PROSPECTUS
1963

STATE CONSERVATORIUM OF MUSIC

NEWCASTLE BRANCH

FONDED 1952
NEW SOUTH WALES
State Conservatorium of Music

DIRECTOR:
SIR BERNARD HEINZE, Kt.B., M.A.,
L.L.D., Mus. Doc., F.R.C.M.

REGISTRAR:
LEO J. KEEGAN

NEWCASTLE BRANCH

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

REGISTRAR:
Wm. N. McLEOD
TELEPHONES B 1963, B 1967
NEW SOUTH WALES
State Conservatorium of Music

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, who resigned in 1956. Sir Bernard Heinz was appointed Director from the beginning of 1957.
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 Branch now occupies the top floor of the Newcastle War Memorial Cultural Centre in Laman Street, Newcastle, which was officially opened on 26th October, 1957, temporary quarters in King Street having been occupied since 1952.

Accommodation provided in the new building consists of 11 studios, 2 lecture rooms, a small hall with a seating capacity of 90 persons and administrative offices.

Features of the new Conservatorium accommodation are the acoustic treatment given to floors, doors and ceilings; the ventilation system and the fluorescent lighting.

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 1962 Session was 584.


Dr. Alan Traill, of Burwood, made a valuable and extensive addition to the Music Library by donating the collection of music, recordings and musical literature of his late wife, Kitty, a former student of Mr. Frank Hutchens.

This collection formed the nucleus of the “Traill Collection” and Dr. Traill has made further donations to augment this section of the Library.

The memory of a revered tutor of the Workers’ Educational Association, the late Mr. A. J. Day, has been perpetuated by the naming of the Beethoven section of the main library in his memory. A fund established by the many friends of Mr. Day will expand this particular section.

INDEX

| Calendar for 1963 Session | 9 |
| Chamber Music | 18 |
| Choir | 20 |
| Concession Fares | 24 |
| Diploma Class | 17-18, 32 |
| Diploma Awarded | 41-46 |
| Examination Fines | 21 |
| Examination Requirements | 30-40 |
| Fees, Tuition, Class, Enrolment and Examination | 20, 21 |
| Foreword | 11 |
| Hire of Lockers | 24 |
| Lecture Courses | 19 |
| Music School | 15, 30 |
| Payment of Fees | 23 |
| Practical Subjects | 16, 21 |
| Rules and Regulations for Students | 22-23 |
| Scholarships and Prizes | 25-28 |
| Students’ Union | 12 |
| Study Courses (for Certificates and Diplomas) | 15 |
| Subjects Taught | 15 |
| Teaching Staff | 13-14 |
| Theory of Music, Harmony, etc. | 19 |
| Time-Table of Classes | 10 |
| Tuition Fees | 20 |
1963 SESSION

CALENDAR

FIRST TERM ... ... ... 4th February to 8th April.
SECOND TERM ... ... 29th April to 1st July.
THIRD TERM ... ... ... 15th July to 16th September.
FOURTH TERM ... ... 14th October to 14th December.

Note.—The Branch will be closed on all Public Holidays including Bank Holidays. Lessons due to be given on 6th May (May Day) will be made up by arrangement.
<table>
<thead>
<tr>
<th>Time Table of Classes</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tbody>
<tr>
<td>Theory of Music - Elementary (Jewels)</td>
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<td>Stage I</td>
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<td>Harmony/Aural Training I</td>
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<td>&quot; &quot; II</td>
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<td>&quot; &quot; III</td>
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<td>Diploma Class</td>
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<td>Chamber Music</td>
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<td>Students' Choir</td>
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<td>Students' Orchestra</td>
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NEW SOUTH WALES

STATE CONSERVATORIUM OF MUSIC

1963

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 1963 will be as follows:—

4th February to 8th April.
29th April to 1st July.
15th July to 16th September.
14th October to 14th 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.

STUDENTS’ ASSOCIATION

This Association 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
Mr. JOHN PROBYN, A.R.C.M.
Miss MARJORIE SHIRES

Vocal Coaching
Mr. ROBERT ALVA, A.R.A.M., L.R.A.M.(HONS.)

Pianoforte
Mr. ERIC AUBERT, D.S.C.M.
Miss JOYCE BLEWITT, L.R.S.M.
Miss JOAN CHIA, D.S.C.M.
Mr. FRANK HUTCHENS, F.R.A.M.
Miss EILEEN KEELEY

Organ
Mr. KEITH NOAKE, B.MUS.(DUNELM.), L.R.S.M.

Accompaniment
Mr. ROBERT ALVA, A.R.A.M., L.R.A.M.(HONS.)

Violin
Mr. ERROL COLLINS, A.R.C.M.
Mr. IAN RITCHIE

Viola
Mr. IAN RITCHIE

Violoncello
Mr. OSRIC FYFE, A.R.C.M., D.S.C.M., L.R.S.M.(LOND.)

Double Bass
Mr. P. WITCHCROFT

Flute
Mr. BEDE CONNELLY
TEACHING STAFF—continued

Clarinet
Mr. D. Gerke

Trombone
Mr. P. Larsen

Trumpet
Mr. A. Stender

Rudiments of Music and Theory
Miss Joyce Blewitt, L.R.S.M.

Harmony and Counterpoint, Aural Training and Keyboard Harmony
The Principal
and
Mr. K. A. Noake, B.Mus.(Dunelm.), L.R.S.M.

History of Music and Musical Form and Analysis
Mr. K. A. Noake, B.Mus.(Dunelm.), L.R.S.M.

Chamber Music
Mr. Ian Ritchie

Diploma Class
The Director and The Principal

Conservatorium Students' Choir
Mr. John Probyn, A.R.C.M.

Conservatorium Students' Orchestra
Mr. Errol Collins, A.R.C.M.

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 Subjects (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 30-40.

(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 “Diplome” (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.

(3) For DIPLOMA IN COMPOSITION.
   (a) A pass in Grade I of any practical subject, with Honours or Distinction.
   (b) A pass in all Third Year Theoretical requirements.

For details of Diploma Examination requirements, see pages 30 to 40.

All Diploma students must undertake a second practical study. The required standard of attainment in this study will be determined from time to time by the Director. Studies must commence in the pre-Diploma year.

DIPLOMA CLASS

INTERPRETATION, ORCHESTRATION, CRITICISM, MUSICAL AESTHETICS, ETC.

THE DIRECTOR AND THE PRINCIPAL

Both Syllabuses

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, Aesthetics, etc.

Old Syllabus

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 I 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 who propose to present themselves for the Performer Diploma are also required to undergo a test at the end of 2nd Term to determine whether they will be permitted to attempt the final practical test at this standard. A student who has successfully completed the course at Teacher standard may be permitted to continue with a view to attempting the course at Performer standard.

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, or a contemporary work.

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 I 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. Ian Ritchie

Classes are restricted generally to students of stringed instruments, with the exception that all instrumentalists attempting the Diploma Course must undertake study of Chamber Music.

Attendance is compulsory for all full-course students of stringed instruments who have passed Grade III.
CONSERVATORIUM CHOIR
Conductor: Mr. John Probyn, A.R.C.M.
Wednesday, 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.

ORCHESTRAL CLASS
Conservatorium Students' Orchestra
Mr. Errol Collins, A.R.C.M.
Monday, 7 to 9 p.m.
This orchestral class achieves performing standard and gives orchestral performances in public. Rehearsals being free to students of instruments who are deemed by the Principal to be qualified, they must attend regularly unless special written exemption be obtained from the Principal.

TUITION FEES
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: £1 15s. 6d. per term for one half-hour lesson per week; £8 18s. 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
<table>
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<tr>
<th>Class</th>
<th>Students*</th>
<th>Non-Students</th>
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</thead>
<tbody>
<tr>
<td>Chamber Music</td>
<td>£3 3s. per term</td>
<td>£3 3s. per term</td>
</tr>
<tr>
<td>Theory of Music (in class)</td>
<td>Free</td>
<td>10s.</td>
</tr>
<tr>
<td>Harmony</td>
<td>£1 6s. per term</td>
<td>£2 12s. 6d. per term</td>
</tr>
<tr>
<td>Diploma Class</td>
<td>£2 2s.</td>
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</tr>
<tr>
<td>History of Music</td>
<td>£1 6d.</td>
<td>15s. per term</td>
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<tr>
<td>Students' Choir</td>
<td>Free</td>
<td>3s. per term</td>
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<tr>
<td>Students' Orchestra</td>
<td></td>
<td>3s. per term</td>
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<tr>
<td>Junior String Class</td>
<td>£1 7s. per term</td>
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* 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.

1 Students taking two years consecutively 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:—
(a) Students enrolling during third or fourth terms, 2s. 6d. for the remainder of the session.
(b) 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)

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<th>Practical Subjects</th>
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<td>£ s. d.</td>
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<tr>
<td>Diploma (Teacher)</td>
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<tr>
<td>Diploma (Performer)</td>
<td>7 7 0</td>
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<tr>
<td>Diploma (Performer and Teacher)</td>
<td>7 7 0</td>
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</tbody>
</table>
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 £3 3s., 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.

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 follows:

<table>
<thead>
<tr>
<th>Practical Subjects</th>
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<tr>
<td>Theoretical Subjects</td>
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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.

Negotiations for a change of teacher may be conducted only through the Principal without whose permission no student may change teachers.

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 for each term 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.

CESSATION OF TUITION

Students who propose to cease tuition in any subject during the year must give written notice to the Registrar as well as informing the teacher concerned. Notice must be given in the term preceding that in which it is proposed to cease. In default of such notice a full term's fee is payable.

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 History, Form, 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 noticeboards.

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.

Concession fares are available for vacation travel by train in the case of FULL COURSE students only.

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. 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.

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. In the absence of specific approval to the contrary this course must be one leading to the Diploma.

(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.

(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 14th September in respect of Scholarships tenable at Sydney or Newcastle, and 31st March in respect of Scholarships tenable only at Newcastle.

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.

Details of category (2) are set out in a brochure obtainable from the Conservatorium office.

(1) SCHOLARSHIPS TENABLE ONLY AT NEWCASTLE—

NEWCASTLE BUSINESS AND PROFESSIONAL WOMEN'S CLUB

HILDA McINTOSH MEMORIAL SCHOLARSHIP

This Scholarship was founded to perpetuate the memory of the late Miss Hilda McIntosh, a member of the above Club, who was a Diplome 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 1962—

Gray, June.

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 1962—

Pianoforte—

Ballantyne, Ann,
Bunning, Alison,
Byrne, Katherine,
Harding, Paul,
Hardy, Carolyn,
Lumsden, Marjorie,
McRae, Helen,
Wallace, Katherine,
Wright, Laraine.

Violin—

Deitz, Graham,
Harding, John,
Roberts, Peter.

Violoncello—

Hardy, Carolyn.

Trombone—

Bannister, Roland,
McLeod, Alfred.

Singing—

Yeomans, Winston.

MUSICIANS' UNION OF AUSTRALIA—NEWCASTLE BRANCH SCHOLARSHIP

Tenable for one year for Wind Instruments

Holder for 1962—

Buckland, Peter—Clarinet.
QUOTA CLUB, NEWCASTLE, SCHOLARSHIP
Tenable for one year for award to a female student in any practical subject.
*Holder for 1962—
  Pianoforte and Violin—
  Chenoahor, Naomi.

ROSTARY CLUB, NEWCASTLE, SCHOLARSHIP
Tenable for one year in any practical subject.
*Holder for 1962—
  Piano and Trumpet—
  Ross, John.

CHURCH OF ENGLAND DIOCESAN SCHOLARSHIPS
Two scholarships awarded annually, tenable for three years for the study of the organ.
*Holdre for 1961-63—
  Holdre for 1962-64—
  Hargreaves, Kathleen.
  Allen, Dionne M.
  Gibbons, Gwyn.
  Howard, Elaine.

THE WILLIAM BOWMORE SCHOLARSHIP
One scholarship awarded annually for stringed instruments.
*Holder for 1962—
Patterson, Gregory—Violin.

3) SCHOLARSHIPS NOT UNDER CONSERVATORIUM JURISDICTION—
(a) Scholarships awarded at Abermain Eisteddfod—tenable for two years each.
*Holdre for 1961-62—
  Hanley, Neil—Pianoforte.
*Holdre for 1962-63—
  Hannan, Michael—Organ.
  King, Helen—Pianoforte.

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

<table>
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<tr>
<th>Practical Grade</th>
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<th>Harmony</th>
<th>Aural</th>
<th>History Form</th>
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*VIOLIN AND OTHER INSTRUMENTS

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* 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.
EXAMINATION REQUIREMENTS

(a) General
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 17th August.

A late fee additional to the normal fee of 5s. 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.

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

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.
(2) For TEACHER DIPLOMA—

(a) Pianoforte students—a pass in Grade I according to either the "Performer" syllabus or the "Teacher" syllabus, with Honours or Distinction.

(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 such 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 "Diploma " (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.

(3) For DIPLOMA IN COMPOSITION—

See page 39.

In order to be allowed to sit for the Diploma Examination, candidates must have been enrolled as full course students (see enrolment card) for at least three academic years and must have been attending the Diploma Class for 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, and players of stringed or wind instruments must have attended rehearsals and performances of a student orchestra regularly, during the whole of the three years of the full course.

Commencing in 1961 all Diploma students must undertake a second practical study. The required standard of attainment in this study will be determined from time to time by the Director. Studies must commence in the pre-Diploma year.

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. Instrumentalists must also qualify in Chamber Music.

Permission to take the Performer Diploma Examination may be withheld if, in the opinion of the Director, 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 29.

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, or a contemporary work.

(d) Pianoforte students presenting for the Performer Diploma to play the first movement of one of the Beethoven Concertos.

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 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.

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 who have entered for either Performer Diploma or Performer and Teacher Diploma combined are required to attend a preliminary test in second term to determine their eligibility to attempt the final examination at Performer standard.

At this test candidates will be required to play the 1st Movement of the Concerto which they will present at the final test inclusive of the Cadenza if any.

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, Aesthetics, Principles of Interpretation, General Musical Knowledge, and on the History and Mechanism of their instrument or the human voice. In addition, candidates are required to undergo a Viva Voce Test. As part of this test they are required to present a number of items chosen from their repertoire. Students are expected to be familiar with the score and to be prepared to answer questions of interpretation and style. The self-prepared piece (see page 30) is also presented at the Viva Voce Test.

(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.

(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.)

(3) Instrumentalists to participate in the performance of a Chamber Music work, four works to be submitted for the Director's choice. The candidate may suggest a preference.

Candidates for the Teacher Diploma are required to present one movement only of a Chamber Music work.

Candidates for Performer Diploma are required to present one complete Chamber Music work only of any combination of instruments.

(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 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 prior to the examination, from the selected concerto, with pianoforte accompaniment.

(5) To read music at sight.

(6) To transpose music up or down a tone or a semi-tone as required by the examiner.

(7) To present a second study at a standard determined by the Director.
The Concerto or Aria, the Recital Programme and the Chamber Music Work will be selected by the Teacher and submitted to the Registrar together with the candidate's repertoire not later than the sixth week of Third Term. Amendments to the programme may be made by the Director in consultation with the Teacher.

Lists are to comprise:

(a) For Pianists (Teacher or Performer)—

Four works of Bach (to include 3 Preludes and Fugues).

Three Sonatas by Beethoven.

One Sonata by Mozart.

Three major works—By Post-Mozart Composers.

(Students for Teacher Diploma only may include Haydn.)

Six miscellaneous works from Romantic Period.

Six works reflecting the Impressionistic Style and Post-Romantic.

Two works of completely contemporary style and character.

Three Concertos (Performers), to include one by Beethoven, either 3rd, 4th or 5th, and one by Mozart.

Two Concertos (Teachers), to include one of classical period.

Performers to play from memory; Teachers to play at least one major work from memory. In addition to the chosen programme all candidates will be required to prepare a short “quick study” piece—the title of which will be announced a month prior to the examination. Memorising of this piece is optional. This piece is to be prepared without the teacher’s assistance.

(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.

(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, 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.

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.
(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.
4. To transpose at sight.

Theoretical Tests:—Candidates must also satisfactorily complete the following:—
5. A paper bearing upon the History of Organ Music and its composers, and some questions on general musical knowledge.
6. 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.

Additional Requirements for the Performer Diploma—
The Concerto or Aria 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.

DIPLOMA IN COMPOSITION

The Diploma in Composition is a three year course, the second and third years of which are concurrent with the Diploma Course. The course is conducted by private tuition, and students are eligible for entry to the Diploma Class on passing at the standard of Composition I.

Prior to entry candidates must have:—
(a) Passed Conservatorium Theoretical Examinations at the following standards:—
   Harmony—Stage II
   History—Stage III
   Form—Stage II.
(b) Have qualified at Grade I standard with Honours or Distinction in a practical study, and have attained at least Grade III standard in one other practical study. One of these two practical studies should be a keyboard instrument.

(c) Produce some evidence of creative ability.

It is not intended that the course should proceed along uniform lines in every case and, in order to obviate difficulties of teaching method and approach, students will be required, at the end of each year, to present to the Director his year's work accompanied by a statement of materials and work given for the year by his Tutor.

To qualify for the award of the Diploma, the candidate will be required, at the conclusion of his three years, to undertake examination as follows:

1. Paper in Harmony and Counterpoint on the following:
   (i) Fugue (up to four parts) — Vocal or Instrumental.
   (ii) Any vocal or instrumental combination up to five parts. Candidates must show a good knowledge of the various harmonic and contrapuntal resources and devices.
   (iii) The above to incorporate the styles of music from 16th to 19th Century.

2. Paper in Orchestration: Showing knowledge of resources up to and including 20th Century,


(Notes: History of Music will have been covered in three years of pre-Diploma History Course: The presentation of works at the conclusion of each year must show evidence of familiarity with all the traditional Forms.)

4. In addition, the candidate will be required to prepare two works for presentation to the Director —
   (a) Of Symphonic proportions (with or without voice), e.g., Symphony, Concerto, Opera, Oratorio;
   (b) More intimate style, e.g., Sonata, Quartette, Song Cycle;

and, also, to produce for the Director's perusal works which he has written during the three years.

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

The Date of Award is Indicated Opposite Each Name

Name Subject Year
D. Akhurst Piano 1922
M. Allin Piano 1929
A. Anderson Piano 1927
D. Ashworth Piano 1940
J. Armitz Singing 1941
R. A. Armadale Piano 1959
C. H. Ashton Violin 1931
R. Aziz Violin 1935
V. Avling Piano 1937
R. B. Bailey Piano 1933
M. J. Baxer Piano 1934
M. Burton Piano 1932
J. Bell Piano 1931
I. Bellamy Piano 1927
E. Blight Singing 1934

Name Subject Year
B. Finlayshire Piano 1961
R. R. Rooyen Piano 1949
M. Morris Piano 1954
C. Cornelia Piano 1956
M. Maryu Piano 1956
A. R. Blom Singing 1952
A. Brook Singing 1971
P. Buchan Piano 1935
E. Burke Piano 1925
L. J. Butterworth Singing 1953
R. Chapman Organ 1939
E. Colman Organ 1921
E. Conley Organ 1929
R. Corporal Organ 1955
C. Constantine Piano 1951
M. Macrae Piano 1961
N. Cox Violin 1931
Joy Cross Piano 1930
E. Case Piano 1941
L. Davis Piano 1927
E. Davison Piano 1922
N. Doreen Piano 1926
K. Dompey Piano 1937
B. Donnelly Piano 1939
Jennifer Doyle Piano 1961

Name Subject Year
G. T. Gliddon Piano 1927
R. A. Gilmore Piano 1940
P. Godfrey Singing 1941
H. M. Gunns Piano 1959
P. Gates Piano 1938
D. A. Gibbs Piano 1939
D. A. Gibbons Piano 1948
Y. Gannons Piano 1949
P. Corrigan Piano 1948
M. Gates Piano 1938
C. H. Ashton Violin 1931
R. C. Ginn Violin 1941

Name Subject Year
D. J. Goud Piano 1959
P. Gates Piano 1938
A. A. Gipps Piano 1936
J. C. Graeme Violin 1947
J. D. Gordon Organ 1938
N. C. Gass Violin 1946
R. L. Gassner Piano 1949
E. Germain Piano 1931
R. Gumpertz Violin 1934
I. Halpin Piano 1951
E. Hanly Piano 1936
P. Harris Piano 1939
E. Harrison Piano 1951
M. Hewes Piano 1939
D. V. Hubert Piano 1952
D. H. Eddle Piano 1953
Leah Horswill Piano 1953
C. J. Hutchinson Piano 1949
D. Hutton Piano 1952
N. Johnston Organ 1950
E. Jones Piano 1952
H. J. Kain Piano 1954
Carole Kaine Violin 1959
C. Kats French Horn 1932
P. Kennedy Violin 1941
M. King Violoncello 1928
J. Leete Piano 1927
T. Lewis Singing 1909
G. Leonard Piano 1930
A. Leulon Singing 1940
A. Maltit Piano 1927
A. Mann Piano 1936
N. Meierhahn Piano 1951
A. Meurer Clarinet 1951
R. Miller Violin 1931
C. G. McMillan Violin 1952
F. B. McNamee Violin 1929
H. L. McKinnon Violin 1929

Name Subject Year
B. Magee Piano 1941
L. McKean Singing 1936
K. Widmer Piano 1943
N. de Mestre Singing 1931
M. de Mestre Piano 1922
J. Lester Piano 1927
G. F. Foxley Singing 1939
J. T. Lawrence Singing 1959

Name Subject Year
R. Chapman Piano 1939
J. L. C. Griffiths Violin 1947
J. D. Gordon Organ 1938
D. A. Gibbs Piano 1939
D. A. Gibbs Piano 1939
G. Chapman Piano 1931
R. Gumpertz Violin 1934
Patricia Halpin Piano 1957
S. Harris Piano 1939
L. H. Harris Piano 1952
E. Harrison Piano 1952
R. A. Gibson Piano 1931
L. H. Harris Piano 1952
R. A. Gibbs Piano 1939

### Performer's Diploma—continued

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<td>F. Strong</td>
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<td>Piano forte</td>
<td>1952</td>
<td>F. Swales</td>
<td>Violin</td>
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<td>1955</td>
<td>D. Young</td>
<td>Piano forte</td>
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<tr>
<td>Janet Palmer</td>
<td>Piano forte</td>
<td>1961</td>
<td>N. Hearer</td>
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<td>Piano forte</td>
<td>1938</td>
<td>G. L. Tilled</td>
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<td>V. Pudlik</td>
<td>Piano forte</td>
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<td>E. Todd</td>
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<td>J. M. Post</td>
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Fellowship Diploma

| Raymond C. Humson     | Composition| 1948 | Robert Rowland-Jones  | Composition| 1941 |

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DIPLOMA EXAMINATION RESULTS, 1962

**Performer and Teacher Diplomas**—

- Rumsey, David E. . . . . Organ
- Ren Mei Waung . . . . Pianoforte

**Teacher Diplomas**—

- Callinan, Joanne M. . . . . Pianoforte
- Cummins, Margaret R. . . . . Pianoforte
- Ka-May Chu . . . . Pianoforte
- Hwang, Eugene . . . . Singing
- Marks, Philip . . . . Trumpet
- O’Flynn, Catherine M. . . . . Pianoforte
- Rutups, Haralds . . . . Singing