

# Contents

2	Staff
3	Contact
4	Some things to consider if you wish to study music
5	Preparing for music study
6	Music course progression
8	Majoring in music
9	Undergraduate courses
	100 level
20	200 level
31	300 level
42	Postgraduate courses
43	Useful information for students
	Important dates 2010
	Communication
	Assignment hints
	Assessment
	Assignment time management
	Presentation
44	Late submission of work
	Aegrotats
	Reconsiderations
	Appeals
	Dishonesty and plagiarism
	Recordings
45	Seminars, concerts, workshops, masterclasses

# Staff

---

## Staff

At 1 December 2009, shown under main area of expertise:

### Composition and Digital Music

Chris Cree Brown, BA, D Mus  
Gao Ping, AD(Oberlin) MM(Indianapolis), DMA(Cincinnati)  
Hamish Oliver, M Mus

### Ethnomusicology

Elaine Dobson, M Mus (Q'ld), A Mus A

### Music History, Literature and Musicology

Jonathan Le Cocq, D Phil (Oxf), BA (Hons), B Mus (Hons), LGSM  
Neill Pickard, QSM, BA (Hons), BA, Dip Ed, Dip Tchg  
Brian Pritchard, Ph D (Birm), MA (Hons), A Mus TCL

### Musicianship

Martin Setchell, MA (Hons) (Exon), Dip Ed (Brist), FRCO, AIRMT

### Music Education

Roger Buckton, MA, Ph D (Auck), BA, Dip Mus, FTCL, ARCM  
David Sell, M Mus (Durh), Mus B, Dip Ed, L Mus TCL, LRSM, AIRMT

### Performance

<i>Voice</i>	Dame Malvina Major, DBE, ATCL, LTCL, LRSM, Hon D Litt (Massey), Hon D (Waikato) Vernon Midgley, ARAM, Cert of Adult Tchg
<i>Piano</i>	Professor Michael Endres
<i>Violin, Viola</i>	<i>Position pending</i> Stephen Larsen
<i>Cello</i>	Edith Salzmann, Künstlerische Reifeprüfung (Detmold)
<i>Double Bass</i>	Ross Radford
<i>Harp</i>	Helen Webby
<i>Flute, Piccolo</i>	Anthony Ferner, Mus B, FTCL, LRSM
<i>Oboe</i>	Susan McKeich
<i>Clarinet, Bass Clarinet, Eb Clarinet</i>	Gretchen Dunsmore, B Mus, LTCL, Dip RAM, Hon ARAM
<i>Bassoon</i>	Selena Orwin, M Mus, Cert Adv St (RAM), FTCL, LRAM, LRSM, AIRMT (NZ)
<i>Horn</i>	David Cox, BA, LTCL
<i>Trumpet, Brass Band</i>	Bruce Roberts
<i>Cornet, Tenor Horn</i>	
<i>Saxophone</i>	Mark Hobson
<i>Organ</i>	Martin Setchell
<i>Percussion</i>	Roanna Cooper Mus B (Hons) Brett Painter
<i>Recorder</i>	Mark La Roche, B Mus, Postgraduate Dip (Cleveland) Wolfgang Kraemer, Premier Prix (Luxembourg)

# Staff

---

## Languages

*French/German*

Martin Setchell

*Italian*

Wilma Laryn, BA Hons (Rome)

## School Administrator

Susan Gilmour

## Concert and Resource Manager

Dorothy Motoi

## Technical Assistant

Stephen Compton, BA(Hons) Recording Arts, Dip Sound Eng

## Director of Centre for Fine Arts, Music and Theatre

Dr Amanda Morris

### Programme Director (Academic)

Associate Professor Martin Setchell

### Programme Director (Performance)

Edith Salzmann

### Dean of Creative Arts

Associate Professor Cathryn Shine

### Adjunct Associate Professor

David Sell

Brian Pritchard

### Adjunct Senior Fellows

Ian Dando

John Emeleus

Tony Ferner

Rosemary Stott

## Contact

School of Music, University of Canterbury,  
Private Bag 4800, Christchurch 8140, New Zealand

Telephone: +64 3 364 2183 or +64 3 366 7001

Fax: +64 3 364 2728

Internet: <http://www.music.canterbury.ac.nz/>

# Study Information

---

## Some things to consider if you wish to study music

### Prior knowledge of music

Most of our courses assume that students are able to read music and have at least a basic understanding of harmony (for more information see page 8). But there are exceptions, including MUSI 103 Introducing Music, MUSI 109 From Rags to Swing, MUSI 125 Music Recording and Production Techniques and MUSI 182 The Business of Music. All these can be studied with little or no knowledge of music theory.

MUSI 107 Introduction to Materials of Music, covers music theory and aural training from beginner level. By taking this course you can acquire the necessary knowledge for taking your music studies further. From here you could go on to take other 100-level courses (such as MUSI 171 Materials of Music and MUSI 131 Europe's Musical Heritage) which are the prerequisites for many of our 200-level courses.

### BA or Mus B?

The Mus B is our specialist music degree, allowing access to almost all our courses, with the chance to specialise in areas such as composition and performance as well as music history, education, ethnomusicology, jazz and musicianship. If you are interested in complementing other studies with music courses then the BA is most appropriate. If you want to study music more intensively, and especially if you want to study performance or composition, you should be looking at the Mus B. You will still be able to take a number of courses in other areas. For more information on the relationship between the BA and Mus B see page 8 of this handbook.

### Which music courses to take?

We group our music courses under five broad headings:

- Music Theory and Musicianship
- Music Education
- Music History, Culture and Research
- Composition, Digital Music and Recording Technology
- Performance

There is a good deal of choice about how much to specialise in these areas. The table on pages 6 and 7 gives an idea of which courses are available under each heading, and details of the courses themselves start from page 9. We encourage students to think about what sort of profile they want from their music studies, and to use the table to help them plan it.

### Performance

Performance, both solo and ensemble, is taught at a very high level at the school, usually starting at a minimum of NCEA Music Performance Level 3 (merit), grade 8 or above, with entry by audition. With many opportunities for performing music at the University, it is sometimes possible to take part in an ensemble without being formally enrolled.

Closing date for applications for audition for the Performance course is 15 September in the year prior to undertaking study. For more information enquire at the School office, or talk to the staff tutor concerned.

# Study Information

---

## Preparing for music study at the University

Students intending to major in music at the University would be most appropriately prepared with the following skills and knowledge:

**Music reading skills** : An ability to read short scores (for example, piano scores with treble and bass clefs) and familiarity with open scores (such as orchestral scores, string quartet scores, wind band scores).

**Music rudiments**: Knowledge of rudiments - such as scale structures, intervals, musical terms - ideally at the level where these are employed instinctively.

**Harmony**: An understanding of tonality, harmonic progression, cadence and phrase.

**Music literature**: A knowledge of the music of the main historical periods by having listened to representative examples and read about their historical context.

**Musicianship**: Aural training in melodic and rhythmic dictations, identification of timbre and basic chords. Keyboard skills are desirable to facilitate the playing of musical examples being studied and of written exercises.

**Performance**: Students who intend to major in performance should be working with repertory at a level which is set at the grade 8 level or above.

Admission to performance requires an audition, and in making an assessment, the auditioning panel takes into account:

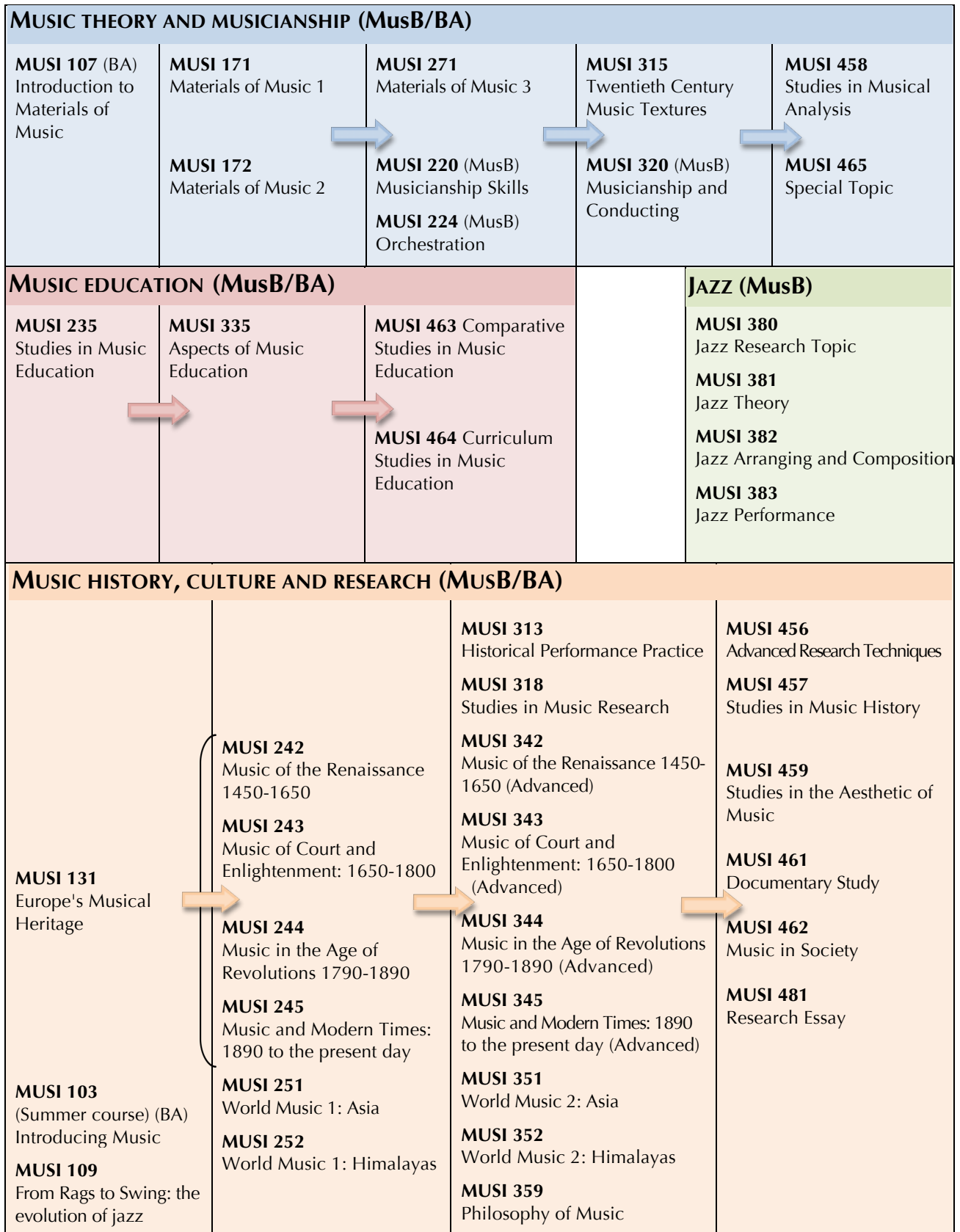
- the projection of musical style, artistry, interpretation, musicianship and personality in the performance of music;
- the technical proficiency of the applicant in relation to the demands of 100-level performance;
- the prospect of the applicant being able to develop skills further and to realise musical potential as is expected at graduate level by the end of three years' study in the performance Bachelor of Music degree.

Because of the complex interaction of these factors, it is not possible to predetermine fixed standards, or to take evidence of successful performance elsewhere into account.

**Composition**: Previous efforts at musical self-expression, especially in initiating original and imaginative ideas, and seeing them through to performance and/or recording is an advantage.

# Study Information

## Music Course Progressions



# Study Information

<b>COMPOSITION, SONIC ART, AND MUSIC RECORDING AND PRODUCTION TECHNOLOGY</b>			
<b>MUSI 125</b> Music Recording and Production Techniques	<b>MUSI 226</b> Sonic Art 1	<b>MUSI 326</b> Sonic Art 2	<b>MUSI 472</b> Electroacoustic Music
<b>MUSI 127</b> Composition 1	<b>MUSI 227</b> Composition 2	<b>MUSI 327</b> Composition 3	<b>MUSI 471</b> Composition 4
<b>MUSI 182</b> The Business of Music			
<b>PERFORMANCE (MusB)</b>			
<b>MUSI 140</b> Second Subject Performance Studies	<b>MUSI 240</b> Second Subject Performance Studies		
<b>MUSI 141</b> Performance 1	<b>MUSI 241</b> Performance 2	<b>MUSI 341</b> Performance 3	<b>MUSI 473</b> Performance 4
<b>MUSI 128</b> European Languages for Musicians			
<b>MUSI 190</b> Jazz Ensemble 1	<b>MUSI 290</b> Jazz Ensemble 2	<b>MUSI 390</b> Jazz Ensemble 3	<b>MUSI 474</b> Ensemble Performance
<b>MUSI 191</b> Canterbury Cellists 1	<b>MUSI 291</b> Canterbury Cellists 2	<b>MUSI 391</b> Canterbury Cellists 3	
<b>MUSI 192</b> Chamber Choir 1	<b>MUSI 292</b> Chamber Choir 2	<b>MUSI 392</b> Chamber Choir 3	
<b>MUSI 193</b> Gamelan 1	<b>MUSI 293</b> Gamelan 2	<b>MUSI 393</b> Gamelan 3	
<b>MUSI 194</b> Chamber Orchestra 1	<b>MUSI 294</b> Chamber Orchestra 2	<b>MUSI 394</b> Chamber Orchestra 3	
<b>MUSI 195</b> New Music Ensemble 1	<b>MUSI 295</b> New Music Ensemble 2	<b>MUSI 395</b> New Music Ensemble 3	
<b>MUSI 197</b> Piano Accompaniment 1	<b>MUSI 297</b> Piano Accompaniment 2	<b>MUSI 397</b> Piano Accompaniment 3	
<b>MUSI 198</b> Instrumental/Vocal Ensemble 1	<b>MUSI 298</b> Instrumental/Vocal Ensemble 2	<b>MUSI 398</b> Instrumental/Vocal Ensemble 3	

## Study Information

### Majoring in Music

	<i>Bachelor of Music (Mus B)</i>	<i>Bachelor of Arts (BA)</i>
<b>Minimum total points</b>	<b>360</b> (at least 276 must be from the Schedule to the Regulations for Bachelor of Music)	<b>360</b> (at least 254 points must be from the BA Schedule)
<b>Points at 300 level</b>	<b>84</b>	<b>84</b> (at least 56 in Music (not including ARTS 395))
<b>Points which can be allowed outside Mus B or BA Schedule</b>	<b>84</b>	<b>106</b>
<b>Special requirements</b>	Compulsory group A courses ( <b>88</b> points) MUSI 113*, 131, 171, 172, 271  **At least 22 points from one of the following group B courses: MUSI 242, 243, 244, 245, 342, 343, 344, 345	<b>100-level</b> MUSI 113*, 131, 171, 172  <b>200-level</b> One of MUSI 242, 243, 244 or 245  (One of MUSI 342, 343, 344 or 345 may be substituted for this requirement)  <i>Recommended:</i> a further 22 points of 200-level Music  Minimum <b>136</b> points in Music
<b>Course majors</b>	Composition, performance, music history, music education, ethnomusicology, musicianship	Music history, music education, ethnomusicology
<b>Restricted courses</b>		Entry to performance courses is generally not permitted except in exceptional circumstances.

\* Students eligible to graduate before 2011 are not required to take MUSI 113.

\*\* Only applies to students who qualify to graduate after 2010.

Students intending to complete the BA with a **minor** in Music must be credited with at least 80 points in Music (not including ARTS 395) which must include at least 44 points at 200 level or above as approved by the Programme Coordinator.

## Undergraduate Courses 100-level

---

**MUSI 107**      **Introducing to Materials of Music**      Semester 2  
18 points - BA only

*Coordinator:* Martin Setchell

*Lecturer:* Hamish Oliver

*Prerequisites:* none

*Restrictions:* MUSI 104, 105, 108, 117 (prior to 2006), 118

*Contact Hours:* Lectures: Tuesday and Friday 10–11am (A6)

Tutorial/Computer Workshop:

Tuesday 11–12 noon *or* Friday 11–12 noon (Rm 339 Erskine Bldg)

*Assessment:* Course work 50% End-of-course examination 50%

*Course Aims:* The development of understandings and skills in the elements of music with particular emphasis on concepts of rhythm and pitch as applied in Western tonal music.

Note: It is helpful, not essential, if students for this course possess a basic knowledge of the rudiments of music theory. A good pass in this course gives students a basis to embark on the advancing sequence of Materials of Music courses MUSI 171, 172, 271 and 272.

*Course Content:* Lecture and computer-based activities will develop skills in aural perception, music theory, keyboard playing and singing. Areas to be covered will include the elements of music, scales and the keyboard, notation of pitch and rhythm, expression marks, intervals and triads and basic musical analysis.

*Recommended Text:*

Course reader - available from the Copy Centre

*Useful Websites:* <http://www.teoria.com/>  
<http://www.musictheory.net/>

---

**MUSI 109**      **From Rags to Swing: the Evolution of Jazz**      Semester 2  
**(AMST 112)**      18 points

*Coordinator:* Jonathan Le Cocq

*Lecturer:* Neill Pickard

*Prerequisites:* none

*Restrictions:* AMST 112

*Contact Hours:* Wednesday 4–6pm (A6), Thursday 4–5pm (A6)

*Assessment:* Course work 60% End-of-course examination 40%

In-course assessment will consist of two essays (20% each) and two aural tests (10% each)

*A pass mark of 50% in this course must include a mark of above 45% in the end-of-year examination component, ie, a numerical mark of 18/40 or higher.*

## Undergraduate Courses 100–level

---

**Course Aims:** This course reviews the evolution of jazz as an art form from its earliest origins through a study of the personalities, styles and key elements, to its emergence as a major international form of musical expression.

**Course Content:** The focus is on the many social, cultural, and musical influences which have contributed to the development of Jazz as a definable genre. The historic events and personalities determining many current jazz practices are reviewed in chronological order. The period covered will be from the late 19<sup>th</sup> Century to the late 1940s. Throughout the course, recordings (audio and visual) of major jazz performers will be used to illustrate principal elements and students should expect to engage in extensive listening, background reading and web links to gather and present essential information

**Text:** Course reader - This document will be a compilation of articles to support lectures and to guide further reader. A guide to recommended reading will take place in the first lectures.

---

**MUSI 113**      **Choir and Sightsinging**      Whole Year  
12 points

**Coordinator:** Dr Roger Buckton

**Tutor:** A selected voice and/or piano student

**Prerequisites:** There are no prerequisites for this course but students who are not studying for the MusB or BA Music Major degree and who have a doubt about the accuracy of their singing voice, are advised to seek an interview with the course coordinator prior to enrolling. Students with local, school and church choir experience are most welcome.

**Restrictions:** none

**Contact Hours:** Thursday 3–5pm (A6)

**Assessment:** Course work 100% *No end-of-year examination*

Class Aural Test:	1 April	(Term 2)	[10%]
Class Aural Test:	13 May	(Term 2)	[10%]
Individual Sightsinging Test:	27 May	(Term 2)	[30%]
Individual Sightsinging Test:	5 August	(Term 3)	[40%]
Participation:			[10%]

**Course Aims:** To teach sightsinging skills through participation in a four-part choir.

**Course Content:** Using solfa as a teaching tool, the course develops skills in pitching scales and intervals together with understandings of major and minor scales, chord structure and harmonic progressions. As sightsinging skills are developed, a four-part choir is formed which will work at representative examples of choral music from the Renaissance through to the present day.

## Undergraduate Courses 100-level

---

It is anticipated that the course will finish in week 18 and that the choir will present at least one informal performance. All students will be expected to participate in the performance and any associated rehearsals.

*Text:* All music supplied required to be returned at the end of the course.

---

### **MUSI 125 Music Recording and Production Techniques** Whole Year

18 points

*Coordinator:* Stephen Compton

*Lecturers:* Stephen Compton, Hamish Oliver

*Prerequisites:* none

*Restrictions:* none

*Contact Hours:* Lectures: Semester 1: Tuesday, Friday 1–2pm (A6)  
Semester 2: Tuesday 1–2pm (A6)  
Tutorials: 1 hour per week (tba)  
The course also involves significant independent working time in the music computer laboratory.

*Assessment:* Course work 100%: Tests (3) **[40%]** Assignments (4) **[60%]**

*Course Aims:* To develop an understanding of the principles associated with the recording, creation and production of music and sound. To develop practical skills and techniques in or transferable to most popular or industry-standard digital audio workstation software applications. To develop the ability to successfully use sound recording and reproduction equipment, and to find and take advantage of creative possibilities in all the above.

This course offers a grounding in the basics of music recording and production technology. Previous experience in these areas would be helpful but is not required.

*Course Content:* The course uses recording techniques, digital audio and MIDI to work with the creation, processing, mixing and production of music and sound work. Lectures cover theoretical and practical topics in the physics of sound, basic acoustics, MIDI, synthesis, sampling, plug-ins, outboard equipment, mixing, mastering and other areas. Tutorials offer hands-on experience in putting theoretical knowledge into practice creatively. Primary software includes current versions of ProTools and Logic Audio. Secondary software includes Sibelius, Audiosculpt and Metasynth.

*Texts:* A reading/reference list, including online sources, will be supplied during the course.

Indicative books for preparatory and later reading include

KIRN, Peter, *Real World Digital Audio*, Pearson, 2005

BATTINO, David / RICHARDS, Kelli, eds. *The Art of Digital Music: 56 visionary artists & insiders reveal their creative secrets*, Backbeat, 2004.

STAVROU, Michael Paul *Mixing With Your Mind*

## Undergraduate Courses 100-level

---

<b>MUSI 127</b>	<b>Composition 1</b>	Whole Year
	36 points	
<i>Coordinator/ Lecturer:</i>	Associate Professor Chris Cree Brown	
<i>Prerequisites:</i>	none	
<i>Restrictions:</i>	none	
<i>Contact Hours:</i>	Lectures: Monday 11–12 noon (M205) Workshop: Monday 1–3pm (M205) Individual tutorials to be arranged	
<i>Assessment:</i>	Course work 100% <i>No end-of-year examination</i> Six assignments (each 12%) One assignment (20%) End of year portfolio of works (60%)	
<i>Course Aims:</i>	To develop personal expression by investigating appropriate compositional techniques, tools and procedures in contemporary musical composition.	
<i>Course Content:</i>	A brief study of some of the parameters of music. Development and discussion of student's own ideas and compositions.	
<i>Recommended Reading:</i>	RISATTI, H. <i>New music vocabulary: a guide to notational signs for contemporary music.</i> University of Illinois Other texts as given in class	

---

<b>MUSI 128</b>	<b>European Languages for Musicians</b>	Whole Year
	18 points	
<i>Coordinator/ Lecturer:</i>	Martin Setchell	
<i>Contributors:</i>	Edith Salzmann    (German)    22 February – 3 May Wilma Laryn        (Italian)     10 May – 2 August Sylvie Gagnon      (French)     9 August – 11 October	
<i>Prerequisites:</i>	none	
<i>Restrictions:</i>	none	
<i>Contact Hours:</i>	Monday 12–1pm (A7), 3–4pm (A7)	
<i>Assessment:</i>	Course work 100% <i>No end-of-year examination</i> Instead of one end of course examination, there will be an assessment at the end of each language's block of teaching. Each language will count for one third of the overall assessment. Students MUST achieve at least a pass grade in all three languages to pass the course as a whole. However, any student who	

## Undergraduate Courses 100-level

---

fails one of the three language tests will have the opportunity to resit an equivalent test in that language at the end of semester 2. No further classes are provided for this retest, which will be marked on a pass/fail basis. Students who are awarded a pass will be awarded 50% of the marks for that component of course. Please note that this opportunity exists for one only of the tests and for students who have attended 90% of the classes. it is not possible to fail two or three tests and then resit these at the end of semester 2.

The assessments will be 'open-book' tests, ie, students may use a grammar and/or dictionary with phonetic symbols, class handouts, etc.

1. Group written test of comprehension of unseen text (eg, phrases, sentences, lines of a song text) to be translated into English.  
50% Monday 12 noon
2. Individual oral test of pronunciation and diction  
50% Monday afternoon (individual times to be arranged)

Students will be given an unseen text to prepare briefly in private, before reading it aloud. Times will be arranged with each individual student and will replace the afternoon class that week.

Dates of written tests:	German	3 May
	Italian	2 August
	French	11 October

*Course Aims:* To develop basic skills required by musicians in the most important European languages: German, French and Italian. Each language will be given an intensive block of 8 weeks' coverage and by the end of each sector of the course students should be able to (1) translate music-related text (eg, a song) into English with the aid of a dictionary; (2) use correct diction in reading aloud a given text.

*Texts and Resources:*

*Required texts:* All students must have their own dictionary for each of the three languages. Buy the biggest you can afford, and make sure it includes L.P.A. phonetic symbols. A selection of German, French and Italian dictionaries will be available from the University Bookshop.

*Recommended texts:* (especially for voice students)

*The Singer's Manual of German and French diction* (Richard G. Cox)  
Schirmer/Thomson Learning

*Singer's Italian* (Evelina Colorni) Schirmer/Thomson Learning

(Copies will also be on reserve at the Central Library and the School of Music Resource room).

## Undergraduate Courses 100-level

---

### MUSI 131 Europe's Musical Heritage Semester 1

18 points

*Coordinator/  
Lecturer:* Dr Jonathan Le Cocq

*Prerequisites:* none

*Restrictions:* MUSI 102, 103, 123, 206

*Contact Hours:* Tuesday, Wednesday, Thursday 11–12 noon (A6)

*Assessment:* Course work 100% *No end-of-year examination*

Students are required to attend a **library training session** at the start of the course which focusses on research in music. You will be given a **test** to complete independently to demonstrate familiarity with music resources in the library.

**Each in-class test** involves a mixture of aural recognition of a range of extracts (each played twice) in terms of genre, period, and characteristic stylistic traits, and analytical comments on one or more score extracts. Examples will be drawn primarily from works studied in the preceding half semester.

There are **two written assignments** each related to the work covered in each half of the semester based on the stylistic analysis covered in class and on students' own research. **Assignment 1** is an essay of 1500-1800 words explaining concepts discussed in the first part of the course. **Assignment 2** is (a) submission of evidence of having attended at least five concerts during Semester 1, at least four of them organised by the School of Music, containing repertoire that falls within the period covered in this course. Evidence of concert attendance will be a copy of the concert programme (or other reference to the concert) signed by a member of School of Music staff, or in the case of a public concert, commercial ticket; (b) submission of a written programme note of about 300 words introducing a single work performed at one of the above concerts. This must be your own work and must not reproduce existing programme notes.

Library Test:	Thursday 12 March	(10%)
In-class Test 1:	Wednesday 31 March	(25%)
Assignment 1:	due Tuesday 27 April	(25%)
In-class Test 2:	Wednesday 2 June	(25%)
Assignment 2:	due Thursday 27 May	(15%)

*Course Aims:* To achieve understanding and recognition of the principal characteristics of musical genres and styles from the Renaissance to the early twentieth century.

*Course Content:* During the course we look at musical genres in historical context and in roughly chronological order, with occasional focus on some key composer associated with them. At the end of each term there is a test in which students need to be able to identify recorded musical extracts and answer questions relating to them.

*Texts:* Students will need to purchase a collection of required course material from the Copy Centre which will include scores of works studied during the course. Material for listening will be available online. For additional background reading we recommend any edition of *A History of Western Music* by D.J. Grout and/or Claude Palisca.

## Undergraduate Courses 100-level

---

<b>MUSI 140</b>	<b>Second Subject Performance</b> 18 points	Whole Year
	This performance course is for students who wish to study an additional instrument as well as their main instrument.	
<i>Coordinator:</i>	Edith Salzmann	
<i>Prerequisites:</i>	School of Music audition	
<i>Corequisites:</i>	MUSI 171 and 172	
<i>Contact Hours:</i>	Weekly 40-minute lessons	
	Times of lessons will be by arrangement with the tutor of the instrument. Times of workshops and seminars will be advised.	
	All performance students will be expected to take part in School of Music activities as directed by their tutors and to attend as many School of Music concerts as possible.	
<i>Assessment:</i>	Mid-year Test 30% End-of-year Examination 70%	
	During the grading procedures, serious consideration will be given to:	
	(i) the year's work including lesson preparation and attendance; (ii) attendance at School of Music concerts and workshops.	
	End-of-year examination dates and individual times will be advised as early as possible. Every attempt will be made to avoid inconvenient timetabling with other subjects.	
<i>Course Aims:</i>	To develop performance skills in the student's chosen instrument, and to develop performance experience through participation in concerts of solo and/or ensemble music.	

---

<b>MUSI 141</b>	<b>Performance 1</b> 36 points	Whole Year
<i>Coordinator:</i>	Edith Salzmann	
<i>Prerequisites:</i>	School of Music audition, and MUSI 140, MUSI 141	
<i>Recommended preparation:</i>	Equivalent of Grade 8 Trinity or Royal School exams	
<i>Restrictions:</i>	none	
<i>Contact Hours:</i>	Weekly 1-hour lessons	
	Times of lessons will be by arrangement with the tutor of the instrument. Times of workshops and seminars will be advised.	
	All performance students will be expected to take part in School of Music activities as directed by their tutors and to attend as many School of Music concerts as possible.	

## Undergraduate Courses 100-level

---

*Assessment:* Mid-year Test 30%  
End-of-year Examination 70%

During the grading procedures, serious consideration will be given to:

- (i) the year's work including lesson preparation and attendance;
- (ii) attendance at School of Music concerts and workshops.

End-of-year examination dates and individual times will be advised as early as possible. Every attempt will be made to avoid inconvenient timetabling with other subjects.

*Course Aims:* To develop performance skills in the student's chosen instrument, and to develop performance experience through participation in concerts of solo and/or ensemble music.

---

**MUSI 171      Materials of Music 1** Semester 1  
18 points

*Coordinator:* Associate Professor Chris Cree Brown

*Lecturer:* Sue McLachlan

*Prerequisites:* none

*Restrictions:* MUSI 105, 114, 205

*Contact Hours:* Tuesday, Wednesday, Thursday 2–3pm (A6)

*Assessment:* Course work 100% *No end-of-year examination*

*Course Aims:* To develop familiarity with basic harmonic practices in tonal music [continued in MUSI 172 (Materials of Music 2) and MUSI 271 (Materials of Music 3).]

*Course Content:* **Aural recognition** (10%)

Given the tonic chord, aural recognition and identification of diatonic-chords and their inversions, using either figured bass or Roman numerals, individually, in a group of chords with a common pitch, and in a short progression for SATB, with a given treble line (write the bass line and identify the chords)

**Writing** (45%)

- Harmonisation of short SATB chorale phrases with given treble part, using correct part writing and chord spacing, with identification of chords under the staff using Roman numerals or figured bass symbols
- Harmonisation of melodies with slower rate of chord change and including non-chord notes, by supplying bass line and chord indications

**Analysis of printed music extracts** (45%)

Analysis of a 2-stave piano texture or reduced orchestral score, identifying key areas and modulations, chords, non-chord notes, and important features which

## Undergraduate Courses 100-level

---

go hand in hand with harmony (eg, texture, dynamics, melodic climax points, etc)

Harmonic vocabulary: Chord spacing and 4 part writing  
All diatonic chords including dominant 7th  
Types of 6/4 chord  
Non-chord notes  
Modulation from I to V and i to III

*Texts:* Robert W.Ottman: *Elementary Harmony Theory and Practice*. Prentice Hall 5th edition (1998)  
Robert W.Ottman: *Workbook for Elementary Harmony Theory and Practice*. Prentice Hall 5th edition (1998)

*Also recommended for aural recognition:* Martin Setchell: *Aural Analysis and Notation* (copies available from School of Music Resource Library)

---

### MUSI 172      **Materials of Music 2**      Semester 2

18 points

*Coordinator:* Dr GAO Ping

*Lecturers:* Sue McLachlan

*Keyboard Tutors:* Dr GAO Ping, David Sadler

*Prerequisites:* MUSI 171

*Restrictions:* MUSI 105, 114, 205

*Contact Hours:* Tuesday, Wednesday, Thursday 2–3pm (A6)  
Keyboard: 1 hour on Tuesdays (SoM Resource Room)

*Assessment:* Course work 100%    *No end-of-year examination*

*Course Aims:* To develop familiarity with basic harmonic practices and simple counterpoint in tonal music [continued in MUSI 271 (Materials of Music 3).]  
To develop basic keyboard skills.

*Course Content:* **Aural recognition** (10%)

Given the tonic chord, aural recognition and identification of

- diatonic-chords and their inversions, using either figured bass or Roman numerals, individually, in a group of chords with a common pitch, and in a short progression for SATB, with a given treble line (write the bass line and identify the chords)
- Modulations by key name and relationship to tonic

**Writing** (35%)

- Harmonisation of short SATB chorale phrases with given treble part, using correct part writing and chord spacing, with identification of chords under the staff using Roman numerals or figured bass symbols
- Simple counterpoint: completion of a two-part counterpoint with one

## Undergraduate Courses 100-level

---

given line, using correct part writing, with identification of chords under the staff using Roman numerals or figured bass symbols.

### **Analysis of printed music extracts** (30%)

Analysis of a 2-stave piano texture or reduced orchestral score, identifying key areas and modulations, chords, non-chord notes, and important features which go hand in hand with harmony (eg, texture, dynamics, melodic climax points, etc).

Harmonic vocabulary: Chord spacing and 4 part writing; all diatonic chords including dominant 7th; types of 6/4 chord; non-chord notes; secondary dominant chords; modulation from I to V or IV

### **Keyboard Skills** (25%)

*Texts:* Robert W.Ottman: *Elementary Harmony Theory and Practice*. Prentice Hall 5th edition (1998)  
Robert W.Ottman: *Workbook for Elementary Harmony Theory and Practice*. Prentice Hall 5th edition (1998)

---

## **MUSI 182      The Business of Music** Semester 1

18 points

*Coordinators:* David Saunders / Roger Buckton

*Lecturer:*

*Prerequisites:* none

*Restrictions:* none

*Contact Hours:* Tuesday, 3.30–5.30pm (CPIT, School of Performing Arts)

*Assessment:* Course work [100%]  
Press Kit            50%  
Draft Contract    25%  
Test                 25%

*Course Aims:* To familiarise the student with the development of the music industry in general, the way it currently operates and the roles of key organisations and individuals.

*Course Content:* The focus of this course is to introduce the student to *the music business* - analysing its structures, key players and their functions, encouraging good business practice and initial skills of self-management. The course encourages the student to present and promote themselves as a professional contestant, able to make valid and informed decisions in an extensive and occasionally confusing business arena.

*Texts:* Handouts as supplied and approved by tutor and guest speakers.

## Undergraduate Courses 100-level

---

**MUSI 190**     **Jazz Ensemble 1**     Whole Year  
12 points

*Coordinator:* Dr Roger Buckton

*Prerequisites:* School of Jazz audition

*Restrictions:* none

*Contact Hours:* Monday, Tuesday 4.30-5.30pm (CPIT, School of Jazz)

*Course Aims:* To enable the student to gain experience and develop skills in jazz ensemble playing.

Assessment will be PASS or FAIL based on the criteria noted above.

---

**MUSI 191**     **Canterbury Cellists 1**     Whole Year  
12 points

*Coordinator:* Edith Salzmann

*Prerequisites:* School of Music audition

*Course Aims:* To enable the student to gain experience and develop skills in cello ensemble playing.

*Assessment Criteria:*

Regular attendance and adequate preparation for rehearsals will be required resulting in the performance of selected music which demonstrates a range of technical skills and appropriate ensemble awareness.

Assessment will be PASS or FAIL based on the criteria noted above.

---

**MUSI 193**     **Gamelan 1**     Whole Year  
12 points

*Coordinator:* Elaine Dobson

*Prerequisites:* none

*Course Aims:* To enable the student to gain experience and develop skills in gamelan ensemble performance. The gamelan is a colourful orchestra of gongs, percussion metallophones and drums from Bali. Traditional as well as newly-composed pieces will be learnt. The gamelan may also accompany dance and is taught in a traditional Balinese manner. No previous experience of gamelan playing is necessary.

*Course content:* Students will learn : *gamel* (mallet) techniques; dampening; colotomic structure; *polos* and *sangsih* (on and off beat parts) and *kotekan* (interlocking)

*Assessment Criteria:*

The ability to perform with skill and confidence in 2-3 selected programmes of music that demonstrate a range of technical skills and appropriate ensemble awareness and presentation skills.

Assessment will be PASS or FAIL based on the criteria noted above.

## Undergraduate Courses 100-level

---

**MUSI 194**      **Chamber Orchestra 1**      Semester 2  
12 points

*Coordinator:* Associate Professor Martin Setchell

*Conductor:* Brian Law

*Prerequisites:* School of Music audition

*Course Aims:* To enable the student to gain experience and develop skills in orchestral playing.

*Assessment Criteria:*

Regular attendance and adequate preparation for rehearsals will be required resulting in the performance of selected music which demonstrates a range of technical skills and appropriate ensemble awareness.

Assessment will be PASS or FAIL based on the criteria noted above.

---

**MUSI 197**      **Piano Accompaniment 1**      Whole Year  
12 points

*Coordinator:* Professor Michael Endres

*Prerequisites:* School of Music audition

*Course Aims:* To enable the student to gain experience and develop skills in piano accompaniment.

*Assessment Criteria:*

By the end of the year a student will be expected to perform to an acceptable standard 30 minutes of accompaniment that demonstrates a range of technical skills and appropriate ensemble awareness and presentation skills.

Assessment will be PASS or FAIL based on the criteria noted above.

---

**MUSI 198**      **Instrumental/Vocal Ensemble 1**      Whole Year  
12 points

*Coordinator:* Stephen Larsen

*Prerequisites:* School of Music audition

*Course Aims:* To enable the student to gain experience and develop skills in chamber music ensemble playing.

*Assessment Criteria:*

Regular attendance and adequate preparation for rehearsals will be required resulting in the performance of selected music which demonstrates a range of technical skills and appropriate ensemble awareness.

Assessment will be PASS or FAIL based on the criteria noted above.

## Undergraduate Courses 200–level

---

**MUSI 220 Musicianship Skills 1** Whole Year  
22 points

*Coordinator:* Associate Professor Martin Setchell

*Lecturer:* Mr David Sadler

*Prerequisites:* MUSI 172, or both MUSI 105 and 114

*Restrictions:* MUSI 212, 214, 216, 317

*Contact Hours:* Wednesday 2–3pm (SoM Resource Room), 3–4pm (A7)

*Assessment:* No end of year examination, but two major assessments during the course at the end of each semester:

Semester 1: **Wednesday 26 May:** Keyboard skills and sight singing  
Individual times to be arranged during the day at times to suit  
(replacing normal class hour) 25%  
**Wednesday 2 June:** Aural perception: 25%

Semester 2: **Wednesday 6 October:** Aural Perception  
Individual times to be arranged during the day at times to suit  
(replacing normal class hour) 25%  
**Wednesday 13 October:** Keyboard skills 25%

*Course Aims:* To develop a more extensive range of keyboard and aural skills than those acquired in MUSI 171 and 172.

*Course Content:* 1. AURAL PERCEPTION [50%]

Semester 1

- sight-singing, including accurate pitching of any named note after being given A=A440
- developing the ability to estimate and set common tempi (eg, MM60/80/90/100/120, etc)
- rhythmic and melodic dictation (melodic and 2-part)

Semester 2

- the identification and correction of deliberate errors in a prepared score
- aural recognition of basic musical elements, eg, texture (homophonic or contrapuntal, dynamics, modulations, cadences, instrumentation, genre, period) in a variety of recorded works

2. SCORE READING AT THE KEYBOARD [50%]

playing at actual (sounding) pitch selected parts of orchestral and choral scores, including:

- the common G and F clef octave transposition
- C3 (alto) and C4 (tenor) clefs
- customary transposing instruments (clarinets in B flat and A, horns in F, E, E flat, D and C [octave transposition], trumpets in B flat, A and D)
- reducing an orchestrally scored chord to simple triadic or 7<sup>th</sup> version

*Texts:* No set texts, but plenty for reference in School of Music Resource Room and Central library. Worksheets for weekly classes will be provided as handouts.

## Undergraduate Courses 200-level

---

<b>MUSI 224</b>	<b>Orchestration 1</b>	Whole Year
	22 points	
<i>Coordinator/ Lecturer:</i>	Dr Gao Ping	
<i>Prerequisites:</i>	MUSI 105 or 172	
<i>Restrictions:</i>	none	
<i>Contact Hours:</i>	Friday 11am–1pm (A7)	
<i>Assessment:</i>	Course work 60% (3 assignments, each 20%)	End-of-course examination 40%
<i>Course Aim:</i>	To develop an ability to orchestrate effectively.	
<i>Course Content:</i>	The content will normally include a brief study of the acoustical principles underlying the production of sound, a study of the instruments and the techniques of orchestration, and (if sufficient class instrumentalists allow) practical exercises in instrumentation. The in-course assessment consists of 3 assignments which are designed to test your ability to apply and present the orchestrational skills that have been developed in class. They are progressive in terms of the scope of the instrumentation required and in the orchestrational skills needed to successfully complete them.	
<i>Texts:</i>	<i>Recommended reading:</i> KENNAN, K.W and GRANTHAM, P. <i>The Technique of Orchestration</i> , 3rd ed. Prentice-Hall, Inc. BACKUS, <i>The Acoustical Foundations of Music Sound and Hearing</i> (LIFE SCIENCE LIBRARY)	

---

<b>MUSI 226</b>	<b>Sonic Art 1</b>	Whole Year
	22 points	
<i>Coordinator:</i>	Associate Professor Chris Cree Brown	
<i>Lecturer:</i>	Hamish Oliver	
<i>Prerequisites:</i>	MUSI 125 or 126	
<i>Restrictions:</i>	MUSI 326 (1995–2003)	
<i>Contact Hours:</i>	Semester 1: Tuesday 11–12 noon (Room 339, Erskine Bldg) Semester 2: Wednesday 11–12 noon (Room 205, SoM)  Tutorials to be arranged	
<i>Assessment:</i>	Course work 100% <i>No end-of-course examination</i>	
	Assignments (4)	[25%]
	Electroacoustic composition project	[50%]
	Test	[25%]
	One-to-one tutorials facilitates constant direct feed-back between teacher and student. Final assessment will be based on works completed by the end of second semester lectures. These should be submitted in appropriate format (DAT or CD) with	

## Undergraduate Courses 200-level

---

accompanying written notes summarising the technical processes employed in the work, and musical scores if appropriate. Any visual aspects to the work should be documented via photographs and/or videotape. Additional material concerning aesthetic and creative objectives may also be included. Attendance in workshops and tutorials is essential.

*Course Aims:* To encourage students' creative, aesthetic and technical development in the medium of electroacoustic music.

*Course Content:* Practical composition using the facilities of the Electroacoustic Laboratories and any other appropriate resources.

The course focuses on (i) the familiarisation with the repertoire of New Zealand Sonic Art, and (ii) the development of an understanding of, and experience in, using the computer (and its associated hardware and software) as a tool for creating sonic art.

---

**MUSI 227      Composition 2** Whole Year  
44 points

*Coordinator/  
Lecturer:* Dr Gao Ping

*Prerequisites:* MUSI 127

*Restrictions:* MUSI 225

*Contact Hours:* Thursday 9–10am (A7)  
Monday 1–3pm (M205) Composers' Workshop

*Assessment:* Course work 100% *No end-of-year examination*

Four assignments, each 10%	<b>[40%]</b>
Five one-page concert reports	<b>[10%]</b>
Portfolio of works	<b>[50%]</b>

*Course Aims:* To develop students' abilities to express their own creative compositional ideas in the most effective manner.

*Course Content:* A year's schedule, detailing projected work, will be mutually discussed and agreed upon by the teacher and each individual student at the beginning of the year.

## Undergraduate Courses 200-level

---

<b>MUSI 235</b>	<b>Studies in Music Education</b>	Semester 1
	22 points	
<i>Coordinator/ Lecturer:</i>	Dr Roger Buckton	
<i>Guest Lecturer:</i>	Merryn Dunmill	
<i>Prerequisites:</i>	MUSI 102 or 105 or 108 or 118 or 130 or 131 or 171 or at least 36 points in non-music courses and evidence of music reading ability as approved by Programme Coordinator	
<i>Restrictions:</i>	MUSI 311 (1995)	
<i>Contact Hours:</i>	Monday 4–6pm, Wednesday, Thursday 4–5pm (A7)	
<i>Assessment:</i>	Course work [50%] End-of-course examination [50%]	
	<i>In-course assessment:</i> Assignment (25%); Seminar (25%)	
	The seminars are designed to give you the opportunity to develop a music education topic of your own choice for presentation to the rest of the class. The presentation should be no longer than 15 minutes plus a little extra time for questions. The presentation should also be in written. The topic can be one which is of special interest and concern to you about an aspect such as methodology.	
<i>Course Aims:</i>	To give students an understanding of music education in a broad perspective through a study of its philosophical foundations, scope and practice in New Zealand and abroad.	
<i>Course Content:</i>	(i) Values and methods in music education as exemplified in the philosophy of Zoltan Kodaly (ii) Learning music - theory and practice (iii) Teaching music (iv) The music and arts curriculum	
<i>Texts:</i>	CAMPBELL, Patricia Sheehan, <i>Musician and Teacher</i> , New York, Norton, 2008 (Chapters 3, 6, 7, 8, 9, 11)	
	<i>Recommended:</i>	
	FRAZEE, Jane, <i>Discovering Orff</i> , New York, Shott, 1987	
	MILLS, Janet, <i>Music in the primary school</i> , Cambridge University Press 1991	
	CHOKSKY, Lois, <i>The Kodaly method</i> , Prentice-Hall, 1974	
	ELLIOTT, David J, <i>Music Matters</i> , New York, Oxford University Press, 1995	
	<i>Sound Ideas</i> , School of Music. Volume 1 No. 1, Volume 2 No. 2, Volume 5 Nos 1 and 2, Volume 6 No 1. Available from the School of Music Resource Room (\$20 for 5 issues).	
	[See Course Outline for more recommended reading.]	

## Undergraduate Courses 200–level

---

<b>MUSI 240</b>	<b>Second Subject Performance 2</b>	Whole Year
	22 points	
<i>Coordinator</i>	Edith Salzmann	
<i>Prerequisites:</i>	School of Music audition and MUSI 140, MUSI 141	
<i>Co-requisites:</i>	MUSI 131, MUSI 172, MUSI 241	
<i>Recommended Preparation:</i>	Equivalent of Grade 8 Trinity or Royal School exams	
<i>Contact Hours:</i>	Weekly 45-minute lessons Times of lessons will be by arrangement with the tutor of the instrument. Times of workshops and seminars will be advised. All performance students will be expected to take part in School of Music activities as directed by their tutors and to attend as many School of Music concerts as possible.	
<i>Assessment:</i>	Mid-year test 30% End-of-year final examination 70% During the grading procedures, serious consideration will be given to: (i) the year's work including lesson preparation and attendance; (ii) attendance at School of Music concerts and workshops. End-of-year examination dates and individual times will be advised as early as possible. Every attempt will be made to avoid inconvenient timetabling with other subjects.	
<i>Course Aims:</i>	To develop performance skills in the student's chosen instrument and performance experience through participation in concerts of solo and/or ensemble music.	

---

<b>MUSI 241</b>	<b>Performance 2</b>	Whole Year
	44 points	
<i>Coordinator</i>	Edith Salzmann	
<i>Prerequisites:</i>	MUSI 141 (with a recommended B- grade)	
<i>Restrictions:</i>	none	
<i>Contact Hours:</i>	Weekly 1-hour lessons Times of lessons will be by arrangement with the tutor of the instrument. Times of workshops and seminars will be advised. All performance students will be expected to take part in School of Music activities as directed by their tutors and to attend as many School of Music concerts as possible.	
<i>Assessment:</i>	Mid-year test 30% End-of-year final examination 70% All MUSI 241 students will be expected to show during their first year of study that they have a very real aptitude for public performance. Progression to third-year	

## Undergraduate Courses 200-level

---

performance study will not be recommended in cases where such potential is not clearly apparent. Minimum recommended grade: B

During the grading procedures, serious consideration will be given to:

- (i) the year's work including lesson preparation and attendance;
- (ii) attendance at School of Music concerts and workshops.

End-of-year examination dates and individual times will be advised as early as possible. Every attempt will be made to avoid inconvenient timetabling with other subjects.

*Course Aims:* To develop performance skills in the student's chosen instrument, and to develop performance experience through participation in concerts of solo and/or ensemble music

---

### **MUSI 242 Music of the Renaissance 1450–1650** Semester 2

22 points

*Coordinator/  
Lecturer:* Dr Jonathan Le Cocq

*Prerequisites:* MUSI 102 or 130 or 131

*Restrictions:* MUSI 342

*Contact Hours:* Tuesday, Wednesday, Thursday 11–12noon (A7)

*Assessment:* Course work [50%]  
End-of-course examination [50%]  
*In-course assessment:* Essay (25%)  
Analytical Assignment (25%)

*Course Aims:* To develop understanding of central developments in music in its social and cultural context from the Renaissance and early Baroque periods.

*Course Content:* Indicative lecture schedule:

Weeks 1-3: A Map of the Territory (places; people; styles; movements); defining the musical Renaissance; the later fifteenth century; patterns of patronage; the Italian principalities and royal courts of France and England; *frottola*, *formes fixes* and dance music; the Church as Patron

Week 4-5: The liturgical context of sacred music (mass and motet); authority and imitation; cantus firmus, paraphrase and parody

Week 6: Music of the Reformation and Counter-reformation

Week 7: The lute and its music

Week 8-9: Secular vocal music: chanson and madrigal

Week 10-11: Musical Humanism and the origins of opera; the French Academies and Italian *camarate*

Week 12: The development of Baroque style (the early 17th century)

*Texts:* You will need to purchase a course handbook containing essential reading and



## Undergraduate Courses 200–level

---

<b>MUSI 251</b>	<b>World Music 1: Asia</b>	Semester 2
	22 points	
<i>Coordinator/ Lecturer:</i>	Elaine Dobson	
<i>Prerequisites:</i>	MUSI 106 or 108 or 118 or 130 or 131 or 171 or 102 or 105 or at least 36 points in non-music courses, and evidence of music reading ability approved by HOD	
<i>Restrictions:</i>	MUSI 210, 310 (1986–1988), 351	
<i>Contact Hours:</i>	Monday 4–6pm, Wednesday 4–5pm (A7)	
<i>Assessment:</i>	Course work 100% No end-of-course examination	
	<i>In-course assessment:</i>	
	30% <b>Fieldwork</b> (recording / interview / transcription) assignment This involves recording and interviewing a local Asian musician and transcribing and documenting the music.	
	40% <b>Essay</b> The purpose of the essay is to judge the way in which you (i) understand and think through the issues presented by an essay topic; (ii) assemble and evaluate data relevant to the topic; (iii) present a coherent and appropriately structured essay in support of your argument; (iv) communicate through precise and clear English; (v) format and present the essay with appropriate referencing of sources.	
	30% <b>Listening Test</b> This is designed to judge the way in which you have understood the principles, concepts and content of the audio musical examples. It will include identification and classification of music heard throughout the year.	
<i>Course Aims:</i>	To develop an understanding of the traditional music of Asian countries by examining historical, analytical and performance contexts.	
<i>Course Content:</i>	The course focuses on music from India, China and Japan in order to develop an understanding of the formal and stylistic characteristics of the musics and instruments of Asia and the circumstances, environments and ideals that have shaped them.	
<i>Texts:</i>	Set of four course readers with articles for class reference, one on each area.	

## Undergraduate Courses 200–level

---

**MUSI 271**      **Materials of Music 3**      Semester 1  
22 points

*Coordinator/  
Lecturer:*      Associate Professor Martin Setchell

*Prerequisites:*      MUSI 105 or 172

*Restrictions:*      MUSI 201, 205, 213, 214, 215, 219

*Contact Hours:*      Monday, Wednesday, Thursday 10–11am (A6)  
Tutorials as arranged.      Thursdays 11–12 noon

*Course Content and assessment:*

**Aural** (25%)

Given the tonic chord, aural recognition and identification of diatonic and common chromatic chords and their inversions, using either figured bass or Roman numerals, individually, in a group of chords with a common pitch, and in a short progression for SATB, with a given treble line (write the bass line and identify the chords)

**Writing** (40%)

- Harmonisation of short SATB chorale phrases with given treble part, using correct part writing and chord spacing, with identification of chords under the stave using Roman numerals or figured bass symbols

**Harmonic analysis** (35%)

Analysis of a 2-stave piano texture or reduced orchestral score, identifying key areas and modulations, chords, non-chord notes, and important features which go hand in hand with harmony (eg, texture, dynamics, melodic climax points, etc).

*Course Aims:*      To reinforce the concepts taught in MUSI 171 and 172 and develop familiarity with chromatic chords in tonal music.

*Texts:*

1. REQUIRED:  
MUSI 271 2010 Course Reader (students must purchase their own copy from the Course Mart, Central Library during the first week of Semester 1.)
2. REFERENCE TEXT BOOK (on 3-day loan at Central Library)  
Robert Gauldin: *Harmonic Practice in Tonal Music*. WW Norton & Co. 2nd edition (2004) [optional]

## Undergraduate Courses 200–level

---

**MUSI 290 Jazz Ensemble 2** Whole Year  
12 points

*Coordinator:* Dr Roger Buckton

*Prerequisites:* MUSI 190, or any one of MUSI 142-5 in Big Band Jazz plus School of Jazz audition

*Restrictions:* none

*Contact Hours:* Monday, Tuesday 4.30-5.30pm (Jazz School, CPIT)  
Extra rehearsals and concerts as arranged.

Advanced ensemble training and performance in big band jazz.

*Assessment:* PASS or FAIL based on the following criteria:  
the ability to perform fluent and accurate performances of 2–3 selected programmes of music demonstrating a range of advanced technical skills and appropriateness to jazz ensemble.

---

**MUSI 291 Canterbury Cellists 2** Whole Year  
12 points

*Coordinator:* Edith Salzmann

*Prerequisites:* MUSI 191, or any one of MUSI 142-5 in Canterbury Cellists plus School of Music audition

*Restrictions:* none

*Contact Hours::* Hours to be arranged      Extra rehearsals and concerts as arranged

Advanced ensemble training and performance in cello ensemble.

*Assessment:* PASS or FAIL based on the following criteria:  
the ability to perform fluent and accurate performances of selected pieces of music demonstrating a range of advanced technical skills and ensemble awareness skills. Students are expected to play an active role within the group.

---

**MUSI 293 Gamelan 2** Whole Year  
12 points

*Coordinator:* Elaine Dobson

*Prerequisites:* MUSI 193, or any one of MUSI 142-5 in Gamelan

*Restrictions:* none

*Contact Hours:* Thursday 5.30-7.30pm

Advanced ensemble training and performance in traditional Balinese Gamelan.

*Assessment:* PASS or FAIL based on the following criteria:  
the ability to perform fluent and accurate performances of selected programmes of music demonstrating a range of advanced technical skills and appropriate ensemble awareness and presentation skills. The ability to play the more difficult instruments, such as *riyong* and *kendang*, and perform on all other instruments of the gamelan freely.

## Undergraduate Courses 200–level

---

**MUSI 294**      **Chamber Orchestra 2**      Semester 2  
12 points

*Coordinator:* Edith Salzmann  
*Conductor:* Brian Law  
*Prerequisites:* MUSI 194, or any one of MUSI 142–5 in Chamber Orchestra plus School of Music audition  
*Restrictions:* none  
*Contact Hours:* Tuesday, Friday 9-11am (Rm M205) Extra rehearsals and concerts as arranged  
Advanced ensemble training and performance chamber orchestra.  
*Assessment:* PASS or FAIL based on the following criteria:  
the ability to perform fluent and accurate performances of selected pieces of music demonstrating a range of advanced technical skills and ensemble awareness skills. Students are expected to play an active role within the group.

---

**MUSI 297**      **Piano Accompaniment 2**      Whole Year  
12 points

*Coordinator:* Professor Michael Endres  
*Prerequisites:* MUSI 197, or any one of MUSI 142–5 in Piano Accompaniment plus School of Music audition  
*Restrictions:* none  
*Contact Hours:* Attendance required at rehearsals, lessons (usually with the soloist's teacher), master classes, examinations and other concerts throughout the year as reasonably required by the tutors.  
Advanced piano accompaniment training and performance.  
*Assessment:* PASS or FAIL based on the following criteria:  
By the end of the year a student will be expected to perform to a high standard 30 to 50 minutes of accompaniment demonstrating a range of advanced technical skills and appropriate ensemble awareness and presentation skills.

---

**MUSI 298**      **Instrumental/Vocal Ensemble 2**      Whole Year  
12 points

*Coordinator:* Stephen Larsen  
*Prerequisites:* MUSI 198, or any one of MUSI 142-5 in Chamber Music plus School of Music audition  
*Restrictions:* none  
*Contact Hours:* Weekly rehearsals, coaching sessions and performances to be arranged by each group.  
Advanced ensemble training and performance in chamber music.  
*Assessment:* PASS or FAIL based on the following criteria:  
the ability to perform fluent and accurate performances of selected pieces of music demonstrating a range of advanced technical skills and ensemble awareness and presentation skills. Students are expected to play an active role within the group.



## Undergraduate Courses 300-level

---

work, and musical scores if appropriate. Any visual aspects to the work should be documented via photographs and/or videotape. Additional material concerning aesthetic and creative objectives may also be included. Attendance in workshops and tutorials is essential.

*Course Aims:* To encourage students' creative, aesthetic and technical development in the medium of electroacoustic music.

*Course Content:* Practical composition using the facilities of the Electroacoustic Laboratories and any other appropriate resources.

---

**MUSI 327      Composition 3** Whole Year  
56 points

*Coordinator:* Elaine Dobson

*Prerequisites:* MUSI 227

*Restrictions:* none

*Contact hours:* Workshop: Monday 1–3pm (M205)  
Tutorial: to be arranged

*Assessment:* Folio of year's work **[90%]** *No end of course examination.*

FIVE one-page concert reviews including programme signed by any School of Music lecturer present **[10%]**

*Course Aims:* To develop students' abilities to express their own creative compositional ideas in the most effective manner.

Assessment will be based upon a folio of compositions completed during the year and submitted by **5 pm, 15 October 2010**, attendance and participation in tutorials and composition workshops.

The folio should consist of at least three substantial, original and completed works. Scores should be properly bound and presented in permanent form. Correctly documented audio-recordings, photographs and/or videotape of the principal works should be included. Additional notes or short commentaries may be included.

Students are expected to **participate in all** composition workshops (Monday 1–3 pm), and to have at least one substantial work performed there.

Students are also expected to have at least one public performance of a current work this year.

*Mid-year report*

A written report, together with a non-continuing grade, will be given to each student in the middle of the year. This will give an indication of the student's individual progress to date but is not counted as part of the final assessment.

Students should make every effort to attend relevant or recommended lunchtime recitals and lectures by visiting composers if they occur outside the composition workshop times.

## Undergraduate Courses 300-level

---

<b>MUSI 335</b>	<b>Aspects of Music Education</b>	Semester 1
	28 points	
<i>Coordinator/ Lecturer:</i>	Dr Roger Buckton	
<i>Guest Lecturer:</i>	Merryn Dunmill	
<i>Prerequisites:</i>	MUSI 235	
<i>Restrictions:</i>	MUSI 311 (1995)	
<i>Contact Hours:</i>	Monday 4–6pm, Wednesday 4–5, 5–6pm (A7)	
<i>Assessment:</i>	In-course work : [60%] End-of-course examination: [40%]  <i>In-course assessment:</i> Assignment (25%) Seminar (35%)	
<i>Course Aims:</i>	To introduce students to some philosophical, psychological, historical and pedagogical issues relevant to New Zealand music education today.	
<i>Course Content:</i>	The course is divided into two parts:  (i) Basic studies (ii) Seminar, in which the student will carry out a more detailed study of a topic selected in consultation with Roger Buckton.  <i>Basic Studies:</i> (i) An overview of the nature of music education with an emphasis on pedagogy through the philosophy and methods of Carl Orff (ii) Learning music - theory and practice (iii) Teaching music (iv) The Music and Arts Curriculum	
<i>Texts:</i>	CAMPBELL, Patricia Sheehan, <i>Musician and Teacher</i> , New York, Norton, 2008  <i>Recommended:</i> CHOKSKY, Lois, <i>The Kodaly Method</i> , Prentice-Hall, 1974 SMALL, Christopher, <i>Music-Society-Education</i> , New York, Schirmer Books, 1977. SWANWICK, Keith, <i>Music, mind, and education</i> , London, Routledge, 1988 TAIT, Malcolm and HAACK, Paul, <i>Principles and processes of music education</i> , New York, Teachers College Press, 1984 <i>The Arts in the New Zealand Curriculum</i> , Wellington, Learning Media, 2000 <i>Sound Ideas</i> , School of Music. Various recommended volumes. Available at the School of Music office for student price \$4.00.  [See Course Outline for complete list of recommended texts.]	

## Undergraduate Courses 300-level

---

<b>MUSI 341</b>	<b>Performance 3</b>	Whole Year
	56 points	
<i>Coordinator:</i>	Edith Salzmann	
<i>Prerequisites:</i>	MUSI 131, 172, and 241 (B- grade or higher)	
<i>Restrictions:</i>	none	
<i>Contact Hours:</i>	Weekly 1-hour lessons Time of lessons will be by arrangement with the tutor of the instrument. Times of Workshops and Seminars will be advised.	
<i>Course Aims:</i>	To develop further the performance skills on the student's chosen instrument culminating in the presentation of a solo public recital, and to develop performance experience through participation in concerts of solo and ensemble music. At this level, students are expected to show evidence of maturing musicianship. There should be clear evidence of an appreciation of a wide range of musical styles, and of a repertoire that covers the main stylistic periods and idioms of the instrument.	
<i>Assessment:</i>	Mid-year test 30% End-of-year final examination 70%	
	<i>Students intending to go on to Mus B (Hons) in Performance should note that a <b>grade of at least B+ is required in MUSI 341.</b></i>	
	During the grading procedures, serious consideration will be given to:	
	(i) the year's work including lesson preparation and attendance;	
	(ii) attendance at School of Music concerts and workshops;	
	(iii) programme notes which must be provided for <b>both</b> recitals.	
	End-of-year examination dates and individual times will be advised as early as possible. Every attempt will be made to avoid inconvenient timetabling with other subjects.	

---

<b>MUSI 342</b>	<b>Music of the Renaissance: 1450-1650 (Advanced)</b>	Semester 2
	28 points	
<i>Coordinator:</i>	Dr Jonathan Le Cocq	
<i>Prerequisites:</i>	One of MUSI 235, 243, 244, 245, 251 or 252 MUSI 271 is a recommended complementary course	
<i>Restrictions:</i>	MUSI 242	
<i>Recommended preparation:</i>	A thorough grasp of music notation and theory is required for this course.	
<i>Contact Hours:</i>	Tuesday, Wednesday, Thursday 11–12 noon, Friday 2–4 pm (A7)	
<i>Assessment:</i>	Course work <b>100%</b>	Transcription exercise (20%) Essay (30%) Seminar presentation (30%) Test (20%)

## Undergraduate Courses 300-level

---

*Course Aims:* To develop understanding of central developments in music in its social and cultural context from the Renaissance and early Baroque periods.

*Course Content:* Indicative lecture schedule:

- Weeks 1-3: A Map of the territory (places; people; styles; movements); defining the musical Renaissance; the later fifteenth century; patterns of patronage; the Italian principalities and royal courts of France and England; *frottola*, *formes fixes* and dance music; the Church as Patron
- Week 4-5: The liturgical context of sacred music (mass and motet); authority and imitation; cantus firmus, paraphrase and parody
- Week 6: Music of the Reformation and Counter-reformation
- Week 7: The lute and its music
- Week 8-9: Secular vocal music: chanson and madrigal
- Week 10-11: Musical Humanism and the origins of opera; the French Academies and Italian *camarate*
- Week 12: The development of Baroque style (the early 17th century)

*Texts:* You will need to purchase a course handbook containing essential reading and reference materials. Other essential texts will be placed on short loan in the Central Library under this course code. The course handbook will contain a list of other readings and recordings relevant to the course, available in the Central library and/or Music resource library.

---

### **MUSI 344 Music in the Age of Revolutions: 1790-1890 (Advanced)** Semester 1 28 points

*Coordinator:* Dr Jonathan Le Cocq

*Lecturer:* Dr Brian Pritchard

*Prerequisites:* MUSI 271 and any one of MUSI 235, 242, 243, 245, 251 or 252

*Restrictions:* MUSI 244

*Contact Hours:* Tuesday 11–1 pm, Thursday 10–11 am, Thursday 12–1 pm (A7)

*Assessment:* Course work **50%** End-of-course Examination **50%**  
Essay (25%)  
Analytical assignment (25%)  
Examination (50%)

*Course Aims:* To develop an understanding of music of nineteenth-century Europe within the context of its contemporary society.

*Course Content:* There will be a 90-minute lecture on Tuesdays. Lecture topics will include studies of composers, landmark works, society's attitudes towards the arts and the influence these exerted on the fostering of particular genres. The Thursday sessions are to include video screenings, analytical studies of specific compositions and writings, etc.

## Undergraduate Courses 300–level

---

Indicative lecture schedule

WEEK 1	Outline of Course; exploration of “Revolutions”; Video screening
WEEK 2	Imaging the nineteenth-century composer and concepts of music; Investigating a statement.
WEEK 3	Beethoven – constructing a revolutionary model; Berlioz - a real-life revolutionary?
WEEK 4-6	Symphonic evolution and revolution; Diverse examples
WEEK 7	Extreme revolution – idolising the fantastic and supernatural; Weber's <i>Der Freischütz</i>
WEEK 8	Anti-revolution – domesticity; Schumann - <i>Frauen Lieben und Leben</i>
WEEK 9	Music and political anti-revolutionism; Examples
WEEK 10	Revolutionary viewing – the object is not seen; Debussy <i>L'Après midi d'un faune</i>
WEEK 11	Revolutionary viewing – the object is not seen; R. Strauss <i>Don Quixote</i>
WEEK 12	Fin-de-siecle

**Texts:** You will need to purchase a course handbook containing essential reading and reference materials. Other essential texts will be placed on short loan in the Central Library under this course code. The course handbook will contain a list of other readings and recordings relevant to the course, available in the Central Library and/or Resource Library in the School of Music.

---

**MUSI 351      World Music 2: Asia** Semester 2  
28 points

*Coordinator/  
Lecturer*      Elaine Dobson

*Prerequisites:*      MUSI 206 or any one of MUSI 235, 242-245, 252, 262-269

*Restrictions:*      MUSI 210, 251, 310 (1986-1988)

*Contact Hours:*      Monday, Wednesday 4–6pm (A7) or (24 Kirwood Ave)

*Assessment:*      Semester's work - 100% There is no end of course examination.

Fieldwork (recording/interview/transcription) assignment	30%
Seminar presentation	40%
Listening Test	30%

*Course Aims:*      To develop an understanding of the traditional music of Asian countries by examining historical, analytical and performance contexts.

*Course Content:*      The course focuses on music from India, China and Japan in order to develop an understanding of the formal and stylistic characteristics of the musics and instruments of Asia and the circumstances, environments and ideals that have shaped them..

*Texts:*      Set of four course readers with articles for class reference, one on each area.

## Undergraduate Courses 300–level

---

### **MUSI 380**      **Jazz Research Topic**      Whole Year

28 points

*Coordinator:* Dr Roger Buckton

*Prerequisites:* B grade or higher in CPIT - JZPF 610 or JZAR 608

*Restrictions:* none

*Contact Hours:* Thursday 3.30–5pm (CPIT School of Jazz)

*Assessment:* Year's work 100%

Students will be expected to meet, within the body of the academic year, **FOUR assessment points**. These will be :

**Assessment 1 (10%)**

- (i) A **mandatory** attendance of at least two sessions with library staff where a number of issues relevant to research skills and presentation will be discussed,
- (ii) The creation of a research proposal document according to guidelines given.

**Assessment 2 (10%)** (penultimate draft) **(10%)**

**Assessment 3 (20%)** Oral presentation

**Assessment 4 (60%)** Presentation of the finished work for marking

*Course Aims:* To enable students to apply independent learning skills within a chosen specialty area and to design, manage, complete and evaluate a negotiated research study.

By the end of this course the student will be able to:

1. analyse a range of current research literature and make a formal research proposal;
2. demonstrate the ability to acquire new knowledge and skills within the context of research requirements and to work independently on an agreed topic using a variety of methodologies;
3. create a document of findings according to prescribed terms of reference and present these in a coherent and sequenced format together with appropriate support information.

---

### **MUSI 381**      **Jazz Theory 3**      Whole Year

28 points

*Coordinator:* Dr Roger Buckton

*Prerequisites:* B grade or higher in CPIT - JZPF 615 or JZAR 608

*Restrictions:* none

*Contact Hours:* Tuesday, Thursday 1–3pm (CPIT School of Jazz)

*Assessment:* In-course work:            **[50%]**  
End-of-year examination: **[50%]**

## Undergraduate Courses 300–level

---

*Course Aims:* The purpose of the course is to provide students with a thorough working knowledge of jazz theory and contemporary stylistic devices. This will include an understanding of chord types, advanced tonal analysis, chord substitutions and modulations, modes and scales, and musical structures, and the capacity to apply these in writing and in performance. The student will demonstrate the knowledge and understanding necessary to write and play harmony in the context of current jazz theory and practice to a professional level.

It must be noted that jazz theory and harmony operates in its own unique realm and, therefore, will be assessed to prescribed criteria consistent with established international jazz education philosophy established by experienced jazz educators who are internationally recognised in their field.

---

### **MUSI 382**      **Jazz Arranging and Composition 3**      Whole Year

56 points

*Coordinator:* Dr Roger Buckton

*Prerequisites:* B grade or higher in CPIT - JZAR 608

*Restrictions:* none

*Contact Hours:* Weekly - 1 hour (to be arranged) (CPIT School of Jazz)

Jazz arranging and composing pieces for performance for specific ensemble and orchestral sections.

*Assessment*      Year's work: [100%]

Seven assignments consisting of arrangements (at least three) and original compositions (at least three). Five of the arrangements must achieve at least a pass standard to pass this course.

*Course Aims:* To enable students to arrange and compose pieces for performance for specific ensemble and orchestral sections with regard to melodic, harmonic, rhythmic and textural conventions. They will also develop an understanding of the musical qualities of a wide range of instruments together with the musical and artistic effects of various combinations. They will be encouraged to apply their musical imagination in all of the above.

With regard to standards, the student will demonstrate the knowledge and understanding necessary to arrange and compose in the context of current jazz arranging theory and practice at a professional level as moderated by jazz theory specialists. The minimum standards are equivalent to internationally recognised musical standards and applied theory.

## Undergraduate Courses 300–level

---

<b>MUSI 383</b>	<b>Jazz Performance 3</b>	Whole Year
	56 points	
<i>Coordinator:</i>	Dr Roger Buckton	
<i>Prerequisites:</i>	CPIT JZPF615 (B grade), JZMS610, JZIM611, JZTH601 (B+ grade), JZPC613	
<i>Co-requisites:</i>	JZTH701, JZPC713	
<i>Contact Hours:</i>	Weekly - 2 hours (instrumental class and ensemble workshop) (CPIT School of Jazz) Jazz performance work involving weekly individual lessons, small group combos and big band in an approved instrument or voice.	
<i>Assessment:</i>	30-minute performances (2)            40% 30-minute recording assessment    20% 60-minute recital                        40%	
<i>Course Aims:</i>	To provide learners with the opportunity to experiment and perform at a high level of instrumental competence through in-house and public performances in standard and contemporary jazz styles.	

---

<b>MUSI 390</b>	<b>Jazz Ensemble 3</b>	Whole Year
	14 points	
<i>Coordinator:</i>	Dr Roger Buckton	
<i>Prerequisites:</i>	MUSI 290, or any one of MUSI 142-5 in Big Band Jazz plus School of Jazz audition	
<i>Restrictions:</i>	none	
<i>Contact Hours:</i>	Monday, Tuesday 4.30–5.30pm (Jazz School, CPIT) Extra rehearsals and concerts as arranged. Advanced ensemble training and performance including development of leadership and soloist roles in big band jazz.	
<i>Assessment:</i>	PASS or FAIL based on the following criteria: The ability to perform fluent and highly accurate performances, sometimes in leadership and soloist capacities, of 2–3 selected programmes of music demonstrating secure techniques, and convincing ensemble awareness and presentation skills.	

---

<b>MUSI 391</b>	<b>Canterbury Cellists 3</b>	Whole Year
	14 points	
<i>Coordinator:</i>	Edith Salzman	
<i>Prerequisites:</i>	MUSI 291, or any one of MUSI 142-5 in Canterbury Cellists plus School of Music audition	
<i>Restrictions:</i>	none	
<i>Contact Hours:</i>	Hours to be arranged (Extra rehearsals and concerts as arranged)	

## Undergraduate Courses 300–level

---

Advanced ensemble training and performance including development of leadership and soloist roles in cello ensemble.

*Assessment:* PASS or FAIL based on the following criteria:  
the ability to perform fluent and highly accurate performances of selected pieces of music demonstrating secure techniques, and convincing cello ensemble awareness and presentation skills. Students may be required to take a soloist and/or leadership role within the group.

---

### **MUSI 393**      **Gamelan 3**      Whole Year

14 points

*Coordinator:* Elaine Dobson

*Prerequisites:* MUSI 293, or any one of MUSI 142-5 in Gamelan

*Restrictions:* none

*Contact Hours:* Thursday 5.30–7.30pm (24 Kirkwood Ave)

Advanced ensemble training and performance including development of leadership and soloist roles in traditional Balinese gamelan.

*Assessment:* PASS or FAIL based on the following criteria:  
1. The ability to perform fluently and with high accuracy in gamelan performances.  
2. *Particum* - an individual project which includes leadership work with the ensemble and soloist work with the tutor, eg, on *gender* or *kendang*. *Particum* will also demonstrate original work, improvisation, convincing ensemble awareness and presentation skills.

---

### **MUSI 394**      **Chamber Orchestra 3**      Semester 2

14 points

*Coordinator:* Edith Salzmann

*Conductor:* Brian Law

*Prerequisites:* MUSI 294, or any one of MUSI 142-5 in Chamber Orchestra plus School of Music audition

*Restrictions:* none

*Contact Hours:* Tuesday, Friday 9–11 am (M205)  
Extra rehearsals and concerts as arranged

Advanced ensemble training and performance including development of leadership and soloist roles in chamber orchestra.

*Assessment:* PASS or FAIL based on the following criteria:  
The ability to perform fluent and highly accurate performances of selected pieces of music demonstrating secure techniques, and convincing ensemble awareness and presentation skills. Students may be required to play a solo and/or leadership role within the group.

## Undergraduate Courses 300–level

---

**MUSI 397**      **Piano Accompaniment 3**      Whole Year

14 points

*Coordinator:* Professor Michael Endres

*Prerequisites:* MUSI 297, or any one of MUSI 142-5 in Piano Accompaniment plus School of Music audition

*Restrictions:* none

*Rehearsals:* Attendance required at rehearsals, lessons (usually with the soloist's teacher), master classes, examinations and other concerts throughout the year as reasonably required by the tutors.

Advanced piano accompaniment training and performance to a professional standard.

*Assessment:* PASS or FAIL based on the following criteria:

By the end of the year a student will be expected to perform to a professional standard 50 minutes of accompaniment demonstrating a range of advanced technical skills, strongly supportive collaborative skills and confident presentation.

---

**MUSI 398**      **Instrumental/Vocal Ensemble 3**      Whole Year

14 points

*Coordinator:* Stephen Larsen

*Prerequisites:* MUSI 298, or any one of MUSI 142-5 in Chamber Music plus School of Music audition

*Restrictions:* none

*Contact Hours:* Weekly rehearsals, coaching sessions and performances to be arranged by each group.

Advanced ensemble training and performance including development of leadership and soloist roles in chamber music.

*Assessment:* PASS or FAIL based on the following criteria:

The ability to perform fluent and highly accurate performances of selected pieces of music demonstrating secure techniques, and convincing ensemble awareness and presentation skills. Students are expected to play a leadership role within the group.

# Postgraduate Courses

---

## Postgraduate Courses

(Not all courses will necessarily be available in any one year.)

### 400 level

All students taking the MusB (Hons) and BA(Hons) **must take MUSI 466 Seminar Project**, and three other courses from the following:

#### Mus B (Hons) and BA (Hons)

MUSI 456	Advanced research techniques	}
MUSI 457	Studies in music history	
MUSI 458	Studies in music analysis	
MUSI 459	Studies in the aesthetics of music	
MUSI 460	A topic in music criticism	
MUSI 461	A documentary study of a prescribed topic	
MUSI 462	World Music: Advanced Studies	
MUSI 463	Comparative studies in music education	
MUSI 464	Curriculum studies in music education	
MUSI 465	Special topic	
MUSI 481	Research essay	

#### Mus B (Hons) only

MUSI 471	Composition 4 (equivalent to two courses)
MUSI 472	Electroacoustic music
MUSI 473	Performance 4 (equivalent to two courses)
	Enrolment in this course is limited. See Limitation of Entry Regulations.
MUSI 474	Ensemble performance

### 600 level

#### MA Thesis

MUSI 690

#### M Mus Performance

MUSI 692 Enrolment in this course is limited. See Limitation of Entry Regulations.

#### M Mus Composition

MUSI 693

### 700 level

#### Ph D

MUSI 790 Thesis

See the School of Music *Postgraduate Handbook* for further details.

# General Information

---

## Useful Information for Students

### Important Dates 2010

First semester lecture terms	22 February-1 April
	26 April-4 June
Mid-year examinations and tests	14-26 June
Second semester lecture terms	12 July-21 August
	6 September-15 October
Examinations	26 October-11 November
Performance audition applications due	15 September

### Communication

Please note that email will be the main method of communication of information to students and students must remember to check their emails regularly.

### Assignment hints

Each course has its own assignment instructions which are given in the Course Outlines. The assessment items are designed to examine students' understanding of the concepts, techniques, and skills learned at each course. It is your responsibility to gain the understandings to fulfil the assignment requirements. Also it is your responsibility to obtain the basis, due dates and times of all items of assessment for each course, and the value appointed to each item.

### Assessment

Details of the assessment requirement are found in the Course Outlines. The following table shows how to translate grades to numerical scores:

A+	85-100	B-	60-64
A	80-84	C+	55-59
A-	75-79	C	50-54
B+	70-74	D	35-49
B	65-69	E	0-34

The grade C- is used as a non-continuing pass. It entitles a student to pass the course but it does not provide entry to those advancing courses which require the original course as a prerequisite.

### Assignment time management

The best way to manage your assignments is to plan ahead. At the beginning of the year mark all your assessment dates in your calendar/diary, read your Course Outlines carefully and start working on your assignments as early as possible. Usually the assessments with greater values require more time and effort, thus, take the relative proportion of each assignment mark into account when you plan your work schedule.

### Presentation

All essay and assignment material must be firmly secured (stapled, or bound in a folder), and contain on the front page or cover the following information: *Student name, Course number, Lecturer*. Unless the class is instructed to the contrary, the assignment should be posted in the appropriate box at the School of Music counter by the due date.

# General Information

---

## Late Submission Of Work

*All items of assessment must be submitted by the due date and time.* In the case of illness or critical circumstance which might make it impossible for an item to be submitted in time, contact must be made with the Course Coordinator *before the due date* and application made for an extension of time. The application must explain the circumstances of the delay, and any extension will be at the discretion of the Course Coordinator.

## Aegrotats

A student who misses a test or examination through illness or other critical circumstance, or who believes that performance in a test or examination was impaired, has the right to apply to the Registrar within seven days for an aegrotat consideration. The student will be notified as soon as possible if the aegrotat application has been accepted. However, *consideration* of the application will not take place until after the last item of assessment of a course has been marked, at which time the Programme Director (Academic) will determine whether an aegrotat adjustment can be awarded. Performance in all items of assessment during the year will be taken into account. (General Course and Examination Regulations H.1-6.)

A student who misses a formal examination through genuine mistake may apply within 48 hours for a Special Pass. (General Course and Examination Regulations F.1-3)

## Reconsiderations

- (i) After any item of in-term assessment is returned, a student may apply to the Programme Director (Academic) within seven days to have the work reconsidered.
  - (ii) After the publication of the final grade in a course, a student may apply to the Registrar within four weeks for a reconsideration of the final grade.
- (General Course and Examination Regulations C.8, G.2.)

## Appeals

Students have the right to appeal against decisions that affect them with regard to University regulations. (General Course and Examination Regulations O.1)

## Dishonesty and Plagiarism

When a student is deemed to have acted dishonestly with respect to any assignment, the grade for that assignment will automatically become an E. Examples of dishonesty include: using notes during a test, looking on another student's paper or copying an essay submitted by another student. The most common form of dishonesty is plagiarism. This means passing off someone else's work as one's own. This may include cases where two students' essays use more or less the same wording or where material [ideas or wording] from a published source has been utilized without the source being cited or where the exact wording of a source has been used without those words being enclosed in quotation marks and referenced. Plagiarized assignments will automatically receive an E. If you are uncertain what constitutes plagiarism or have any queries, please consult your lecturer.

## Recordings

The School of Music has a fulltime technician, together with recording equipment. There is a nominal charge for music students requiring recordings for their course work (as defined by the lecturer concerned).

# General Information

---

## **Seminars, Concerts, Workshops, Masterclasses**

Students are strongly encouraged to participate in/attend seminars, masterclasses, workshops and concerts for which an annual fee (which helps to offset costs in running these events) is charged for all Mus B students and is payable on enrolment. Concert attendance may form a component of assessment of some music courses.

Concerts are held in the Recital Room on Tuesdays and Thursdays at 1.10 pm and at various other times and locations, including a professional concert series at the Arts Centre Great Hall. Composition workshops are held every Monday, and other seminars and masterclasses are held from time to time throughout the year.