




ARTS MUSIC UNIT

SYDNEY
CONSERVATORIUM
OF MUSIC



THE UNIVERSITY OF
SYDNEY



“There is a wide freedom in the Arts Music Unit to investigate diverse musical styles and content ... This meant that the environment was truly a melting pot of different musical tastes and beliefs which generated healthy and engaging intellectual debate. It was a great place to meet supportive friends and collaborators with a common interest in music but who expressed this often in unique, weird and wonderful ways..”

RAINBOW CHAN
BACHELOR OF ARTS
(HONOURS IN MUSIC)
4TH YEAR

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A portrait of Louis Garrick, a young man with wavy brown hair and blue eyes, wearing a grey blazer over a blue and white plaid shirt. He is standing in front of a building with a sign that reads "CONSERVATORIUM".

“The beauty of doing a degree through Arts Music is that you can combine Conservatorium teaching and training in music with the breadth of opportunities available on main campus.”

LOUIS GARRICK
BACHELOR OF ARTS
(HONOURS IN MUSIC)
4TH YEAR

The Sydney Conservatorium of Music offers a flexible and contemporary music programme to students studying on the main campus. The Arts Music Unit has long been established as the first music department in Australia dedicated to teaching music within the context of humanities.

The Arts Music Unit is located in the Seymour Centre and most classes are held on the Camperdown campus. It offers a diverse range of units designed for students with broad interests in the study of music in culture, who will mostly pursue other careers. Students with professional musical aspirations can also take some music units offered by the Conservatorium at the Macquarie Street campus.

WHY STUDY MUSIC AT THE UNIVERSITY OF SYDNEY?

Studying music offers a variety of pathways to a vast array of rewarding careers such as composing and/or arranging music for theatre, concert, film and media; performing as either an ensemble player, accompanist or soloist; writing about music as a journalist, commentator or critic; broadcasting or working in the recording industry; teaching music from early childhood through to secondary schools as well as music therapy and studio teaching; administration including cultural planning, marketing, or festival and venue management.

Whatever career path you take, studying music at the University of Sydney gives you life-long communication, research and critical thinking skills your employers will value. Our global reputation also tells employers you have superior skills in all these areas.

ARTS MUSIC UNIT

Level 4, Seymour Centre
Corner City Road & Cleveland
Street (*entry via Stage Door at
rear of building*)

T +61 2 9351 2923

F +61 2 9351 7340

E artsmusic.info@sydney.edu.au
sydney.edu.au/music

SYDNEY CONSERVATORIUM OF MUSIC

Student Administration
Level 3, Room 3013
Macquarie Street Sydney

T +61 2 9351 1216

F +61 2 9351 1200

E coninfo@sydney.edu.au
sydney.edu.au/music



BACHELOR OF ARTS (MAJOR IN MUSIC)

3 years full time

4 years full time (Honours)

Arts is a generalist degree with wide career potential. A large number of students undertake specialised research training in a subject and go on to gain an honours degree followed by a higher degree or postgraduate diploma.

You can take a major in Music or Music Honours as part of a Bachelor of Arts degree, or as part of any combined Arts degree (Arts/Commerce, Arts/Law, Arts/Science and so on).

To gain a major in Music, students complete a minimum of 36 senior credit points in Music, equivalent to six senior music courses, one of which must be MUSC3699 Understanding Music. You can also choose to undertake approved courses at the Conservatorium to count towards your Music major in the BA.

FIRST YEAR ENTRY

First year music units accommodate a wide range of skills in musical literacy placing significant emphasis on critical listening. It is possible to begin music study without any prior knowledge of notation although literacy as well as aural skills are developed in an appropriate musical language course during your first year.

JUNIOR UNITS OF STUDY

First year offers four foundation units. MUSC1503 Fundamentals of Music I and MUSC1504 Fundamentals of Music II (6 credits each) are beginner entry music language courses and require no previous musical training at entry. Students may also choose either MUSC1506 Music in Western Culture or MUSC1507 Sounds, Screens, Speakers: Music and Media (6 credits each). More advanced music language courses in Harmony and Analysis and Aural Skills are available to suitably qualified students in the Conservatorium music specialist programme (up to 6 credit points). Completing 12 junior music credit points permits access to the widest range of senior music units.

SENIOR UNITS OF STUDY

Many senior music units do not require previous musical study and have no specific prerequisites. All students, whether they come to the Arts Music Unit as beginners, or with an HSC in Music, or even self-trained in music, can take a major in Music and from there proceed to an Honours year, and/or postgraduate study in the subject.

MUSIC HONOURS

Admission to Honours in music is granted to students who have completed a music major with a credit average, plus 12 special entry credit points as follows: MUSC3609 Musicology and either MUSC2631 Music and Everyday Life or 6 credit points in advanced Harmony and Analysis and/or Aural skills units.



FUNDAMENTALS OF MUSIC I**MUSC1503**

An introduction to basic music literacy skills, including learning to read and write music, including an understanding of fundamental aspects of its structure and composition. The material covered in this unit of study concentrates upon the basics of music theory and listening to ensure that participants have a solid grounding for a firm understanding of music notation and organisation.

FUNDAMENTALS OF MUSIC II**MUSC1504**

A more advanced exploration of music literacy skills. The material covered in this course ranges from the broad to the specific: from an examination of musical elements and the way they are used in a variety of musical genres through to specific compositional aspects such as four-part writing or analysis of melodic writing across musical cultures. Listening skills are developed in this unit of study.

COURSE INFORMATION

Offered: Semester 1,
Semester 2

Credit points: 6

Coordinator: A/Prof Matthew Hindson

Classes: 1hr lecture and 2 x 1 hr tutorials (aural and written)/wk

Assessment: Written and online music theory assessment including final exam (60%), aural assessment (30%), attendance and participation (10%)

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: A/Prof Matthew Hindson

Classes: 1hr lecture and 2 x 1hr tutorials (aural & written)/wk

Assessment: Written and online music theory assessment including final exam (60%), aural assessment including final exam (30%), attendance and participation (10%)

MUSIC IN WESTERN CULTURE

MUSC1506

This unit will study a range of today's popular classics with a view to understanding how musical meaning is constructed in relation to the development of tonality and other stylistic conventions from the Ancient Greeks to the present day. It will consider questions about how the Western art music tradition has been constructed through history. What are the social factors at work? How does music reflect the minds of its creators and create meaning?

SOUNDS, SCREENS, SPEAKERS: MUSIC & MEDIA

MUSC1507

Music has been dramatically shaped and reshaped by every major change in communications technology in the 20th century from vinyl discs to MP3s. In this unit of study we will analyse such issues as the ways in which the early recording industry transformed jazz, the blues and country music, how the presentation of music on radio and television changed how the music industry created new musical celebrities, and the challenges the music industry faces as digital technology transforms the creation, distribution and consumption of music.

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: Prof Anne Boyd

Classes: 2 hr lecture and 1 hr tut/wk

Assessment: Tutorial work (40%), 2000 word essay (40%), 60 minute exam (20%)

COURSE INFORMATION

Offered: Semester 1

Credit points: 6

Coordinator: Dr Charles Fairchild

Classes: 2 hr lecture and 1 tut/wk

Assessment: Two 1,000 word assignments (25% each); one 500 word test (10%); one 2,000 word assignment (30%), attendance and participation (10%)

MUSC2612 ARTS MUSIC CONCERT PERFORMANCE 1 MUSC2612

Students perform in regular lunchtime concerts across the campus. Performance can be on any instrument including voice, in any style (classical, jazz, pop, traditional etc.) Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music). Performances can be both solo and in chamber groups. Auditions for Arts Music Concert Performance 1 are held before the beginning of semester. For further information and to arrange audition times phone: 9351 3616

ARTS MUSIC CONCERT PERFORMANCE 2 MUSC2613

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music). It is advised that MUSC2612 and MUSC2613 be taken over two consecutive semesters.

COURSE INFORMATION

Offered: Semester 1
Semester 2

Credit points: 6

Coordinator: A/Prof Winsome Evans

Classes: 2 x 2 hr tutorials/wk

Assessment: 40-55 minute of concert performance (55%); Attendance at relevant classes, concerts and tutorials (10%); Programme notes (750 - 1200 words) (20%); Tutorial presentation (15%)

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: A/Prof Winsome Evans

Classes: 2 x 2 hr tutorials/week

Prerequisites: MUSC2612

Assessment: 45 minute concert performance (repertoire not to be counted in any other performance course) (55%); Attendance at relevant classes, concerts and tutorials (10%); Programme notes (850 words) (20%); Tutorial presentation (15%)

COMPOSITION WORKSHOP**MUSC2614**

An opportunity to create a new composition in a supported environment. Students will hear their works rehearsed and performed, usually by other participating students. The outcome is a performance in a public concert at the end of the Semester. The workshops may be themed around particular genres and musical techniques such as music theatre, drone-based composition, song-writing, sound and rhythm, creating a sound space and media composition.

MUSIC AND EVERYDAY LIFE**MUSC2631**

What can we learn from non-textual approaches to understanding music? The primary goal of this unit of study is to study music not as a composer, producer, performer, listener or audience member, but as an ethnographer. That is, analysing music through an observational, experiential and intellectual understanding of how people make and take meaning from music. This unit is a prerequisite for MUSC4011 Music Honours A (for BA Hons in Music).

COURSE INFORMATION

Offered: Semester 1

Credit points: 6

Coordinator: Prof Anne Boyd

Classes: 3 hour workshop/week

Prerequisites: 12 junior music credit pts

Assessment: Attendance and participation in classes and concerts (30%), composition portfolio and process diary (60%), aural and/or written presentations (10%)

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: Dr Charles Fairchild

Classes: 2 hour lecture/week

Prerequisites: 12 junior music credit points

Assessment: Fieldwork project paper (4000 words) (40%); ethnographic description of a musical event (1000 words) (25%); critical response paper (1000 words) (25%), class presentations and participation (10%)

SOUNDING AUSTRALIA**MUSC2651**

This unit of study looks at how Australian music reflects, and to some extent, shapes our national identity. How does Australia sound itself as a nation? What stories about ourselves does our music tell? What are the characteristics of Australian music that are different and unique? How does our music situate Australia in a globalised community? Some indigenous music as well as well as music by non-indigenous composers will be studied.

INTRODUCTION TO DIGITAL MUSIC TECHNIQUES**MUSC2653**

This unit is an introduction to the use of digital sound and music in creative and multimedia contexts. It is a practical course in which students are introduced to tools of sound creation and manipulation. Students will undertake creative projects as a means to approach learning. In addition, participants will be exposed to a number of approaches to electroacoustic music creation across the 20th and 21st centuries.

COURSE INFORMATION

Offered: Semester 1

Credit points: 6

Coordinator: Prof Anne Boyd

Classes: 2 hr lecture & 1 hr tut/wk

Prerequisites: 18 junior credit pts

Assumed knowledge: An ability to read music at a basic level and an understanding of fundamental musical terminology would be an advantage in this unit of study but is not essential.

Assessment: One 3000 word essay, or individual project (60%); a listening test (20%); 2 on-line quizzes (10%); attendance and participation (10%)

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: A/Prof Matthew Hindson

Classes: 2 hr lecture/demo/wk

Prerequisites: 18 junior credit pts

Assumed knowledge: An ability to read music at a basic level and an understanding of fundamental musical terminology is an advantage in this unit of study but not essential

Assessment: Sound recording and editing assignment (40%); creative assignments (40%); class presentation, online assessments, attendance and participation (20%)

POPULAR MUSIC**MUSC2654**

How did early American blues and country music develop in tandem? How was punk different in the US, the UK and Australia? What are the origins of the DJ culture? This unit of study presents a thematic overview of a wide variety of styles, movements and spectacles. It examines major genres of popular music, their stylistic features and historical antecedents as well as modes of reception and the role of popular music in everyday life. No formal music training is necessary.

SURVEY OF FILM MUSIC**MUSC2663**

This unit is an introductory survey of the history and aesthetics of film music from the late 1890s to the present day. Topics for discussion will include the dramatic function of music as an element of cinematic narrative, the codification of musical iconography in cinematic genres, the symbolic use of pre-existing music, and the evolving musical styles of film composers.

COURSE INFORMATION

Offered: Semester 1

Credit points: 6

Coordinator: Dr Charles Fairchild

Classes: 2 hr/week

Prerequisites: 18 junior credit points

Assessment: Short analysis 1,000 words (30%); tutorial test 500 words (20%); major essay 4,500 words (40%); class participation (10%)

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: Dr James Wierzbicki

Classes: 2 hr lecture, 1 hr tutorial/wk

Prerequisites: 18 junior credit points

Assessment: Review assignments 2,000 wd (30%), final paper 2,500 wd (50%), participation (20%)

MUSIC FESTIVALS AND THEIR ADMINISTRATION**MUSC2670**

This unit of study includes a practical component in which participants will be actively involved in the administration and management of musical festivals and/or concerts. They will learn the procedures and protocols necessary for a smooth behind-the-scenes operation of music event presentation through their own involvement as well as examination of best practice event management nationally and internationally.

A CERTAIN BEAT: AUSTRALIAN POPULAR MUSIC**MUSC2672**

The history of Australian popular music presents us with a long and complex heritage. It reflects, in its very constitution, the lives of those who create it. This unit of study will explore the continuing experience and influence of a wide range of music made in Australia, from bush ballads to dance anthems, from Countdown and Rage. We will examine the folk revival of the 50s, pub rock of the 70s, punk and indie rock of the 80s and 90s as well as the emergence of the multiplicity of styles and expressions that mark the contemporary Australian music scene.

COURSE INFORMATION

Offered: Semester 1

Credit points: 6

Coordinator: A/Prof Matthew Hindson

Classes: 2 hour seminar & 1 hr tut/week

Prerequisites: 18 junior credit points

Assessment: Participation and involvement including small written tasks as appropriate (e.g. preparation of a sample budget) (50%) equivalent to 3000 words of assessment. 1500 word group-work written submission (50%)

COURSE INFORMATION

Offered: Semester 1

Credit points: 6

Coordinator: Dr Charles Fairchild

Classes: 1 hr lecture + 1 hr tut/week

Prerequisites: 18 junior credit points.

Assessment: Two short analytical essays (1000 words each); one listening test (1000 words); one major essay (3000 words)

MUSIC AND SPIRITUALITY**MUSC2679**

This 'survey' unit of study presents a diverse range of music written and performed as a response to spiritual traditions in a range of cultures. The survey will include examples of music created in response to Christianity, Buddhism, Hinduism, Judaism and Islam. The focus will be upon the music rather than religion. Listening will provide the main framework for study.

REVOLUTIONARY VOICES: MUSIC AND POLITICS**MUSC2691**

This unit of study offers students a comprehensive understanding of interrelations and convergences between music and politics from a variety of musical genres and political circumstances. Students will be introduced to theoretical models for comprehending the social agency of musical expression, analyse the politics of convention and innovation within musical traditions, and examine musical dialogues that have reflected and influenced momentous social and political movements. No formal musical training necessary.

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: Prof Anne Boyd

Classes: 2hr/wk

Assessment: Listening/short answer test (1500 words eq) (25%) Tutorial Presentation (15%) Individual Project as essay, composition or performance (4000 words eq) (50%) Attendance and Participation (10%)

COURSE INFORMATION

Offered: Semester 1

Credit points: 6

Coordinator: Dr James Wierzbicki

Classes: 2 hour lecture and 1 hour tutorial/wk

Assessment: Written assignments of 3000 words (50%), participation/reading (20%), online journal (20%)

SURVEY OF WORLD MUSIC**MUSC2694**

This unit of study focuses on sources of the 'world music' genre; surveying such regions as the Arab world, Aboriginal Australia, Indonesia, the Arctic regions, North and South America and sub-Saharan Africa. It examines the music of these non-Western cultures and also the function of that music within society. The ability to read music notation is not required.

MUSICOLOGY**MUSC3609**

What do we study when we study music? What kinds of stories do we tell about the history of music? What are the central issues, questions, and concerns that drive the study of music? This unit of study will begin to answer these questions and provide an overview of historical musicology as an academic discipline. In addition, students will also learn and practice the research skills necessary to find and evaluate sources, and to define and develop an area of interest. These skills will provide a solid foundation for the independent research work necessary in the Honours year.

COURSE INFORMATION

Offered: Semester 1

Credit points: 6

Coordinator: Dr James Wierzbicki

Classes: 2 hr lecture, 1 hr tut/week

Prerequisites: 18 junior credit points

Assessment: Brief reports (30%), Tutorial work including participation (20%), Final paper 3,000 wd (50%)

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: Dr James Wierzbicki

Classes: 2 hr seminar/wk

Prerequisites: 12 junior credit points in music, or by arrangement with the coordinator

Assessment: Written assessments (50%), weekly summaries of readings (30%), participation (20%)

UNDERSTANDING MUSIC: MODES OF HEARING**MUSC3699**

This unit of study deals with the different ways in which we comprehend music and with the different ways in which that comprehension might be explained. It deals with modes of hearing and musical analysis for the purpose of leading students towards a deeper knowledge of how music in various genres (ranging from the classical mainstream to the twentieth-century avant-garde, from Tin Pan Alley songs to punk rock and hip-hop) is understood. A good working knowledge of musical terminology and vocabulary is required. This is the required unit of study for a music major in an Arts degree.

COURSE INFORMATION

Offered: Semester 2

Credit points: 6

Coordinator: Dr James Wierzbicki

Classes: 2 hr lecture, 1 hr tut/ week

Assessment: Analyses eq. 1,500 words (30%), final paper 3,000 words (50%), tutorial participation (20%)



MUSIC HONOURS A
MUSIC HONOURS B
MUSIC HONOURS C
MUSIC HONOURS D

MUSC4011, 4012, 4013, 4014

The Honours BA in Music is both a completion at a high standard of an academic education in music, and a preparation for postgraduate study in music. Intending Honours students should speak to the Honours co-ordinator before enrolling. Honours requirements are: Dissertation: a dissertation on a topic agreed with the course coordinator, but normally negotiated by the end of the previous year in MUSC3609 Musicology. A research-based creative component (performance, composition, curation) equivalent to up to 6000 words may, with permission of the supervisor, be included as an integral part of the dissertation.

COURSE INFORMATION

Offered: Semester 1,
Semester 2


Credit points: 12 credit points each

Coordinator: Dr James Wierzbicki

Classes: 2 hr Dissertation seminar/wk plus fortnightly individual supervision. Weekly seminars as required for a further 12 cps of study (subject to approval)

Assessment: 15,000 - 20,000 word thesis which may include a creative component equivalent to 6000 words (50%); Dissertation Seminar (20%); and a further 12 credit points in Arts or Music (30%)

* Please note the above list of units offered for 2012 was correct at the time of publication. There may be changes to the availability of these courses due to unforeseen circumstances.



“Learning about music in its diversity of forms, histories and approaches provides ways to understand more about ourselves as individuals and as a society.”

ASSOC PROF
MATTHEW HINDSON
CHAIR COMPOSITION UNIT

The following list of Conservatorium units are available to Arts students undertaking a Music Major. All Conservatorium units require coordinator permission for entry and students undertaking a Music Major must complete at least 6 junior and 18 senior credit points in MUSC coded units of study. Full unit of study descriptions can be found online, or in the Sydney Conservatorium of Music Handbook.

COMPOSITION UNITS	CPS	LEVEL
CMPN1611 Comp Tech Analysis 1	6	intermediate
CMPN1612 Comp Tech Analysis 2	6	intermediate
CMPN2011 Comp Tech Analysis 3	3	senior
CMPN2012 Comp Tech Analysis 4	3	senior
CMPN1000 Composition through Improvisation 1	3	intermediate
CMPN1003 Composition through Improvisation 2	3	intermediate
CMPN1631 Electroacoustic Music 1	6	senior
CMPN1632 Electroacoustic Music 2.	6	senior
CMPN2633 Computer Music Fundamentals	6	senior
CMPN3634 Computer Music Advanced	6	senior
CMPN2006 Sound Recording Fundamentals	3	intermediate
CMPN2007 Sound Recording Advanced	3	intermediate

ANALYSIS AND HISTORICAL STUDIES		
MCGY2611 Music from the Middle Ages to the Baroque	6	senior
MCGY2612 Music in the Classical and Romantic Eras	6	senior
MCGY2613 Music in Modern Times	6	senior
MCGY2614 Musical Worlds of Today	6	senior
MCGY3627 Paleography of Music	6	senior
MCGY3639 Modernism in Austria and Germany 1889-1914	6	senior
MCGY3603 Baroque Music: History and Performance	6	senior
MCGY3630 The New Germans: Wagner & Liszt 1848-76	6	senior
MCGY3631 African-American Music Inquiry	6	senior
MCGY3013 Late Beethoven Seminar	3	senior
MCGY3600 Advanced Aural	6	senior
MCGY2600 Advanced Harmony	6	senior

MUSIC SKILLS		
Music 2 recommended or AMEB Level 6 Musicianship for entry		
MCGY1000 Aural Perception 1	3	junior
MCGY1001 Aural Perception 1A	3	junior
MCGY1002 Aural Perception 1B	3	junior
MCGY1003 Aural Perception 2	3	junior

MCGY2004 Aural Perception 3	3	intermediate
MCGY2005 Aural Perception 4	3	intermediate
MCGY1008 Harmony and Analysis 1	3	junior
MCGY1009 Harmony and Analysis 2	3	junior
MCGY2010 Harmony and Analysis 3	3	intermediate
MCGY2011 Harmony and Analysis 4	3	intermediate
JAZZ1015 Jazz Ear Training 1	3	junior
JAZZ1016 Jazz Ear Training 2	3	junior
JAZZ2038 Jazz Ear Training 3	3	intermediate
JAZZ2039 Jazz Ear Training 4	3	intermediate
JAZZ1019 Jazz Harmony and Arranging 1	3	junior
JAZZ1020 Jazz Harmony and Arranging 2	3	junior
JAZZ2016 Jazz Harmony and Arranging 3	3	intermediate
JAZZ2017 Jazz Harmony and Arranging 4	3	intermediate

ENSEMBLE/PERFORMANCE STUDIES		
ENSE1015 Choir 1	3	junior
ENSE1002 Choir 2A	3	junior
ENSE1019 Choir 3A	3	intermediate
ENSE2003 Choir 4A	3	intermediate
ENSE2008 Choir 5A	3	intermediate
ENSE3016 Choir 6A	3	senior
ENSE2012 Choir 7A	3	senior
ENSE4020 Choir 8A	3	senior
JAZZ1025 Jazz Piano 1	3	junior
JAZZ1026 Jazz Piano 2	3	junior
JAZZ2022 Jazz Piano 3	3	intermediate
JAZZ2023 Jazz Piano 4	3	intermediate
JAZZ2030 Jazz Vocal Workshop 1	3	intermediate
JAZZ2031 Jazz Vocal Workshop 2	3	intermediate
The following units also require an audition for entry		
PERF3000 Conducting 1	3	senior
PERF3001 Conducting 2	3	senior
PERF3000 Conducting 3	3	senior
PERF4000 Conducting 4	3	senior
JAZZ1000 Jazz Large Ensemble 1	3	junior
JAZZ1001 Jazz Large Ensemble 2	3	junior
JAZZ2002 Jazz large Ensemble 3	3	intermediate
JAZZ2003 Jazz Large Ensemble 4	3	intermediate
JAZZ3002 Jazz Large Ensemble 5	3	senior
JAZZ3003 Jazz Large Ensemble 6	3	senior
JAZZ4002 Jazz Large Ensemble 7	3	senior
JAZZ4003 Jazz Large Ensemble 8	3	senior

ACADEMIC STAFF**Chair of Unit****Dr Charles Fairchild****charles.fairchild@sydney.edu.au**

Charles Fairchild teaches units in popular music, music and media, and the globalisation of popular culture. His primary interests are the changing nature of the music industry, music and copyright, the manufacturing of musical celebrities and how institutions shape the ways in which people consume music. His current research work examines the role of cultural intermediaries in the music industry, including studies of the “Idol” phenomenon and music presenters at community radio stations in Australia, Canada and the USA.

Professor Anne Boyd AM**anne.boyd@sydney.edu.au**

Anne Boyd is one of Australia’s most distinguished composers and music educators. Her research focuses on the influences of landscape and Asian music upon Australian composers. Her recent publications include: ‘Landscape, Spirit and Music – An Australian Story’ in *The Soundscapes of Australia* (ed. Fiona Richards, Ashgate: 2007) and ‘Dreaming Voices: Australia and Japan’ in *Intercultural Music: Creation and Interpretation*. Recently she has composed music for World Youth Day and the Seraphim Trio.

Assoc Professor Winsome Evans BEM OAM**T: 02 9351 3616**

Winsome Evans has a long-established international reputation via her recordings as a multi-instrumentalist performing many different styles of music. She is the founder and director of the Renaissance Players and has been one of

Australia’s busiest professional harpsichordists performing with all of Sydney’s professional orchestras and choirs. Her interests as a scholar, composer and performer span musical styles from the mediæval to the modern.

Assoc Professor Matthew Hindson AM**matthew.hindson@sydney.edu.au**

Matthew Hindson is one of Australia’s best known contemporary composers. His works have been performed by acclaimed ensembles and orchestras throughout the world. His research interests include Australian music, music for video games (particularly for the Nintendo Entertainment System) and musical composition with Apple’s GarageBand. He is the artistic director of the Aurora Festival and Chair of the Music Board of the Australia Council for the Arts.

Dr James Wierzbicki**james.wierzbicki@sydney.edu.au**

Previously on the musicology staffs of the University of Michigan and the University of California-Irvine, and for more than twenty years chief classical music critic for the St Louis Post-Dispatch and other large American newspapers, Wierzbicki currently focuses on twentieth-century music in general and film music in particular. Along with a monograph on the electronic score for the 1956 film *Forbidden Planet* (Scarecrow Press 2005) and *Film Music: A History* (Routledge, 2009), his recent publications include articles in *Beethoven Forum*, *Music and the Moving Image*, *Opera Quarterly*, *Screen Sound*, the *Journal of the American Musicological Society*, and *Musical Quarterly*.

Emeritus Professor Peter Sculthorpe OBE, AO

Peter Sculthorpe's diverse oeuvre of compositions spans most musical forms, and relates easily to the unique social climate and physical features of Australia. His works are performed regularly and recorded worldwide, and have been greatly influenced by Asian music, especially that of Japan and Indonesia.

Emeritus Professor Richard Charteris

Emeritus Professor Richard Charteris Richard Charteris is one of Australia's best-known musicologists whose many publications span major musicological studies, monographical critical editions and refereed articles published in Europe, the UK and the USA. He has uncovered a vast quantity of new works and sources and edited the complete works of Giovanni Gabrieli, Alfonso Ferrabosco the Elder, Domenico Maria Ferrabosco, Giovanni Bassano, all in the Corpus Mensurabilis Musicae series published by the American Institute of Musicology (AIM), and the complete instrumental music of John Coprario and Thomas Lupo.

ADMINISTRATION STAFF**Cynthia Marin**

Arts Music Unit Administrator

T: 02 9351 2923

E: artsmusic.info@sydney.edu.au

Benedict Carey BM

Technical Officer

T: 02 9351 4325

E: benedict.carey@sydney.edu.au

PART-TIME STAFF**Jake Leonard**

Jake Leonard is currently completing a PhD in Musicology at Sydney University. Jake's broad research interests include 20th century music, popular music and the ways in which people interact with and make use of music in their lives. His primary research area is all forms of music theatre but especially American musical theatre and its roots in American popular song.

Dr Daniel Rojas

daniel.rojas@sydney.edu.au

Daniel Rojas is a composer, pianist and known for his passionate teaching style. His research focuses on the indigenous, folk and popular music of Latin America – particularly salsa, tango and Peruvian Andean music – and how these can serve as a resource for composition and improvisation. He has won several composition prizes and awards, and receives ongoing commissions and performances by acclaimed performers and ensembles such as Zubin Kanga, Claire Edwardes, the Melbourne Symphony Orchestra, Queensland Symphony Orchestra and Sydney Youth Orchestra.

Joseph Toltz

Joseph Toltz has recently submitted his PhD on "A Hidden Testimony: Musical Experience and Memory in Holocaust Survivors". As well as performing and researching Jewish music, Joseph is fascinated by popular music of all eras from the 1920's to today. He has just been awarded a 6 month fellowship at the US Holocaust Museum in Washington.

ARTS MUSIC UNIT

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Student Administration

Level 3, Room 3013

Macquarie Street Sydney

T +61 2 9351 1216

F +61 2 9351 1200

E coninfo@sydney.edu.au

sydney.edu.au/music

INTERNATIONAL STUDENT OFFICE

Level 4, Jane Foss Russell Building

T 1800 899 376 (within Australia)

T +61 2 8672 8300 (international)

F +61 2 8627 8387

sydney.edu.au/internationaloffice

UNIVERSITY ADMISSIONS CENTRE (UAC)

Locked Bag 112, Silverwater NSW 2128

T +61 2 9572 0200

E info@uac.edu.au

uac.edu.au

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