.

*Pass.*

Kwa, Linda.  
 { Ellemor, Judith.  
 { McEwan, Warwick.  
 { Berriman, Merle.  
 { Wentzel, Charles P.  
 { Wright, Margaret J.  
 { Howard, Elizabeth.\*  
 { Boag, Jeanette.  
 { Bercovicz, Nateli.  
 { Norbury, Beatrice.  
 { Sainsbury, Ruth.

## Grade II.

*Distinction.*

Arundale, Anne.  
 Mikes, Marta.  
 Doyle, Josephine.  
 Cliffe, Aileen.

*Honours.*

Lawrence, Diana.  
 Aldridge, Barbara.  
 { Goodman, Liliane.  
 { Toohey, Pamela.  
 { Ley, Judith.\*  
 { Pryor, Gwenneth.\*  
 { Rutherford, Nancy.  
 { Baldwin, Helen.  
 { Jaggard, Betty L.  
 { Cocking, Gordon.\*

## Grade II—continued.

*Honours—continued.*

{ Fry, Lois.\*  
 { Lloyd, John.  
 { Pittendrigh, Vivienne.  
 { Fogerty, Eric.  
 { Hull, Valerie.  
 { Muldoon, Anne.\*  
 { Atkinson, John.\*  
 { Baxter, Charles.  
 { Brewer, Rosemary.  
 { Daniel, Charlotte.  
 { Jenkins, Georgia.  
 { Smith, Mavis.  
 { Ware, Rosemary.

*Pass.*

{ Buist, Jacqueline.  
 { Nisbet, Judith B.  
 { Marker, June.  
 { Anderson, Margaret.  
 { Barlow, Mary.  
 { Devenish, Audrey.

## Grade III.

*Distinction.*

Tilsed, Gai.  
 { Baird, Susanne.  
 { Lawrence, Dianna.  
 { Wallace, Katherine.\*

*Honours.*

Patten, Deanna.  
 { McGrath, John.  
 { O'Flynn, Catherine.  
 { King, Barbara.\*  
 { Batman, Lola.

## Grade III—continued.

*Pass.*

{ Beckhouse, Maree J.  
 { Hinde, Merrilyn.\*  
 { Robson, Patricia.  
 { Earl, Jacqueline.\*  
 { Rowe, Ila.  
 { Turvey, Brian.  
 { Cheng, Susan.  
 { Darvey, Ivan.  
 { King, Yvonne.  
 { Buckley, Susan.\*

## Grade IV.

*Distinction.*

Le Nevez, Pamela.  
 Campbell, Rosalie.

*Honours.*

Franks, Jill.  
 Dwyer, Annette.  
 Paterson, Anne.\*  
 Howlett, Janice.  
 Boag, Faye.  
 Penfold, Judith.\*  
 Shorter, Noel.

*Pass.*

{ Spehoff, Tania.  
 { Thomson, Robert.\*

## Grade V.

*Distinction.*

Gartner, Suzanne.

*Honours.*

Chenorhavor, Naomi.\*  
 Cole, Graham.

*Pass.*

Hoffman, Kevin.\*  
 Banks, Lorraine.\*

\* Denotes students of Newcastle Branch, Conservatorium of Music.

## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## PRACTICAL SUBJECTS.

## ORCHESTRAL INSTRUMENTS.

(Order of Merit.)

FLUTE.	CLARINET.	FRENCH HORN.
Grade II.	Grade I.	Grade II.
Pass.	Honours.	Honours.
Kalmykoff, Germain.*	Harvey, Welsman.	Trengrove, Douglas.
		Brislan, Patrick.
Grade III.	Grade II.	
Pass.	Honours.	
Lloyd, John.	Gerke, Douglas.	
Fisher, Gary.		
Boag, Jeanette.		
Grade IV.	Grade IV.	Grade III.
Distinction.	Distinction.	Pass.
Pryor, Rosemary.*	McMullen, Kevin.	Kodak, Louis.
Pass.	Grade V.	
McGhie, Stephanie.*	Distinction.	TROMBONE.
{ King, Bruce.	Skillen, Frank.	Grade I.
{ Kennedy, Geoffrey.		Honours.
	Honours.	Mattocks, Russell.
Grade V.	Buist, Jacqueline.	Grade II.
Honours.	Sampson, Alfred.*	Pass.
Moont, Michael.	Brislan, Roy.	Gilbert, Arthur.*
		(Bass Trombone.)
		Mulcahy, John.
		Mulcahy, Laurence.
OBOE.	BASSOON.	
Grade I.	Grade III.	Grade III.
Honours.	Honours.	Pass.
Jenkins, Frances.	Watson, Malcolm.	Williams, Max.
		Brown, Allan.
Grade III.		Sedgwick, Brian.
Honours.	Pass.	
Clarke, Russell.	Noller, Elmo.	
Grade IV.	Grade IV.	Grade IV.
Distinction.	Distinction.	Pass.
Pillans, Betty.	McCarthy, Melville.	Norford, Keith.

\* Denotes students of Newcastle Branch, Conservatorium of Music.

## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## PRACTICAL SUBJECTS.

## ORCHESTRAL INSTRUMENTS—continued.

(Order of Merit.)

TROMBONE—contd.	TRUMPET.	TRUMPET—contd.
Grade V.	Grade III.	Grade V.
Distinction.	Pass.	Distinction.
Hutchison, Edward.	Saint, Leslie.	Dolesko, Bela.
Reeves, Edward M.		{ Dallimore, Howard.
		{ Fulton, Peter.
Honours.	Grade IV.	
Williams, Rex.	Honours.	Honours.
{ Bradbury, Laurence.	Young, Ralph.*	Smith, Brian.
{ Connell, Barry.*	Searle, Maxlyn.*	Weston, Alan.*
Brady, Barry.		Pass.
Pass.	Pass.	Lavroff, Alexander.
Kendall, Michael.	Schiffner, Maria.	Bond, Robin.*

## VIOLIN, VIOLA and 'CELLO.

VIOLIN.	VIOLIN—continued.	VIOLONCELLO.
Grade I.	Honours.	Grade I.
Distinction.	Parry, Elizabeth N.	Honours.
Ingram, Robert.	Elkin, Alyson.*	Elkin, Margaret.*
	Shanks, David.*	
Honours.	Pass.	Pass.
Clements, Nancy.	O'Flynn, Catherine.	Kidson, Janice.
Bryant, Barry.	Deitz, Graham.*	
Pass.	Bailey, Mark.*	
{ Hole, Heather M.		Grade III.
{ Owens, Maureen.	Grade IV.	Honours.
{ Dalby, Colin.	Honours.	Barry, Barbara.
	Symes, Frederick.*	
Grade II.	Pass.	
Honours.	Davidson, Helen.*	
Watters, Dorrilyn.*		
Pass.		
Cohen, Reyna.	Grade V.	
{ Bowyer, Jennifer.	Distinction.	HARP.
{ Shorter, Noel.	Almond, Suzanne.	Grade V.
	Honours.	Pass.
Grade III.	Szajek, Witalis.*	Loney, June.
Distinction.		
Gould, John.		

\* Denotes students of Newcastle Branch, Conservatorium of Music.

# SESSIONAL EXAMINATION RESULTS, 1955—continued.

## THEORETICAL SUBJECTS.

### Elementary.

#### Distinction.

{ Hughes, Claire.*	{ Balks, Robyne.*	{ Griffiths, Helen.*
{ Jensen, Neil.*	{ Cutmore, Garry.*	{ Hubbard, Judith.*
{ Sullivan, Ernest.*	{ Davies, Leigh.*	{ Christian, Mary.*
{ Baker, Robinetta.*	{ Fry, Ruth.*	{ Williams, Janice.*
	{ Harrison, Glorean.*	
	{ Noake, Jennifer.*	
	{ Slater, Pave.*	
	{ Smith, John.*	
	{ Stanton, Noelene.*	
	{ Stewart, Lesley.*	

#### Honours.

Munro, Ruth.*	Ellis, Lorraine.*
Bussell, Marie.*	Stephenson, Bruce.*
Pearce, Warren.*	

#### Pass.

Watson, Kay.\*  
Whittle, Sheena.\*  
Woods, Susan.\*

Pass, February, 1955.

Humbles, Jeanette.\*

### Preparatory.

#### Distinction.

{ Rutups, Haralds.	{ Langridge, Beverley.	{ Pryor, Rosemary.*
{ Bryant, Roland W.	{ Metcalfe, Judith.	{ Pearson, Alice A.
{ Ting, Peter.	{ Smith, Nerida R.	{ Mitchell, Frances.*
{ Goddard, Ross H.	{ Turner, Kaye.*	{ Campbell, Robyn.*
{ Loonam, William A.	{ Bodewes, Johannes A.	{ Henderson, Dorothy E.
{ Rankin, Dorothy J.	{ Coultis, George.	{ Lesser, Margo.
{ Richards, Olive.	{ Blows, Lawrence F.	{ Burgess, Leonard.
{ Deane, Valerie J.	{ Fry, Juanita.*	{ Dallimore, Howard.
{ Paegle, Brigita.	{ Williams, Trevor.*	{ Stanton, William.*
{ Hales, Harry.*	{ Muiznieks, Maija.	{ Franks, Jill M.
{ Hunn, John R.	{ Beale, Sandra.*	{ Kennedy, Ruth H.
{ Horochiw, Nina.*	{ Campbell, Robin.*	{ Hunt, Diane.*
{ Turner, Jane.	{ Rees, Felicia J.	{ Chenorhavor, Naomi.*
{ Sice, Solveig.	{ Barnes, Campbell.	

\* Denotes students of Newcastle Branch, Conservatorium of Music.

# SESSIONAL EXAMINATION RESULTS, 1955—continued.

## THEORETICAL SUBJECTS.

### Preparatory—continued.

#### Honours.

{ Schiffrer, Maria.	{ Browne, Betty.*	{ Gidley, Thelma M.
{ Fenyo, Ann F.	{ Connell, Barry.*	{ Sharrock, Fay I.
{ Ritchie, Deidre.*	{ Polevodoff, Ludmilla.	{ Briar, Beatrice D.
{ Smith, Phyllis.*	{ Shaul, Vera R.	{ Peto, Agnes.
{ Allomes, Joan.*	{ Mainprize, George.*	{ Rolston, Marie.*
{ Page, Thomas.	{ Reid, Jeanette.*	{ Dillano, Reginald R.
{ Zajac, Anna.*	{ McPherson, David.*	{ Morand, Peter D.
{ Beat, Thomas B.	{ Briar, Ingrid E.	{ Banks, Patricia.*
		{ Andrew, Chalice W.

#### Pass.

Humbles, Jeanette.*	{ Murphy, Diana M.	{ Davies, Narelle.*
Bray, Carolyn.*	{ Shapter, Deidre K.	{ Hardy, Carolyn.*
Scerri, Anthony S.	{ Weston, Allan.*	{ May, Michael.
Staines, Lynden.*	{ Campbell, Margaret.*	{ Moffatt, Maurice.*
Benussi, John.	{ Muxlow, Elizabeth.*	{ Bales, Roslyn.*
	{ Glover, Virginia P.	{ Leece, Gai.*
	{ Mutznicks, Juris.	{ Lye, Kerry.*

Pass, February, 1955. (Alphabetical.)

Darvey, Norman.  
Palmer, Alison.\*

### Preliminary.

#### Distinction.

{ Elkin, Alyson.*	{ Haines, John E.	{ Harivel, Jaclyn.
{ Patten, Deanna B.	{ Morison, Noel E.	{ Caskey, Sandra.*
{ Skelton, Pamela P.	{ Self, June S.	{ Spark, John.*
{ Austin, Barry F.	{ Spargo, Robyn.	{ Dann, Nancy.*
{ McCallum, Margaret H.	{ Greig, Janice.*	{ Ford, Vivian E.
{ Anderson, Barbara.*	{ Harris, Colin E.	{ Gee, David.*
{ Baldwin, Hugh F.	{ Koo, Peter H.	{ Le Nevez, Pamela J.
{ Chen, Edward.	{ Wadey, Donald P.	{ Little, John J.
{ Oberg, Gwendell S.	{ Davies, Noel K.	{ Pryor, Gwenneth.*
{ Douglas, Norman.*	{ Tilsed, Allyne D.	{ Richter, Fay M.
{ Richards, Olive.	{ Dunn, Judith M.	{ Rowe, Ila.
	{ Molesworth, Susan.*	{ Rush, Beverley.*
	{ Sheppard, Julie A.	

\* Denotes students of Newcastle Branch, Conservatorium of Music.

## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## THEORETICAL SUBJECTS.

## Preliminary—continued.

## Honours.

Beckhouse, Jean M.	Lieberman, Narelle.*	Almond, Suzanne.
Cole, Graham B.	Warden, Pamela.	Hunt, Allen G.
Hartley, Eve L.	Balks, Denise.*	Joy, Sylvia.
Gadd, Charmian.	Laycock, Garry.*	Regal, Janice A.
Svenson, Ian F.	Northey, Jill.	Campbell, Jack D.
Minslow, Coralie.*	Agapitos, John.	Cotis, Christina.
Oakman, Elaine.	Kwan, Betty.	Miles, Anne E.
Turvey, Brian N.	Silk, Roebyne D.	Price, Betty A.
	Smith, Sylvia L.	
	Spehoff, Tania.	

## Pass.

Boag, Faye J.	Bailey, Mark.*	Coates, Margaret L.
Lynch, Bronwyn.*	Brislan, Roy.	Cohen, Denise R.
McLeod, Glenys R.	Enright, Edward A.	Hunter, Aloha L.
Catt, Malcolm F.	Lindgren, Wendy M.	Palotas, Paul A.
Lukacs, Suzanne.	Bruce, Beverley.*	Bailey, Nicol.*
Moffatt, Helen.*	Dignan, Christopher.	Howe, Gillian.
Velan, Arthur.	Glover, Victoria.	Lockwood, Margaret.
Baker, Averil.*	Burch, Marion.*	Pomeroy, Elaine.
Collett, Linda M.	Ferrier, Spencer.	Roberts, Pamela M.
	Land, Ian R.	Smith, Elaine.*
	Morgan, Betty J.	Vitek, Miro.
	Skillen, Frank.	

## Pass, February, 1955. (Alphabetical.)

Fuller, Virginia.	Langley, Margaret.
Ginges, Roslyn.*	Rees, Dymphna.
Kirschner, Vivienne.	

## Advanced.

## Distinction.

Flannery, Maureen M.	Smithers, Joy W.
Arundale, Anne.	Osborne, Cecily.
McNair, Allan D.	Bower, William F.

## Honours.

Kerry, Stuart L.	Bryant, Barry C.	Chaly, George.
Wallace, Katherine.*	Goodall, Brian.*	Gould, John.
Wann, Maurice.*	Jarman, Mildred.	Hamilton, Coral.
	Murphy, Dennis R.	Patterson, Ann.*
	Thomson, Robert.*	Welch, Kenneth R.
	Wooderson, Bruce.	
	Davies, Joseph.	

\* Denotes students of Newcastle Branch, Conservatorium of Music.

## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## THEORETICAL SUBJECTS.

## Advanced—continued.

## Pass.

Buckley, Susanne.*	Thom, Carole.	Newton, Suzanne E.
Jaggard, Betty L.	Fogerty, Eric N.	Oakman, Elaine.
Jones, Lorelei.	Kanathippillai, Helen.	Robson, Patricia.
Dunn, Carole.	Batman, Lola.	Rose, Rita W.
Graham, Anna.	Saad, Alfred.	Lieberman, Beverley.*
Kreutzman, Neil.		Mulcahy, John.
		Van Rooijen, Greta.

## Pass, February, 1955.

## Marker, June.

## HARMONY.

## First Year.

## Distinction.

Rundle, John.

Lawrence, Diana.
Kilkeary, Peter.

## Honours.

Balashova, Eugenia.	Brogden, Marion.	Bryce, Eric.
Ingram, Robert.	Heading, Noel.	Power, Jill M.
McCarthy, Melville.	McKenzie, Joan.	Rostron, Patricia F.
Tilsed, Gai.	Richardson, Marilyn.	Baldwin, Helen M.
Apthorpe, Margaret.	Morrison, Judith M.	Bishop, Margaret.*
Bang, Irene.	Watson, Suzanne M.	Chen, Winsome.
Brewer, Rosemary.	Jenkins, Georgia.	Clarke, Mavis J.
Fry, Lois.*		Goldrick, Margaret.
Newbery, Pamela.		Powell, Margaret J.
		Power, Nancy A.

## Pass.

Darvey, Ivan.	Christie, Noeline.	Buckland, Rosemary.*
Watters, Dorrilyn.*	Earl, Jacqueline.*	Ellemor, Judith S.
Sainsbury, Ruth.	McKittrick, Suzanne.	Hardwick, Patricia M.
Aldridge, Barbara R.	Ryan, Julia M.	Nisbet, Judith B.
Kerby, Rosalind.	Ritchie, Nerida.*	Norbury, Beatrice.
Anderson, Margaret M.	Scott, Hugh R.	Randall, Shirley.*
Harvey, Ruth M.	Rushton, Jeffrey.*	Smith, Mavis J.
Gent, Laurence E.		Waddell, Maureen.*
		Ware, Rosemary L.
		Waters, Ruth M.

## Pass, February, 1955. (Alphabetical.)

Bradley, Terence.*	Morphen, Richard.	Rosenbloom, Lesley.
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\* Denotes students of Newcastle Branch, Conservatorium of Music.



## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## THEORETICAL SUBJECTS.

## HARMONY—continued.

## Second Year.

## Distinction.

Lloyd, John S.	Doyle, Josephine B.
Brown, Fay.	Sidorenko, Vladimir.

## Honours.

[Carter, James B.	[Ley, Judith.*	[Cheng, Shao-Yong.
Purdom, Margaret P.	McCaughey, Mary.	Morony, Patricia.
Rien, Elizabeth A.	Pratten, Joan.	Rawle, Florence M.
Martin, Benjamin.	Tilsed, Gai.	Forbes, Janice A.
Baker, Katherine C.	Elkin, Margaret.*	Giovanelli, Judith.
Harris, Evelyn.*	Mikes, Marta.	Shorter, Noel M.
	Shellshear, Effy.	Potter, Beryl.
		Stanley, Coral J.

## Pass.

Chang, Janet.	[Chia, Joan.	Howard, Elizabeth.*
Morphew, Richard G.	Davey, Marcia.	Mitchell, Diana V.
[Edgar, Clifford.	Jenkins, Georgia.	Parkes, Fay.
Pittendrigh, Vivienne.	Mott, Leonard.	Leonard, Bruce.
Rundle, John H.	Bailey, Carmel.*	Gerke, Douglas.
	Crellin, Edith M.	[Parry, Elizabeth N.
	Cunningham, Carolyn.	Thomas, Ann.
	Russell, David.	

## Pass, February 1955. (Alphabetical.)

Andrews, Vera.	Brown, Fay.	Emmett, Jacqueline.
Barry, Barbara.	Campbell, Catherine.	Fiebert, Elizabeth.
Bayley, Annie.	Claridge, Jennifer.	Gage, Jennifer.
Bobroff, Olga.	Dalby, Colin.	McEwan, Warwick.
Booth, Dian.	Dever, Valda M.	Rawson, Constance.

## Third Year.

## Distinction.

Shorter, Roy L.	Halpin, Patricia.
Brain, Cornelia.	Dwyer, Joan.

## Honours.

Crakanthorp, Helen.	Crewes, Barbara.	[Dalby, Colin.
Massey, Dell.	Booth, Dian.	Kelly, Kathleen.
		Rawson, Constance.

\* Denotes students of Newcastle Branch, Conservatorium of Music.

## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## THEORETICAL SUBJECTS.

## HARMONY—continued.

## Pass.

Carlton, Joan.	[Arnold, Daphne.	Brown, Fay.
Dever, Valda.	Boursouk, Vitalia.	Bray, Betty.*
Freeman, Joan.	Weatherall, Marian J.	Durie, Winifred.
France, Azalea.	Marcus, Frauke.	Cunningham, Carolyn.
McEwan, Warwick.		Howard, Elizabeth.*

## Pass, February, 1955. (Alphabetical.)

Jacobs, Janice.	O'Connor, Pauline.
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## AURAL TRAINING.

## First Year.

## Distinction.

[Giovanelli, Judith.	[Apthorpe, Margaret.	Jenkins, Georgia.
Ingram, Robert.	Power, Jill M.	Chia, Joan.
Gould, John.	Scott, Hugh R.	[Davey, Marcia.
Aldridge, Barbara.	Shorter, Noel M.	Koo, Peter H.
[Mikes, Marta.	Arundale, Anne.	Sainbury, Ruth.
Rien, Elizabeth A.	Richardson, Marilyn.	Heritage, Julie.
	Baxter, Charles K.	

## Honours.

Hungerford, Roslyn.	[Brewer, Rosemary.	[Devenish, Audrey F.
Shellshear, Effy C.	Christie, Noeline.	Pittendrigh, Vivienne.
[Edgar, Clifford.	Jaggard, Betty L.	Cossey, Rosalynde.
Ritchie, Nerida.*		

## Pass.

Cooper, Jennifer M.	[Balashova, Eugenia.	[Cheung, Renaldo.
Clarke, Mavis J.	Powell, Norman J.	Gerke, Douglas.
[Costa, Joseph.	Buist, Jacqueline.	McCarthy, Melville.
Hull, Valerie M.	Norbury, Beatrice.	Rushton, Jeffrey.*
		Cliffe, Aileen B.

## Pass, February, 1955. (Alphabetical.)

Daniel, Charlotte.	Loomes, Dawn.
Geeves, Marilyn.	Thomas, Ann.
Johnston, Cynthia.	Wu, Jean.

\* Denotes students of Newcastle Branch, Conservatorium of Music.

## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## THEORETICAL SUBJECTS.

## AURAL TRAINING—continued.

## Second Year.

## Distinction.

Shorter, Roy L.	Giovanelli, Judith.	{ Bennet-Bremner, Anthony. Brogden, Marion A. Mikes, Marta.
Baker, Katherine C.	Pratten, Joan M.	
Sidorenko, Vladimir.	Potter, Beryl E.	
Lloyd, John S.		

## Honours.

Chain, Marilyn D.	{ James, Jennifer C. Rien, Elizabeth A.	Chen, Winsome.
Morrison, Judith M.		Young, Moira W.
Stanley, Coral J.		

## Pass.

{ Bailey, Carmel.* Rooke, Stephanie. Hallett, Nancye. Shellshear, Effy C. Noller, Elmo.	O'Neill, Brian.*	{ Mitchell, Diana. Morony, Patricia A. Sainsbury, Ruth E. Forbes, Janice A. Thompson, Katherine M.
	Heading, Noel.	
	Slarks, Pamela J.	
	Taylor, Christine C.	

## Pass, February, 1955. (Alphabetical.)

Crellin, Margaret.	Newbery, Pamela.
France, Azalea.	Diamond, June.
McCaughey, Mary J.	

## Third Year.

## Distinction.

Brain, Cornelia.	Bang, Irene.	Halpin, Patricia.
Shorter, Roy L.	{ Carlton, Joan T. Lawrence, Diana. Leonard, Bruce.	Keenan, Margaret.
Martin, Benjamin M.		Duck-Chong, Errol N.
Chang, Janet.		Jacobs, Janice M.
Rawle, Florence.	Castle, Mercia M.	Huthwaite, Margaret.

## Honours.

Parry, Elizabeth N.	Crewes, Barbara A.	Diamond, June M.
Hollands, Rodney.	Brennan, Kathleen M.	

## Pass.

Tilsed, Gai.	James, Jennifer C.	{ France, Azalea M. Taylor, Stephanie.
Crakanthorp, Helen.	Crellin, Edith M.	

## Pass, February, 1955.

Boursouk, Vitalia.

## SESSIONAL EXAMINATION RESULTS, 1955—continued.

## THEORETICAL SUBJECTS.

## HISTORY OF MUSIC.

## First Year.

## Distinction.

Cossey, Rosalynde.	{ Giovanelli, Judith. Lloyd, John S. Miller, Margaret.	Walters, Joy.
Ingram, Robert.		

## Honours.

{ Bryce, Eric A. Thompson, Katherine. Jenkins, Georgia. Campbell, Ian R. Mikes, Marta. Rushton, Jeffrey.* Brown, Fay.	Bryant, Barry.	{ Richardson, Marilyn A. Isaac, John. Dunn, Judith M. Kalmykoff, Germain.* Ware, Rosemary. Wong, Gloria.
	Richards, Olive.	
	Shellshear, Effy.	
	Apthorpe, Margaret.	
	Kerby, Rosalind.	
	Davey, Marcia.	
	Johnston, Ian V.	

## Pass.

{ Cliffe, Aileen. Pittendrigh, Vivienne. Baxter, Charles P. Rien, Elizabeth. Dwyer, Joan M. Nisbet, Judith N. Wentzel, Charles P.	Clements, Nancy.	{ Chang, Janet. Geeves, Marilyn. Hole, Heather. O'Neill, Robert.* Owens, Maureen. Welch, Kenneth.
	Freimanis, Elvira.	
	Parry, Elizabeth.	
	Powell, Rosemary.	
	Hunt, Norman.*	
	Balashova, Eugenia.	
	Rutups, Haralds.	
	Dunn, Carole.	
	Parkes, Fay.	

## Pass, February, 1955.

Costantino, Romola.

## Second Year.

## Distinction.

Crewes, Barbara.	{ Miller, Jean M. Shorter, Roy L. Thompson, Katherine.	Crowe, Ann T.

## Honours.

{ Booth, Dian. Ryan, Julia M. Baker, Katherine C. Potter, Beryl E. Powell, Norman J. Harris, Evelyn.* Richards, Olive. Rushton, Jeffrey.*	Rawle, Florence M.	{ Barry, Barbara. Berriman, Merle F. Halpin, Patricia. Nilsson, John D. Russell, David. Rutups, Haralds. Pratten, Joan M.
	Mansfield, Hilda R.	
	Shellshear, Effy C.	
	Slarks, Pamela J.	
	Brain, Cornelia.	
	Campbell, Ian R.	
	Cossey, Rosalynde.	
	Pittendrigh, Vivienne.	

\* Denotes students of Newcastle Branch, Conservatorium of Music.

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SESSIONAL EXAMINATION RESULTS, 1955—*continued*.

## THEORETICAL SUBJECTS.

HISTORY OF MUSIC—*continued*.Second Year—*continued*.*Pass.*

Balashova, Eugenia T.	Welch, Kenneth.	Anderson, Margaret M.
Baxter, Charles K.	Wentzel, Charles P.	Hole, Heather M.
Brown, Fay.	Freimanis, Eugene.	Martin, Benjamin M.
Bryce, Eric A.	Keenan, Margaret.	Richardson, Marilyn A.
Leonard, Bruce.	Thomas, Ann.	Wooldridge, Patricia J.
Morony, Patricia.	Forbes, Janice A.	Barrell, Helen.
O'Neill, Robert B.*	Young, Moira W.	Brogden, Marion A.
Heritage, Julie.		

## Third Year.

*Distinction.*

Masselos, Mary A.	Halpin, Patricia.
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*Honours.*

Barry, Barbara.	Castle, Mercia M.	McEwan, Warwick R.
Crewes, Barbara.	Schirmer, Kay S.	Wanless, Cherie J.
Kelly, Kathleen.	Breen, Joan A.	

*Pass.*

Crowe, Anne T.	Pratten, Joan M.	Shorter, Roy L.
Rundle, John H.	Jacobs, Janice M.	Freeman, Joan.
Rawle, Florence M.	McAllister, Lois M.	Scott, Hugh R.
Rawson, Constance.	Potter, Beryl E.	Bray, Betty.*
Forbes, Janice A.	Duck-Chong, Errol N.	Campbell, Catherine.
Gault, Colleen F.	Edgar, Clifford.	Loomes, Dawn P.
	Dalby, Colin J.	

\* Denotes students of Newcastle Branch, Conservatorium of Music.

SESSIONAL EXAMINATION RESULTS, 1955—*continued*.

## THEORETICAL SUBJECTS.

## MUSICAL FORM.

## First Year.

*Distinction.*

Giovanelli, Judith.	Ingram, Robert J.
Davey, Marcia E.	Mikes, Marta.
	Parry, Elizabeth N.

*Honours.*

Parkes, Fay.	Lloyd, John S.	Brewer, Rosemary.
Jenkins, Georgia.	Pittendrigh, Vivienne.	Dwyer, Joan M.
Richardson, Marilyn.	Sainsbury, Ruth E.	Balashova, Eugenia.
Apthorpe, Margaret.	Campbell, Ian R.	Johnston, Ian V.
Rushton, Jeffrey.*	Cossey, Rosalynde.	Miller, Margaret J.
Shellshear, Effy C.	Bryce, Eric.	
Walters, Joy.	Dunn, Carole.	
Cliffe, Aileen B.	Richards, Olive.	
	Ware, Rosemary.	

*Pass.*

Chia, Joan.	Hunt, Norman.*	Bang, Irene.
Dalby, Colin J.	Kalmykoff, Germain.*	Bryant, Barry C.
McKenzie, Joan M.	Mitchell, Dianna V.	Chang, Janet.
Kerby, Rosalind.	Ellemor, Judith S.	Grover, Beryl.
Baxter, Charles K.	Hancock, Cynthia F.	Hole, Heather M.
Hardwick, Patricia M.	Hull, Valerie.	Norbury, Beatrice.
Isaac, John.	Owens, Maureen.	O'Neill, Robert B.*
Nisbet, Judith B.	Rien, Elizabeth A.	Shorter, Neel.
Freimanis, Elvira.	Rutups, Haralds.	Welch, Kenneth.
Smith, Mavis J.		
Waddell, Maureen.*		

## Second Year.

*Distinction.*

Morgan, Helen.	Young, Moira W.	Crewes, Barbara A.
Breen, Joan A.	Pratten, Joan M.	Halpin, Patricia.
Rawle, Florence M.	Richardson, Marilyn A.	Rundle, John H.
Potter, Beryl.	Scott, Hugh R.	
	Shorter, Roy L.	

\* Denotes students of Newcastle Branch, Conservatorium of Music.

# SESSIONAL EXAMINATION RESULTS 1955—continued.

## THEORETICAL SUBJECTS.

### MUSICAL FORM—continued.

#### Second Year—continued.

##### *Honours.*

{ Crowe, Anne T.  
 { Ryan, Julia M.  
 { Slarks, Pamela J.  
 { Jacobs, Janice.

{ Kelly, Kathleen R.  
 { Loomes, Dawn P.  
 { Masselos, Mary A.  
 { Barry, Barbara A.  
 { Booth, Dian A.  
 { Forbes, Janice A.

{ Baker, Katherine C.  
 { Pittendrigh, Vivienne.  
 { Russell, David.  
 { Castle, Mercia.  
 { Thompson, Katherine.

##### *Pass.*

Tuttlebee, Judith C.  
 Berriman, Merle F.  
 { Nilsson, John D.  
 { Powell, Norman J.  
 { Brown, Fay.  
 { Thomas, Ann.

Keenan, Margaret.  
 Morony, Patricia.  
 { Bailey, Carmel.\*  
 { Edgar, Clifford.  
 { Campbell, Catherine I.

{ Fiegert, Elizabeth.  
 { Wentzel, Charles P.  
 { Hancock, Cynthia F.  
 { O'Neill, Robert Brian.\*  
 { Brogden, Marion A.

## FRENCH.

### First Year.

#### *Distinction.*

Johnston, Cynthia.

\* Denotes students of Newcastle Branch, Conservatorium of Music.