



Sydney Conservatorium of Music  
The University of Sydney

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## **New Graduate Unit of Study Proposal**

**Audition Preparation 1 & 2**  
**Unit of Study Code: TBC**  
**For introduction in semesters 1 & 2, 2007**

**Staff member: Professor Kim Walker**

## **1. Need and demand for a new unit of study**

Audition preparation is recognised as an important aspect of the training of professional musicians, especially those who intend to seek employment in orchestras. It is considered a valid form of graduate training in the same way that other professional directions in Music are addressed at Graduate Diploma level within Sydney Conservatorium of Music (eg Accompaniment, Pedagogy, Sound Production). At present audition preparation may be covered within some units of study at Sydney Conservatorium of Music. However, no dedicated Conservatorium units of study exist with this as their teaching focus. The need for such units of study arises from the intention of students to seek positions in professional ensembles, and for the Conservatorium to provide these students with optimum training to ensure success in this. This will include study of: audition preparation; maximising ability; physical, mental and psychological preparation for performance and auditions; performance anxiety; repertoire; applying for auditions.

During 2005 over twenty colleagues from major orchestras in Australia were consulted and this area as a topic of study received their full endorsement. The issues leading to forming this proposal came after interviews for woodwind and brass positions revealed unanimous concern for this area of expertise. Prospective students from Australian Youth Orchestra and Sinfonia programs have expressed interest in such a program and there are similar courses in London's Royal Academy of Music as well as at Rice University, Michigan University and other major Conservatorium programs of international esteem. These units of study fill a gap in the market between receiving an undergraduate degree in performance and successfully auditioning for Australian and overseas orchestral positions.

## **2. Award program/s**

These units of study are available to students enrolled in the coursework awards of Graduate Diploma in Music (Performance) and Master of Music Studies (Performance) and the research award of Master of Music. Different assessment procedures are indicated for coursework and research awards below.

## **3. Purpose of new unit of study**

The purpose of these units of study is to provide students with training and experience in the skills and knowledge necessary for auditions at professional levels. The units of study extend the training provided to students in graduate coursework performance awards at Sydney Conservatorium of Music by providing specialised study relevant to students' professional directions.

## **4. Date of introduction**

Semester 1, 2007

## **5. Unit of study details and content (for handbook)**

### **Audition Preparation 1**

6 credit points. GradDipMus(AudPrep), MMusStud, MMus. **Session:** semester 1, semester 2. **Classes:** 2hr class. **Assessment:** GradDipMus(AudPrep), MMusStud - mid-semester: hearing of 6 excerpts (10%); final assessment: 30 minutes of 10 excerpts (90%). Repertoire must differ from that used for assessment in Principal Study 1. MMus - - mid-semester: hearing of 6 excerpts (10%);

final assessment: 30 minutes of 10 excerpts (70%). Repertoire must differ from that used for assessment in Principal Study 1. Students in MMus programs will also submit a research based paper of 3,000 words (20%).

- Lectures on audition preparation (including written applications, visualised and physical preparation, emotional and mental preparation, issues of style (eg vibrato, articulation, etc)
- Performance each week of a nominated excerpt for peer and staff assessment and comment, leading to 10 excerpts by the completion of the semester
- Study of and comments on three contrasting recordings of complete works for each excerpt
- Writing of a weekly journal
- Students will study excerpts as the content of their Principal Study lessons, in addition to preparing concerto/s as expected for auditions.

### **Audition Preparation 2**

6 credit points. GradDipMus(AudPrep), MMusStud, MMus. **Session:** semester 1, semester 2. **Classes:** 2hr class. **Pre-requisite:** Audition Preparation 1. **Assessment:** . **GradDipMus(AudPrep), MMusStud** - mid-semester: hearing of 6 excerpts (10%); final assessment: 40 minutes of up to 20 excerpts selected by staff from a student's repertoire (from memory) (90%). Repertoire must differ from that used for assessment in Principal Study 2. **MMus** - mid-semester: hearing of 6 excerpts (10%); final assessment: 40 minutes of up to 20 excerpts selected by staff from a student's repertoire (from memory) (70%). Repertoire must differ from that used for assessment in Principal Study 2. Students in MMus programs will also submit a research based paper of 3,000 words (20%).

- Weekly preparation by each student of one excerpt from memory (selected by Principal Study teacher) leading to preparation of 20 excerpts for the semester.
- Performance in class of 3-5 excerpts for peer and staff assessment
- Study of and comments on three contrasting recordings of complete works for each excerpt
- Writing of a weekly journal
- Students will study excerpts as the content of their Principal Study lessons, in addition to preparing concerto/s as expected for auditions.

## **6. Generic attributes resulting from the unit of study (refer to both faculty and University policies)**

**Conservatorium Graduate Attributes** relevant to the units of study are:

**Scholarship:** Students will be engaged in applications of theoretical knowledge to practical, problem solving situations.

Effective and confident communication of knowledge through varied media, especially performance of music.

**Global citizenship:** Through performance of music, students will contribute to national and international communities and cultures.

**Lifelong learning:** An intention of the proposed units of study is to give students skills and attitudes through which they will continue to learn as scholarly musicians after graduation.

Students will develop critical judgement, especially in relation to interpretation and performance of music.

Students will involve themselves in creative thinking in their dealings with music, its composition, analysis, understanding, dissemination and performance.

Students will question current forms of knowledge and epistemologies.

**Information literacy:** Students will engage in a range of styles of communication and utilise current forms of information communication and information literacies to disseminate their ideas and practices.

**Personal and intellectual autonomy:** Students will be intellectually curious, will challenge accepted modes of thought and musical interpretation/performance, will develop their own readings of repertoire for performance and will be able to articulate and justify the ideas behind these readings.

**Ethical, social and professional understanding:** Students will strive to acknowledge personal, group and cultural ownership of music and ideas. They will work with, manage and lead groups of musicians, and will accept responsibility for their decisions and actions.

**Research and inquiry:** Students will identify, define, analyse and solve problems and communicate the results of this through varying forms of communication.

The proposed units of study are intended to further development of the following generic attributes of students of the **University of Sydney**:

- Development of knowledge suitable to professional music careers
- Ability to apply theoretical knowledge to practical situations
- Understanding of a scholarly approach to their chosen field
- Communication skills, in written forms, in spoken discourse and through music performance
- Critical thinking skills
- Independence
- Use of problem solving
- Creative and imaginative thinking, especially in terms of interpretation of music
- Lifelong learning skills
- Abilities to assess problems, plan solutions, set timelines and apply them to their studies and performances
- Abilities to work collaboratively, especially in ensemble work
- Adoption of personal responsibility

## **7. Reading list**

Gallwey, W (1974) *The inner game of tennis*. New York: Random House

Green, B & W Gallwey (1987) *The inner game of music*. London: Pan Books

Hargreaves, David (1986) *The developmental psychology of music*. Cambridge: Cambridge University Press

Kemp, Anthony (1996) *The musical temperament: Psychology and personality of musicians*. New York: Oxford University Press

Maltz, Maxwell (1960) *Psycho-cybernetics*. New York: Pocket Books

Millman, Dan (1999) *Mind body mastery*. Novata, CA: New World Library

Ostwald, Peter (1997) *Glenn Gould: The ecstasy and tragedy of genius*. New York: Norton

Parncutt, Richard & Gary McPherson (2002) *The science and psychology of music performance: creative strategies for teaching and learning*. New York: Oxford University Press

Ristad, Eloise (1982) *A soprano on her head*. Moab, UT: Moab

Salmon, Paul (1992) *Notes from the green room: Coping with stress and anxiety in musical performance*. New York: Lexington Books

Sloboda, John (1988) *Generative processes in music: The psychology of performance, improvisation and composition*. Oxford: Clarendon Press

Taylor, Donald (1998) *Biofeedback and cognitive therapy: A combined approach to combating stress in the daily lives of musicians*. Ann Arbor: UMI Dissertations

**8. Library impact statement**

I have examined the Library needs related to the proposal and certify that existing Library holdings, staffing, services and accommodation are, or will be, **adequate/ inadequate** to cover the demands that are inherent in it.

(If there are any concerns about library holdings, please address these.)

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for the University Librarian

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date

Further comments:

Holdings:

Services/Staffing:

**Signature of the Dean**

## **Record of approval**

1. Date of approval by Sydney Conservatorium of Music Graduate Studies Committee:

2. Noted to College Board on:

3. Date of approval by University of Sydney Graduate Studies Committee:

4. Approval of Academic Board:

5. Approval of Senate: