

SYDNEY
CONSERVATORIUM
OF MUSIC



THE UNIVERSITY OF
SYDNEY

SCM FACULTY MANUAL 2011

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1. STUDENT RECRUITMENT AND ADMISSIONS

Next to the quality of the faculty, the quality of the students attracted to SCM is the most important factor in maintaining SCM's outstanding reputation. The national and international renown of the faculty in scholarship and performance are probably the most effective element in attracting excellent students. However, as competition for these students becomes keener, each of us should take it as a personal responsibility to encourage appropriate applicants to our programs.

As described above, an excellent candidate in any degree program is one who has a variety of characteristics: musical, intellectual, personal. It is also the case that a conservatorium as large and complex as ours requires careful balance among instruments and voices, undergraduates and graduates, local students and international students, and many other factors which must enter into an admission decision.

Therefore, it is extremely important that all admission decisions be made through the Student Administration Office. Individual faculty members should not promise admission to any students, no matter how likely a candidate. The Student Administration Manager will be happy to work with you in identifying and recruiting any excellent students. Faculty also play a key role in international student recruitment when overseas for conferences, lectures, research, performances and master-classes.

Student Administration handles all international student enquiries, and once contact is established, will maintain regular communication with the prospective student in a marketing role. This can be a primary factor in the student (and their parents) choosing SCM over other music institutions. Faculty members are encouraged to forward any email or other international student enquiries to Student Admin, especially if they may not be in a position to respond to the enquiry in a timely manner.

Prospective students are able to contact Student Administration as set out below:

Phone: +61 2 9351 1214

Fax: +61 2 9351 1200

Email: con.info@sydney.edu.au
sydney.edu.au/music

ASSIGNMENT OF STUDENTS

- The assignment of students to performance faculty takes place following enrolment. Each performance faculty member has a limited number of places available. Each commencing student is asked to complete the Teacher Preference Form at audition. Students' preferences are taken into account insofar as possible, but it may not always be possible to meet these and no teacher will be assigned an overload of regular students (18 or equivalent) without the teacher's permission.
- Students who are currently enrolled and returning are pre-registered for the following semester (for example in November for the First Semester of the following year).
- **If a teacher plans to be away during non-teaching periods between semesters, it will be necessary to give the graduate and undergraduate administrative offices a signed list of students whom you know you intend to teach the following semester.**
- Students will be assigned prior to the first week of classes in each semester.
- Students who register (enrol) late do not appear on the official rosters when the assignment of students is made, and therefore, space in a faculty member's studio cannot be held for them. Please make it clear to your students that it is important to enrol as early as possible and no later than the March 1 and September 1 deadlines.
- All students who have been admitted to Sydney Conservatorium of Music are considered qualified and are entitled to class instruction and performance study as outlined in their degrees.

PRINCIPAL STUDY HOURS OF TEACHING/SEMESTER

UG Degrees	Semester(s)	Weeks	Hours/week
DipMus	1-4	14	1
BMus(Perf)	1-8	14	1
BMus(Perf) Honours	7-8	14	1
BMus(Studies) BMus(Education)	1-2	14	1
BMus(Studies) BMus(Education)	3-6	9 + 3	1 1 (masterclass)
BMus(Studies) BMus(Education) (Piano, Organ & Percussion)	3-6	12	1
BMus(Composition)	1-2	14	2 hour seminars + individual tutorials
BMus(Composition)	3-8	14	3 hour seminars or 45 minute 1:1 lessons
BMus(Composition)Honours	5	14	3 hour seminars or 45 minute 1:1 lessons
BMus(Composition)Honours	6	14	45 minute 1:1 lesson
BMus(Composition)Honours	7-8	14	1 hour 1:1 lesson
PG Degrees	Semester(s)	Weeks	Hours/week
GradDipMus(Performance)	1	14	1
GradDipMus(Performance) (Graduate Recital 1)	2	7 7	1 1
GradDipMus(Opera)	1-2	14	1
MMusStudies(Opera)	1-4	14	1
MMusStudies(Performance)	1	14	1
MMusStudies(Performance) (Graduate Recital 1&2)	2-3	7 7	1 1
MMus(Performance)	1-3	14	1
MMus(Composition)	1-4	14	1
DMA (Performance Project 1&2)	1-2	14	1
DMA (Performance Supervision)	3-6 (2 semesters only by negotiation, taken during semesters 3-6)	14	1
Rising Stars	Semester(s)	Weeks	Hours/week
Rising Stars Program	Each semester	13	1
Conservatorium High School	Semester(s)	Weeks	Hours/week
Years 7 - 11	Each semester	16	1
Year 12	1	16	1
Year 12	2	8	1
Second Instrument	(by negotiation only)	8	1

STUDENT ACADEMIC ADVISING

Faculty members of the SCM have always been generous with their time and energies in providing academic advising for our students. We are proud that our faculty make themselves available for advice on courses, and career counselling. All of the Associate and Pro Deans can assist students with advice and career planning. . Students should be able to make appointments to discuss curricular and career questions with these individuals, as well as Chairs of Unit and individual faculty members. In addition, the Associate Dean of Learning and Teaching enlists the help of designated colleagues who serve as Faculty Mentors for the first-year, second-year, third-year and fourth-year experience. UG and PG coordinators, Assoc Deans and Chairs are ready to help with questions of curricular requirements, etc. but contact with a teacher in this capacity is very important to our students.

For 2011 the advisors are as follows:

First Year Adviser	Christopher Coady christopher.coady@sydney.edu.au
Second Year Advisor	Lewis Cornwell lewis.cornwell@sydney.edu.au
Third year Advisor	Alan Maddox alan.maddox@sydney.edu.au
Fourth Year Advisor	Neal Peres Da Costa neal.peresdacosta@sydney.edu.au
Honours Advisors	SCM: Helen Mitchell helen.mitchell@sydney.edu.au Arts Music: Charles Fairchild charles.fiarchild@sydney.edu.au
Graduate Student Advisor	Peter Dunbar-Hall peter.dunbar-hall@sydney.edu.au
UG Coordinator	Ivy Chu ivy.chu@sydney.edu.au
PG Coordinator	Timothy Crowe timothy.crowe@sydney.ed.au
Arts Music Advisor	Anne Boyd anne.boyd@sydney.edu.au

CONSERVATORIUM AWARDED SCHOLARSHIPS

For new students

Through the generosity of donors and benefactors, the Conservatorium awards more than 150 merit-based scholarships and prizes each year, worth in excess of \$1million. Both local and international applicants are considered for scholarships, assessed on both audition results and academic achievement. Current school leavers, a non-recent school leavers, or other undergraduates who want to be considered for a Sydney Conservatorium of Music Faculty scholarship, must complete the following form: [2011 Sydney Conservatorium of Music Scholarship Application Form](#).

List of scholarships: [Scholarships list 2011](#)

IMPORTANT:

If students want to be considered for other scholarships offered by the University of Sydney or other external scholarships you must apply separately. More information is available from the Scholarships Office: [Scholarships Office website](#)

Other opportunities

In addition to faculty merit-based scholarships, the Conservatorium also offers scholarships and grants specifically for supplementary study overseas, student touring opportunities, and for postgraduate students to support their research activities. Certain eligibility criteria may apply to these scholarships and grants and they are typically awarded following application.

For continuing students

The Conservatorium also offers a variety of prizes to students already studying at the Conservatorium. These prizes are also merit-based and typically awarded after completion of the first year of study, based on academic achievement.

University awarded scholarships

The University of Sydney offers over 800 different scholarships schemes. These range from schemes offering a single student a scholarship for one year only, to schemes such as The University of Sydney Access Scholarship, which has hundreds of recipients receiving the scholarship for the length of their degree.

Eligibility

For **undergraduate applicants** academic merit as evidenced by a minimum ATAR of 90 or equivalent and a minimum audition score of 80 assessed by audition/interview results.

For **postgraduate applicants** academic merit as evidenced by a Distinction average in a related undergraduate degree, and a minimum audition score of 80 assessed by audition/interview results.

In some cases, concessions on academic merit may be provided for priority instruments; or for other achievements as demonstrated by your personal statement.

Some scholarships include equity criteria and are open to students who have experienced financial or other disadvantage which has had a clear negative impact on their tertiary study.

Scholarship recipients must enrol full-time in the agreed Faculty/degree program during the tenure of their scholarship.

For further information about the range of scholarship schemes offered by the University, please contact the Scholarships Office:

P: +61 2 8627 8450

F: +61 2 8627 8485

E: scholarships.reception@sydney.edu.au

W: sydney.edu.au/scholarships/

2. FACULTY RESPONSIBILITIES

SCM WORKLOAD POLICY

The workloads policy and its application are directed at supporting the mission and strategic directions of the Conservatorium and the University. Whilst the policy has been prepared in the context of the University of Sydney Enterprise Agreement 2009 – 2012 (EA), distinguishing features of the music discipline and the Conservatorium are taken account of in the policy and its application.

The policy and the manner in which the Conservatorium allocates workloads to individual staff under the policy acknowledge the significant contribution staff make to the Conservatorium. In line with many professions, academic staff, to a large extent, regulate their own hours. This flexibility is an important part of academic life and enables work patterns to match teaching and research requirements. Academic workload is a combination of self directed and assigned tasks. The non-assigned portion of an academic staff member's working time is discretionary in that it is self-directed. That may include decisions on the part of individual staff or groups/units of staff to offer classes and other forms of teaching and supervision beyond that which is prescribed for approved units of study. It is also the time in which staff members conduct research or other scholarly, creative or performance activity as required by their appointment by the University. The amount of discretionary time will vary from one member to another and from one area to another.

It is recognised that individual staff are at any one time at different stages of their careers, have different career objectives, are at different stages of their career development, have different research and performance objectives and contribute to the Conservatorium in a variety of ways. The application of the policy will be based on consultation with individual staff and take account of these factors along with the curriculum and other needs of the Conservatorium as well as financial directions, staff and student profiles and development needs.

The Conservatorium recognises that it has a duty of care to staff and will apply the policy in a fair, transparent, consultative and equitable manner. No pressure will be applied to undertake excessive workloads.

The full current SCM Workloads Policy can be downloaded from: <http://sydney.edu.au/music/staff/forms.shtml>

CHAMBER MUSIC

All students enrolled in Chamber Music will need to have read and understood the terms and conditions stated on the Chamber Music Agreement Form, signed it before the end of the General Meeting held at the beginning of each semester, and handed it in to their Unit Coordinator.

1. Once a student is assigned to a group, s/he is committed to working with the other members of the group for the duration of the semester. Withdrawal from the group after being assigned to it will result in a fail.
2. Students enrolled in Chamber Music are not permitted to go on extended leave during the semester due to the negative impact this has on the other group members in regard to scheduling rehearsals, tutorials etc.
3. Students will have two weeks from the time of the General Meeting in Week 2 to research and select repertoire in consultation with their tutor. Once a work is chosen, rehearsals should commence as soon as possible.
4. The members of each chamber group will commit to rehearsing on a weekly basis throughout the semester using the Monday morning time slot wherever possible. Rehearsals should be paced throughout the term and not crammed together into the last week.
5. Groups are required to have 6 tutorials throughout the semester with their assigned tutor in weeks 4-9 wherever possible in the Monday and Wednesday morning time slots (09.00-12.00) allocated for Chamber Music.
6. Each group will also be given a Chamber Music Attendance Form at the General Meeting, which must be signed and dated by their tutor after each tutorial session. The group leader (assigned at the General Meeting) will be responsible for bringing this form to each tutorial.
7. It is the students' responsibility to get their Chamber Music Attendance forms signed by the tutor taking the seminar at each seminar they attend or play in.

8. All signed Chamber Music Attendance forms should be handed in by the group leader to their tutor at the end of semester before their performance assessment commences.
9. Assessments will take place in the Special Projects Week (week 10). A panel of 2 staff members will assess each group's performance .
10. All students are required to check regularly the CM elearning site for all information regarding assessments and other special events during the semester, or with the Chamber Music Co-ordinator, Mr Andrew Barnes.

Chamber Music Assessment

Tutorials

The tutorial mark is out of 50 and represents 50% of the total CM mark.

Exam Assessment

The performance mark is out of 50 and represents 50% of the total mark.

Chamber Music Timetable (each semester)

Week 1	Students required to have registered their details on line (on-going groups are registered together).
Week 2	7 March, 2011, RHW - General Meeting of all enrolled CM students, CM Coordinators, Heads of Unit (when different from Unit Coordinator) and tutor 9-12am: compulsory attendance for all students to confirm groups and tutors.
Week 3	Students required to have registered their details on line (on-going groups are registered together).
Week 4	Tutorial /Rehearsal
Week 5	Tutorial /Rehearsal (As per the University regulations the last date to withdraw from a unit is Thursday March 31)
Week 6	Tutorial /Rehearsal
Week 7	Tutorial /Rehearsal
Week 8	Tutorial /Rehearsal
Week 9	Tutorial /Rehearsal – Unit Seminar
Week 10	Special Projects Week: Assessments*
Week 11 - 13	Chamber Music Festival: (4 Lunchtime Concerts) Other Concerts

*unless by prior arrangement in a previous Conservatorium concert (e.g. lunch-break).

Please note that Concert/Assessments will be centrally timetabled.

The Chamber Music Agreement Form and Chamber Music Attendance Form can be found on the Chamber Music WebCT site: <http://learn-on-line.ce.usyd.edu.au/webct/entryPageIns.dowebct>

SCM COMMITTEES (TOR) AND MEMBERSHIP

Membership in an academic community such as the Sydney Conservatorium of Music carries with it responsibilities to the functioning and future of the institution. The principle of faculty governance is important in this University and each of us should contribute in some way to it. Indeed, service to the Faculty Community is one of the criteria for annual review as well as promotion and tenure.

1. College Board

Purpose: (section 10)¹ A faculty or college board shall consider and report on all matters referred to it by the Senate, the Vice-Chancellor or the Academic Board, and may of its own motion report to the Academic Board on all matters relating to research, studies, lectures, examinations, degrees and diplomas in the faculty or college

To meet: (section 11.1)¹ A faculty or college board shall meet at least once each semester.
(section 11.3)¹ Notwithstanding section (11.1), where a meeting of a faculty or college board is not held in any semester the dean or chairperson shall report accordingly to the Academic Board at the next meeting of the Board held after the end of that semester.

Quorum: (section 11.2)¹ The quorum of a faculty or college board shall be forty members of the faculty or college board or one-eighth of the membership of the faculty or college board as at 1 January in each year, whichever is the lesser.

Constitution of the Sydney Conservatorium of Music Board (2009)

1. The Conservatorium College Board (hereafter called the College Board) shall comprise the following persons:

1.1 the professors, readers, associate professors, senior lecturers, lecturers and associate lecturers, being full-time or fractional members of the teaching staff in the tertiary program and members of the full-time or fractional research staff, as defined by the Senate, of:

1.1.1 the departments and schools placed under the supervision of the Conservatorium; and

1.1.2 such other departments and schools as may be prescribed from time to time by resolution of the Senate;

1.2 the Principal and Dean of the Sydney Conservatorium of Music;

1.3 the part-time members of the teaching staff of the Conservatorium who are currently employed in the tertiary program and who teach in the tertiary program on a .2 fte or higher.

1.4 the Dean of the Faculty of Arts or nominee;

1.5 the Dean of the Faculty of Education or nominee;

1.6 the Dean of the Faculty of Medicine or nominee;

1.7 the Dean of the Faculty of Architecture or nominee;

1.8 the Dean of the Faculty of Economics and Business or nominee;

1.9 not more than two Conservatorium students elected annually in the manner prescribed by resolution of the Senate;

1.10 the Conservatorium Librarian;

1.11 one person, being a member of the non-teaching staff of the Conservatorium who, in the opinion of the College Board, has a close and appropriate association with its work of teaching and research.

2. A person shall cease to hold office if that person ceases to hold the qualifications in respect of which he or she was eligible to hold office.

3.1 The College Board shall encourage teaching, scholarship and research in the departments and schools that the Vice-Chancellor has determined shall be placed under the supervision of the Conservatorium; and

3.2 shall have the same powers and functions as are specified for faculties in the resolutions of the Senate.

4. The Principal and Dean shall preside at meetings of the College Board.

5.1 The College Board shall meet at least once each semester and shall be convened at the direction of the Vice-Chancellor, the Principal and Dean, or on the written requisition of any five members addressed to the Registrar.

5.2 The Principal and Dean shall have a vote and in the case of an equality of votes a second or casting vote.

Membership of the College Board – Schools and Departments

1.1 The schools and departments that the Vice Chancellor has determined shall be placed under the supervision of the Conservatorium are:

1.1.1 School of Performance and Academic Studies.

Membership of the College Board – Students

(section 1.16) There shall be two student members of the Sydney Conservatorium of Music Board enrolled as candidates for an undergraduate or postgraduate degree or diploma offered by the Conservatorium.

1.1 Academic Affairs Committee

Purpose:

¹ Resolution of the Senate relating to Governance: Faculties, Colleges, College Boards, Boards of Studies, Departments, Schools and Committees (2008 Calendar, page 165)

- Considers matters concerning faculty members and their relationship with the University, such as general criteria for promotion, the assessment of effective teaching, evaluation criteria for research and creative activities, teaching loads, faculty orientation and education, and similar issues.
- Considers all changes in the undergraduate and graduate curricula in consultation with the appropriate committees of SCM.
- Consider other academic matters as it deems appropriate including that of academic fairness or internal reviews of academic matters.

To meet: 10 times per annum

Constitution:

Dean

All Pro-Deans and Associate Deans

Director of Performance Research

Chair Representative

Academic Affairs Coordinator (*executive support*)

1.2 Business Operations Committee

Purpose: To consider matters having to do with support and infrastructure in order to enhance the academic and artistic primacy of the mission of the Sydney Conservatorium of Music as aligned with the strategic plan of the SCM and the university.

To meet: 2 x semester

Constitution:

Dean (Chair)

General Manager Operations

Finance Manager

External Relations Manager

Venues Operations Manager

International Development and Student Recruitment Manager

Student Administration Manager

Associate Dean (Technology and Distance Learning)

Development Officer

Academic Affairs Coordinator (*executive support*)

1.3 Financial Operations Committee

Purpose: To oversee executive and financial operations of the Faculty

To meet: 4 x per annum

Constitution:

Dean (Chair)

Pro-Deans (as required)

Associate Deans

General Manager Operations (*executive support*)

Finance Manager

External Relations Manager

2. Standing Committees of the Sydney Conservatorium of Music College Board

Purpose: (section 7.3)¹ A standing committee ... shall consist of the dean of faculty or chairperson of the college board and the heads of departments or schools of the faculty or college or their nominees and such other members of the faculty or college as the faculty or college board may appoint.

(section 7.4)² A standing committee ... shall consider and make recommendations to the faculty or college board or, if so empowered by the faculty or college board, make decisions on proposals for new courses of study and on such proposals for revised courses of study as the dean after consultation with the Registrar may determine.

The following committees are standing committees of Sydney Conservatorium of Music College Board. Each Committee is required to report on its deliberations since the last meeting of the College Board to each meeting of the College Board. When considering an issue that might affect the budget of the Sydney Conservatorium of Music, the committees may ask the Finance Manager to prepare a written analysis of the financial impact that the item will have on the budget of the Sydney Conservatorium of Music.

* All committees may resolve to co-opt members, as necessary, for consideration of specific issues.

2.1 Undergraduate Studies Committee

Purpose:

- Considers the academic merit of proposals for new subject areas and new and amended units of study against Faculty guidelines or plan.
- Considers curriculum initiatives, such as proposals for new and amended degree programs, and makes recommendations to the Dean and College Board.
- Initiates developments in areas of potential growth or need.
- Maintains oversight of all policies relating to both the undergraduate curriculum and undergraduate candidatures.
- Liaises closely with the Faculty Learning and Teaching Committee and the University's Undergraduate Studies Committee.

To meet: 6 - 8 times per year

Constitution:

Associate Dean (Academic) (*Chair*)
 Staff representatives of Units (*appointed by the Dean*)
 Associate Dean (Learning & Teaching)
 Manager, Student Administration (*ex officio*)
 Academic Affairs Coordinator (*ex officio*)
 Library Manager, Conservatorium Library (*or nominee, ex officio*)
 Undergraduate Studies Coordinator (*executive support, ex officio*)
 1 undergraduate student representative

* Student members will not be present during the discussion of individual student candidatures

- Liases closely with the Faculty Learning and Teaching Committee and the University's Graduate Studies Committee.

2.2 Teaching and Learning/Graduate Coursework Committee

Purpose: The Committee seeks to foster a strong and dynamic learning and teaching culture within the Faculty by:

- monitoring and reporting on learning and teaching developments within the larger university community, including the implications of technological change.
- providing information and advice on policies and practices relating to effective learning and teaching.

² Resolution of the Senate relating to Governance: Faculties, Colleges, College Boards, Boards of Studies, Departments, Schools and Committees (2008 Calendar, page 165)

- fostering a broad range of student and staff support structures.
- facilitating informed discussion of learning and teaching issues.
- developing the Faculty Teaching and Learning Plan and preparing related submissions

In relation to Graduate Studies Coursework

- Considers the academic merit of proposals for new subject areas and new and amended units of study against Faculty guidelines or plan.
- Considers curriculum initiatives, such as proposals for new and amended degree programs, and makes recommendations to the Dean and College Board.
- Assesses and addresses the needs of postgraduate students.
- Maintains oversight of all policies relating to both the postgraduate curriculum and postgraduate candidatures in consultation with the units. The committee may initiate curriculum studies and may also consider other academic matters as it deems appropriate.

To meet: 8 times per year

Constitution:

Associate Dean (Teaching & Learning) (*Chair*)
 Associate Dean (Academic)
 Associate Dean (Graduate Studies)
 Associate Dean (Technology and Distance Learning)
 Staff representatives of Units (*appointed by the Dean*)
 Manager, Student Administration (*ex officio*)
 Academic Affairs Coordinator (*ex officio*)
 Library Manager, Conservatorium Library (*or nominee, ex officio*)
 1 student representative
 Faculty Support Officer [Christina Goranitis] (*executive support, ex officio*)

* Student members will not be present during the discussion of individual student candidatures

2.3 Research Committee

Purpose:

- Monitors research performance in the Faculty
- Administers schemes designed to support research activity.
- Advises on policy and operational issues relating to research.
- Initiates methods to improve the Faculty's research funding base through external and internal grants.
- Raises the research profile of the Faculty through conferences, visitors' schemes and teaching relief.
- Liaises closely with the University Research Office.

To meet: 6 times per year

Constitution:

Associate Dean (Research) (*Chair*)
 Associate Dean (Graduate Studies)
 Staff representatives of Units (*appointed by the Dean*)
 Library Manager, Conservatorium Library (*or nominee, ex officio*)
 1 graduate student representative
 Grants Officer (*executive support, ex officio*)

2.3.1 Research Degree Sub-Committee

To meet: as needed

Constitution:

Associate Dean (Research) (*Chair*)
 Associate Dean (Graduate Studies)
 Associate Dean (L&T)
 Pro-Dean (Academic)
 One Performance Studies Staff

2.3.2 Performance Doctorate Sub-Committee

To meet: as needed

Constitution:

Director of Performance Research (Chair)
 Associate Dean (Graduate Studies)
 4 Performance Studies Staff
 Pro-Dean (Performance)

3. Other Faculty Committees

3.1 Chairs of Units

Purpose: To consider matters relating to academic and performance studies (other than matters delegated to the Dean or his/her agents under the University's Delegations of Authority: Academic Functions and which within Faculty are considered in general by the Faculty's Undergraduate Studies Committee and Graduate Studies Committee)

To meet: 10 times per year

Constitution:

Dean (Chair)
 Pro-Dean (Academic)
 Pro-Dean (Performance)
 Chairs of Units
 Associate Deans (L&T, Research, Academic, Graduate Studies, Technology & Distance Learning)
 General Manager Operations (*ex officio*)
 Manager, Finance (*ex officio*)
 Manager (Student Administration) (*ex officio*)
 Executive Officer to the Dean (*executive support, ex officio*)

3.2 Admissions

Purpose:

- To oversee recruitment initiatives, applications and admissions procedures.
- To advise and make recommendations on admission and recruitment policy.
- To act within these policies, and provide general guidelines for student recruitment from promotion and marketing to application processing and admissions.
- To consult with the Faculty Financial Aid Officer.

To meet: Once per semester (March and August)

Constitution:

Associate Dean (Academic) Chair
 Pro Dean (Academic)
 Pro Dean (Performance)
 Associate Dean (Learning & Teaching)
 Director of Performance Research (as needed)
 General Manager Operations
 Manager, Student Administration (*executive support*)

3.3 Performance Coordinating Committee

Purpose:

- To oversee the Conservatorium Concert Calendar, rehearsal schedules, venue rental schedule, protocol for set-up and repertoire and provide vision for long-term artistic direction.
- To implement ensemble policy and review day-to-day operations of the ensemble programs.
- The Chairperson is appointed by the Dean, or the Dean will chair meetings.
- Forward performance schedules to the Chairs of Units.

To meet: Once per semester (*Dates to coordinate with printing marketing deadlines*)

Constitution:

Dean (*Chair*)
 Chair, Conducting and Opera Production
 Chair, Accompaniment
 Open Academy representative
 CHS appointee (*ex officio*)
 Choral Conductor
 Early Music Ensemble Director
 Modern Music Ensemble Director
 Wind Ensemble Director
 Jazz Big Band Director
 Ensembles Co-ordinator
 Venues Operations Manager
 External Relations Manager
 Space and Timetabling Co-ordinator
 Up to 7 members of the performance studies staff (brass, early music, keyboards, percussion, strings, vocal, woodwind) (*as appointed by Dean*)
 1 member of the academic studies staff
 1 undergraduate and 1 postgraduate student representative
 Concerts & Ensembles Manager (*executive support*)

3.4 Opera Committee

Purpose: The Opera operational committee will propose the opera performance schedule and repertoire well in advance. Supplemented by all other members of staff as are deemed necessary, it will also be concerned with the day-to-day operations of the opera (and musical theatre) department. The committee will be charged to plan the schedule and a list of suggested repertoire up to two years in advance, to be finalized in March of each year.

To meet: Once a semester

Constitution:

Chair (Conducting and Opera Production) (*Chair*)
 Dean
 Chair (Vocal and Opera Studies, or nominee)
 Early Music Ensemble Director
 Early Music (opera) representative (if required)
 Head Vocal Coach
 Opera Coordinator (*executive support*)

3.4.1 Audition Committee

Present at the auditions: Dean, All Voice Teachers including the Chair, Head Coach (Stephen Mould), Chair of Opera Production, Directors and Conductors of all productions. (showcases and main stage production). After the auditions, all voice teachers, directors, and conductors present, make written casting suggestions that will be tallied by the Opera Coordinator and will be the base for the discussions of the Casting Committee.

3.4.2 Casting Committee

The Casting Committee will consist of the Dean, Stage Director of the main stage production, Head Coach (Stephen Mould), Chair of the Vocal Unit, a representative of the Vocal Unit, and Chair of Opera Production. Everybody on the committee has one vote and this committee will make the final casting decisions. The teacher of any student cast in a role has the right to withdraw their student should they so desire and the full Casting Committee will make the decision on the replacement.

3.5 Masterclass and Lecture Committee

Purpose: To review requests from faculty for guest performances, masterclass proposals and lectures from visiting artists/scholars and make recommendations to the Dean. All submissions from the Faculty go to this group, which is a sub-committee of Learning & Teaching

To meet: Twice yearly

Constitution:

Dean or delegate (Chair)
3 Academic staff appointed by the Dean
Associate Dean (Academic)
Open Academy representative
Manager, External Relations (or nominee) (*ex officio*)
Manager, Finance (*ex officio*)
Faculty Support Officer [Christina Goranitis] (*executive support, ex officio*)

3.6 Scholarships and Prizes Committee

Purpose: To review scholarships policy and procedures, and to endorse financial aid nominations, scholarship awards, fellowships etc.

To meet: Late December, Jan/Feb

Constitution:

Associate Dean (Learning & Teaching) (Chair)
Associate Dean (Research) or delegate
Pro Dean (Performance) or delegate
Director of Performance Research
Finance Manager (*ex officio*)
Scholarships Officer (*ex officio*)
Manager, Student Administration (*executive support, ex officio*)

3.7 Information Technology and Communications Policy Committee (ITCP)

Purpose:

- To establish policy for technology usage, priorities for purchase and all matters regarding technology, teaching and learning and research in consultation with the departments and appropriate committees of the Conservatorium of Music.
- The Committee may initiate technology studies and other academic matters it deems appropriate.
- To advise the Dean and Manager of Marketing and Development on policy and usage of the Web for the Conservatorium of Music in all matters including E-learning.
- To establish recording policies for staff, students, alumni, guest and external hire of venues at the Conservatorium.

To meet: once a semester

Constitution:

Associate Dean (Technology and Distance Learning) (*Chair*)
Composition and Music Technology (nominee)
Open Academy representative
1 member of the performance studies staff (appointed by the Dean)
1 member of the academic studies staff (appointed by the Dean)
1 member of the general staff (appointed by the Dean)
ICT Relationship Manager (USYD)
General Manager Operations
Database Officer
Laboratory and Audiovisual Manager
Website Administrator (*executive support*)

4. Operational Committees

4.1 Instrumental Committee

Purpose: To review priorities set by Chairs and allocate funding for instrumental equipment (purchase, maintenance and repairs).

To meet: Once or twice per year

Constitution:

Dean or delegate (*Chair*)
 3 Academic staff appointed by the Dean
 Manager, Finance
 Facilities Manager (*executive support*)
 Piano Technician

4.2 Music Library Advisory Committee

Purpose: To advise the Library Manager and Library staff on academic areas and collection development, and to prioritise communication with the SCM.

To meet: Once a semester

Constitution:

Associate Dean (L&T) (*Chair*)
 Helen Mitchell
 Associate Dean (Research)
 5 members of SCM staff (musicology, arts music, composition, music ed, performance)
 Librarian Manager (or nominee)
 Open Academy Representative
 1 undergraduate student member and 1 graduate student member
 Faculty Support Officer [Christina Goranitis] (*executive support*)

4.3 Timetable Committee

Purpose: To address timetable and other scheduling issues (including those involving external venue management) within Faculty

To meet: As required – once a semester suggested

Constitution:

Dean (*Chair*)
 Associate Dean (Academic)
 Associate Dean (L&T)
 Student Administration Manager
 External Relations Manager
 General Manager Operations
 Concert and Ensembles Manager
 Venue Operations Manager
 Venues Manager
 Space and Timetable Co-ordinator (*executive support*)

4.4 Publicity and Marketing Committee

Purpose:

- To present and raise awareness of current marketing initiatives;
- To raise awareness of the Advancement and Development Unit's purpose and activities;
- To seek feedback on current Advancement and Development initiatives and activities;
- To discuss and review marketing requirements for recommendations to the Dean for possible inclusion in future planning.

To meet: Twice a semester

Constitution:

External Relations Manager (*Chair*)

International Development and Student Recruitment Manager
Communication and Marketing Coordinator
Manager, Student Administration
Development Officer
Venues Operations Manager
Project Officer (*executive support*)

4.5 Staff: Student Liaison Committee

Purpose: To encourage dialogue between students and staff relating to matters of common interest at the Sydney Conservatorium of Music

To meet: As required – once a semester suggested

Constitution:

Dean (*Chair*)
Associate Dean (Teaching and Learning)
General Manager Operations
Manager, Student Administration
5 students nominated by Chairs
Undergraduate Coordinator (*executive support*)

4.6 Special Programs Coordinating Committee

Purpose: To advise the Dean on coordination of non-tertiary teaching, performance outreach and community programs.

To meet: Once or twice a semester

Constitution:

Dean (Chair)
General Manager Operations
Venue Operations Manager
Venues Manager
External Relations Manager
Open Academy Manager
International Development and Student Recruitment Manager
Development Officer
Finance Manager (as needed)
Project Officer (*executive support*)

Ad Hoc Committees

The Dean of the Conservatorium of Music appoints other committees, either continuing or ad hoc groups, to transact the business of the School and to supervise its activities.

The membership of these committees will be determined by the Administrative Committee in November of each year for the following school year, or as necessary during the year. Considerations will be given to providing continuity in the operation of all committees.

PERSONNEL MATTERS AND POLICIES

The University Human Resources site <http://sydney.edu.au/sydneypeople/> provides all information and policy in regard to personnel and employment issues. On this site you will find a listing of HR services, and advice and information about your employment conditions and entitlements, training and development, recruitment, policy review and development, who to call in HR and much more.

3. ACADEMIC AND PERFORMANCE STANDARDS

A GUIDE TO REQUIREMENTS AND PROCESSES

Foreword

The following guidelines provide staff and students with information on the structures, content and processes of performance assessment at the Conservatorium. The guidelines are informed by the University's assessment policy as laid out by the Academic Board (*Academic Board Resolutions: Assessment and Examination of Coursework, 1/6/2010*). Assessment practice at Sydney is recognised as central to our students' learning and achievement of unit and program/course learning outcomes. Assessment practices promote academic integrity and ethical behaviour for both students and staff.

Principal 1:

ASSESSMENT PRACTICES ADVANCE STUDENT LEARNING

- Assessment practices align with goals, context, learning activities and learning outcomes
- A variety of assessment tasks are used, while ensuring that student and staff workloads are considered
- Assessment tasks reflect increasing levels of complexity across a program and foster enquiry-based learning
- Constructive, timely and respectful feedback develops student skills of self and peer evaluation and guides the development of future student work

Principal 2:

ASSESSMENT PRACTICES ARE CLEARLY COMMUNICATED TO STUDENTS AND STAFF

- Unit of study outlines are available in week 1 and communicate the purposes, timing, weighting and extent of assessment in sufficient detail to allow students to plan their approach to assessment
- Unit of study outlines explain the rationale for the selection of assessment tasks (e.g. group task) in relation to learning outcomes
- Procedures exist to ensure that all staff involved in teaching of a unit share a common understanding of assessment practices
- The process of marking and of combining individual task marks is explicitly explained in the unit outline

Principal 3:

ASSESSMENT PRACTICES ARE VALID AND FAIR

- Assessment tasks are authentic and appropriate to disciplinary and/or professional context
- Assessment incorporates rigorous academic standards related to the discipline(s) and is based on pre-determined, clearly articulated criteria that students actively engage with
- Assessment will be evaluated solely on the basis of students' achievement against criteria and standards specified to align with learning outcomes
- Assessment practices address issues of equity and inclusiveness to accommodate and build upon the diversity of the student body so as not to disadvantage any student

Principal 4:

ASSESSMENT PRACTICES ARE CONTINUOUSLY IMPROVED AND UPDATED

- Assessment tasks and outcomes are moderated through academic peer review and used to inform subsequent practice
- Assessments are refreshed and renewed each time the unit is offered
- Assessment is regularly updated to ensure alignment with program learning outcomes or graduate attributes
- Professional development opportunities that are related to design, implementation and moderation of assessment are provided to staff

GRADE DESCRIPTOR SUMMARIES

Student achievement is assessed in most units of study on a 0-100 marking scale, although some units, such as teaching practicum, are assessed in terms of having met/not met requirements. The problem that teachers face in giving grades—that is, how to balance objective achievement with individual progress—has to be addressed and reconciled by each faculty member and discipline. It is very important, however, that the clearest possible statements be made to students, ideally in a written syllabus at the beginning of a semester, about the basis for grades. Consistency and fairness are respected and appreciated by students. Even in areas in which a written syllabus is not always appropriate, such as performance study, chamber music, or

ensemble, the basis on which the students are to be graded must be articulated to them very clearly in the unit of study outline (a university and Conservatorium requirement) handed to each student at the beginning of a unit of study.

A complete guide for students on academic writing and thinking, which includes referencing and other stylistic guides can be downloaded from the SCM website: [://www.music.usyd.edu.au/staff/forms.shtml](http://www.music.usyd.edu.au/staff/forms.shtml). All students have access to the eLearning site 'Writing and Thinking Skills for Musicians'.

Students who fail to maintain a certain AAM (annual average mark) are placed on a "students at risk" program. After a second semester of unsatisfactory AAM, the student is placed on stricter stages "at risk" which carries with it more stringent requirements. Students who are placed on "at risk" categories are not eligible for financial aid through the Sydney Conservatorium of Music.

An Officer in the Student Administration office is available to students who have a grievance concerning a faculty member, course, grade, etc. Staff and students should familiarize themselves with the Appeal process, which is listed in the Conservatorium Rules in the faculty Handbook.

Assessment Grades and their Criteria

Academic Grade Descriptors

High Distinction: (85-100) Work of exceptional standard. Demonstrates high level of initiative in research and reading; sophisticated critical analysis of evidence; high level engagement with theoretical issues, innovative use of reading/research material and impressive command of underlying debates and assumptions; properly documented and written with style, originality and precision.

Distinction: (75-84) Work of superior standard. Demonstrates initiative in research and wide, appropriate reading; complex understanding of question and ability to critically review material, in relation to underlying assumptions and values; analyses material in relation to empirical and theoretical contexts; properly documented; clear, well-developed structure and argument with some signs of literary style.

Credit (65-74) Highly competent work demonstrating potential for higher study. Evidences broader understanding than pass level; offers synthesis together with some critical evaluation of material; coherent argument using range of relevant evidence; some evidence of independent thought, good referencing. A high credit (70-74) shows some ability to problematise and think conceptually.

Pass: (50-64) Work of acceptable standard. Written work meets basic requirements in terms of reading/research; relevant material but tendency to descriptive summary rather than critical argument; makes a reasonable attempt to avoid paraphrasing; reasonably coherent structure; often has weaknesses in particular areas, especially in terms of narrow or underdeveloped treatment of question; acceptable documentation.

Fail: (below 50%) Work not of acceptable standard. Work may fail for any or all of the following reasons: Unacceptable paraphrasing; irrelevance of content; poor spelling; poor presentation; grammar or structure so sloppy it cannot be understood; failure to demonstrate understanding of content; insufficient word length; absence of referencing; late submission without explanation.

Performance Grade Descriptors

High Distinction: (85-100) Work of exceptional standard.

Comprehensive and outstanding technical control and musical integrity in relation to developmental expectations. Musical individuality consistently projected to create a persuasive personal representation of the work. Performance flair indicative of soloist standard. A mark of 95 or above indicates extraordinary technical virtuosity and musical

Distinction: (75-84) *Work of superior standard.* Excellent technical, musical and stylistic achievement. Consistently coherent and expressive performance. Some personal interpretation of the work suggesting soloist potential.

Credit: (65-74) *Highly competent work demonstrating potential for higher study.*

Confident technique with evidence of solid musicality and some stylistic achievement. Occasional lapses indicative of unresolved technical, artistic and/or stylistic issues. Projects potential for further development.

Pass: (50-64) *Work of acceptable standard.* Satisfactory level of preparation and musical engagement. Some inconsistencies in musicianship, style and/or technique. Musical imagination and overall performance sense developing though some insecurity in this area.

Fail: (below 50%) Work not of acceptable standard. Work may fail for any or all of the following reasons: Unacceptable paraphrasing; irrelevance of content; poor spelling; poor presentation; grammar or structure so sloppy it cannot be understood; failure to demonstrate understanding of content; insufficient word length; absence of referencing; late submission without explanation.

PERFORMANCE EXAMINATION CRITERIA

The following list constitutes the performance exam criteria. Students should prepare their performances with these criteria firmly in mind. The Conservatorium's generic performance grade descriptors (see below) provide a useful supplement to these criteria.

Criteria:

1. The performance, as a whole, displayed instrumental or vocal control appropriate to the level of examination.
2. The performance was accurate with respect to rhythm, pitch, articulation and dynamic.
3. The performance (where appropriate) was a faithful reading and/or memorisation of the composer's text.
4. The performance displayed a musically effective production, projection and variation of tone.
5. The candidate communicated well with other performers, demonstrating good ensemble and listening skills and leadership where appropriate.
6. The performer communicated an understanding of expressive, stylistic, musical and structural issues.
7. The performance displayed musical creativity, artistic individuality and effective audience communication.

Conduct during Performance Examinations

- During the examination panel members are expected to take notes based on the stated criteria.
- It is important that panel members hear all exams in silence. Audible asides, the exchange of comments between examiners and other acoustic gestures are extremely disconcerting for students and compromise the equity of the examination process.

The Report

- Each panel should complete the standard report form in use within the particular unit of study.
- Reports should address the published marking criteria and any published special requirements of individual units. Reports should comply with general University expectations regarding appropriate feedback to students on assessment (see Foreword to this document). Good practice includes constructive attention to deficiencies and strengths.
- Deficiencies, in particular, should be clarified so that the report constructively contributes to remediation and the student's ongoing professional development. Examiners should ensure that clear explanations are given for low marks.
- The report should be signed by each member of the panel, including any dissenting examiner.

Accountability

- Staff are accountable for all grading decisions. Marks are monitored within and between units and teachers must be prepared to justify any substantial deviation from the norm. Conservatorium performance assessment processes are also benchmarked against comparable national and international music schools.

Teacher Assessment

- Unlike jury and recital exams (see below), this component of assessment involves a holistic overview of a student's work across the semester. Each performance unit provides published guidelines to assist teachers and students in this assessment and teachers are invited to contribute to these guidelines. Staff should bear in mind that this mark is a measure of student, not teacher, achievement during a particular semester. The mark does not assess future potential or any other aspect of a student's performance history. Teachers are encouraged to use this assessment to reflect dispassionately on their own pedagogy. To assist in refining this assessment *staff are also strongly encouraged to attend, as observers, a range of student examinations and recitals.*

Recitals

- With the recommendation of a teacher, a student may elect to perform on a required or non-required recital a work that calls for one or more musicians, or a small ensemble in addition to or instead of a keyboard accompanist. If the student is able to find instrumentalists or vocalists who are willing to perform the work for the recital, approval for their participation must be obtained from the Chair of Unit.

Preparation

- It is the teacher's responsibility to mentor the students in order to assure that the recital can be completed and the recital performed within the deadlines established each semester by the Dean of the Sydney Conservatorium of Music.
- Preparation should normally be completed during the semesters even if the recital is to be given at a later time.
- Students wishing to have a recital at another time in the year outside of the semester or in another location, must have prior approval of the relevant Chair of Unit and the Head of School.
- If using musicians other than a keyboard accompanist, the student must have the recommendation of his/her teacher.

Repertoire Requirements

For each Conservatorium award, each Chair of Unit in Performance Studies will publish a table to indicate:

- the level of repertoire difficulty
- the degree of repertoire specialisation permitted
- the duration of the examination
- whether memory is required
- whether program notes are required

Students should consult their teacher or Chair of Unit for further information.

Marking Procedures

- One member of each panel should be nominated as Chair. It is the Chair's responsibility to take notes and ensure that correct process is observed.
- Students should be marked *solely* on their performance during the examination. Prior knowledge of the student or information relating to a student's external circumstances should not be introduced. It is the performance on the day not the person or their past record that is the subject of assessment.
- At the conclusion of the examination, each panel member should privately record a mark on a piece of paper. This should take place *before* any consultation with other examiners. At this stage, the mark serves only to indicate a tentative or approximate result and grade.
- If the student's teacher is present as the expert examiner, they then offer their comment on the performance only. When this comment is complete the teacher withdraws from the proceedings and leaves the room.
- Discussion can now occur. At this stage, any divergences between examiners should be resolved. Once a mark and grade is agreed upon, examiners compile a final written report, including the assessed mark and grade.
- Panel members and examiners should submit results in a timely fashion. For any queries relating to grading procedures or submission timelines, members of Faculty should contact the Head of School or the Student Administration Manager.
- Reports and marks are to remain *strictly confidential* until after the publication of results. All students should then be provided with a copy of their examination reports. This includes the report of any dissenting examiner.

Procedures for Resolving Conflict

- Should a serious conflict occur in relation to the final examination mark, the opinion of the majority of examiners will prevail. The divergent opinion should be acknowledged in a separate report.
- In the case of divergence in a two member jury, the midway point between the two assessments will constitute the final mark.

Penalties

- Penalties may be applied if performances fall short of or exceed the allowed time limit. Changes in program may also incur a penalty.

Failure of Performance Examination

- In the event of failure performance majors may redo the Unit of Study. In this circumstance, the student must prepare a different repertoire for examination. Subject to University 'Show Cause' provisions, the student may, alternatively, redo the course or transfer to minor performance study.

Appeals

- Under University policy students have right to appeal on the basis of procedural fairness or final result. Appeals should follow the processes laid out by the Academic Board of the University of

Sydney. For further information consult the section titled '(Grievances) appeals' in the Conservatorium Handbook.

The Assessment Regime

- Students proceed through a rigorous mix of teacher assessment, jury examinations and recitals.
- For undergraduates, the second year exam is a barrier examination. A student must pass this examination in order to be admitted to the upper classes in the performance program.
- Juries and exam hearings are held when scheduled regardless of whether or not the student is prepared.

Deferred exams

- Deferred exams are granted only on the basis of illness or misadventure. *For policy document, see Handbook, 'Special Consideration'*. Any such requests must be directed to Student Administration.

UNDERGRADUATE JURY AND RECITAL EXAMINING GUIDELINES

UG Degrees	Unit of Study	Exam type	Exam duration	Exam panel
Dip Mus, BMus, BMusStud & BMusEd	Principal Study 2	Jury exam	10-15 minutes (Voice 15-20 mins) (Percussion 20 mins)	2 Unit members (including an instrumental/vocal specialist)
AdvDipOp	VSAO1015 Opera Voice 2	Jury exam	15 minutes	2 Unit members
BMus	Principal Study 4	Jury exam (qualifying recital)	25 minutes	3 Unit members (including an instrumental/vocal specialist)
BMusStud & BMusEd	Principal Study 4	Jury exam	15 minutes (Percussion 20 mins)	2 Unit members (including an instrumental/vocal specialist – may include teacher)
DipMus	Principal Study 4	Junior Recital (public)	40 minutes	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)
AdvDipOp	VSAO2013 Opera Voice 4	Jury exam	20 minutes	3 Unit members
BMus	Principal Study 6	Junior Recital (public)	40 minutes	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)
BMusStud & BMusEd	Principal Study 6	Jury exam	20 minutes	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)
AdvDipOp	VSAO3011 Opera Voice 6	Recital (public)	Marked on performance in main opera production.	2 Unit members + 1 cross-Unit panel member
BMus	Principal Study 8	Senior Recital (public)	50 minute	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)
BMus(Hons)	Principal Study (Honours 7)	Honours Concerto (public)	Up to 25 minutes or 40 minutes for jazz students	2 Unit members + 1 Honours staff panel member (including an instrumental/vocal specialist)
BMus(Hons)	Principal Study (Honours 8)	Honours Recital (public)	45-50 minutes	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)

POSTGRADUATE JURY AND RECITAL EXAMINING GUIDELINES

PG Degrees	Unit of Study	Exam type	Exam duration	Exam panel
GradDipMus(Perf) & MMusStud (Perf)	PERF5620 Graduate Recital 1	Recital (public)	50 minutes	2 Unit members + 1 cross-Unit panel member
MMusStud (Perf)	PERF5621 Graduate Recital 2	Recital (public)	50 minutes	2 Unit members + 1 cross-Unit panel member
Pre 2010 GradDipMus(Perf) & MMusStud (Perf)	PERF5006 Principal Study (Perf) 2	Recital (public)	50 minutes (or equivalent)	2 Unit members + 1 cross-Unit panel member
Pre 2010 MMusStud (Perf)	PERF5019 Principal Study (Perf) 3	Recital (public)	50 minutes (or equivalent)	2 Unit members + 1 cross-Unit panel member
MMus (Perf)	PERF5001 Principal Study (MMus)1	Jury exam	15-30 minutes	2 Unit members
MMus (Perf)	PERF5002 Principal Study (MMus)2	Jury exam (qualifying)	30-50 minutes	2 Unit members + 1 cross-Unit panel member
MMus (Perf)	PERF6000 Principal Study (MMus)3	Recital (public)	50-80 minutes (50 minutes for voice)	2 Unit members + 1 external expert <i>as approved by the Graduate Studies Committee</i>
MMus (Perf)	PERF6001 Principal Study (MMus)4 (Old MMus pre-2010)	Recital (public)	50 minutes	2 Unit members + 1 external expert <i>(as approved by the Graduate Studies Committee)</i>
DMA	PERF5602 Performance Project 2	Recital or equivalent Performance (public)	Substantial 60 minutes for voice	2 Unit members + 1 cross-Unit panel member <i>(as approved by the Graduate Studies Committee)</i>
DMA	Second Year Recital	Recital (public)	60 minutes for voice	2 Unit members + 1 cross-Unit panel member
DMA	DMA Performance (third year)	Recital (public)	60 minutes for voice	1 internal assessor + 2 external expert assessors (or 3 external expert assessors) <i>(as approved by the Graduate Studies Committee)</i>

SCHEDULING OF JURY AND RECITAL PERFORMANCE EXAMS

Jury and Recital performance exams are scheduled at the beginning of each semester. All students are expected to attend their Jury and Recital performance exams at the allocated time.

All full-time and fractional permanent staff are required to be available to sit on assessment panels for Jury and Recital performance exams.

SCHEDULING SEQUENCE: (ADA = ASSOCIATE DEAN ACADEMIC. COUS = CHAIRS OF UNITS)

Date	Staff	Task
7 February	Manager Student Administration	Generate commencing student, and continuing student enrolment data. Provide to ADA and CoUs.
7 February (Following workload allocations)	ADA & CoUs	Provide student / teacher information to Manager Student Administration.
8 February	Manager of Student Administration.	Updates Flexis student / teacher database with inclusion of commencing student / teacher details.
20 February	Space and Timetabling Co-ordinator	Learning plan template generated and forwarded to teachers and students
Census Dates 31 March & 31 August		
1 April & 1 September	Space and Timetabling Co-ordinator & ADA	Meeting to confirm parameters and timelines for commencement of timetabling process for performance exams - development of 1 st draft
1 April & 1 September	Manager Student Administration	Provide final / confirmed student enrolment data from Flexis to Space and Timetabling Co-ordinator and to Chairs of Unit. Data to include: student name & ID, UoS code, instrument, teacher.
1 April	Space and Timetabling Co-ordinator	Obtain SSO, AOBO & ACO schedules (in order to link these with the performance exam timetable)
1 April	CoUs	Provide details of fractional staff orchestral positions held to Space and Timetabling Co-ordinator
7 April / 1 September	Space and Timetabling Co-ordinator	On-line recital forms go live. CoUs and students notified
8 April / 8 September	Space and Timetabling Co-ordinator	Generate 1 st draft of performance exam timetable.
14 April / 14 September	Space and Timetabling Co-ordinator (&ADA)	Presents 1 st draft of performance exam timetable to ADA. Cross-panel requirements for Recital exams identified.
14 April / 14 September	Space and Timetabling Co-ordinator	Contacts co-ordinator of accompaniment for student / accompanist details
14 April / 14 September	Space and Timetabling Co-ordinator	1 st draft of performance exam timetable distributed to Chairs of Units (including Accompaniment) for corrections, and nomination of Unit panel members. Draft also forwarded to IT (recording) staff.
21 April / 21 September	Chairs of Unit (& Accompaniment)	Responses to Space and Timetabling Co-ordinator providing corrections and confirmation of panel members.
22 April / 22 September	ADA	Allocation of cross-Unit panel members. Details forwarded to staff for confirmation.
23 April / 23 September	ADA	Cross-Unit panel member information forwarded to Space and Timetabling Co-ordinator for input into schedule.
23 April / 23 September	Space and Timetabling Co-ordinator	Notifies via email staff and students Final draft of performance exam timetable
25 April / 25 September	Students and Accompaniment staff	Response (inaccuracies or unforeseen issues)
26 April / 26 September	Space and Timetabling Co-ordinator (&ADA)	Confirmation of final performance exam timetable
26 April / 26 September	Space and Timetabling Co-ordinator (&ADA)	Distribution and publication of performance exam timetable to all staff, students and administration.
28 April / 28 September	Students	On-line submission of Recital programmes for approval
7 May / 7 October	Chairs of Units	Confirmation of Recital programmes
15 June / 15 October	Space and Timetabling Co-ordinator	Generation of exam report Forms from File Maker Pro
6 - 10 June		Year 1 & 2 Jury Exams Honours and Postgraduate Recitals
14 - 25 November		Years 3 & 4 Recitals
28 Nov - 2 December		Deferred Recitals

* Please see *Recital Scheduling Flowchart in Appendix*

4. COURSE PROCEDURES

Unit of Study outlines/syllabus

Each unit of study should have a course outline available to all students. These outlines would include unit content, weekly lecture/tutorial sequences, assignments and examinations with due dates, grading criteria and attendance policy, library resources etc. Please check the SCM website for examples and templates: <http://sydney.edu.au/music/learning/index.shtml>

eLearning

The SCM encourages all staff to make use of the eLearning systems provided by the university. Many Units of Study have sites that support student learning with course materials, discussions, access to sound recordings, student portfolios and assessment. In addition, several other groups (such as Chamber Music) use the system as the primary means of communication with students. The SCM has a whole faculty site for Writing and Thinking skills for Musicians. Students are given access to these sites on enrolment. If you would like to have a site for your unit, please contact either Dr Jennifer Rowley (jennifer.rowley@sydney.edu.au) or Prof Anna Reid (anna.reid@sydney.edu.au) who will help you consider the design of the site and the processes that must be followed.

Sydney eLearning Site: <http://sydney.edu.au/elearning/>

Textbooks

If you wish to make a prescribed textbook available to students in your course, you need to place an order with the Co-op Bookshop at least 2 months in advance. They will research all details including price and availability etc. To place an order form, go to: <http://www.coop-bookshop.com.au> Students can either buy the prescribed texts online, or at the Co-op Bookshop on the main campus: Sydney Uni Sport & Aquatic Centre, Building G09.

Tests and Exams

Tests and exams should be announced at the beginning of semester in the Unit of Study Outline, and consequences of missing them should be clearly spelled out. Each semester ends with an examination week during which final exams are scheduled. These assigned times are not necessarily at the same time as the scheduled class period. The schedule is provided in the Calendar of the Conservatorium Handbook. Examinations must be given during this official time since changing times can lead to schedule conflicts for students. Exam requests are made via the Space & Timetabling Coordinator Katherine Rowell: katherine.rowell@sydney.edu.au.

Written Exam Procedures

Examination dates are set by the Space & Timetable Officer. A form will be circulated to all Chairs of Unit and Unit of Study Coordinators. The completed forms are returned to the Space & Timetable Coordinator in Room 2137. Academic staff should be aware that if the form has not been returned by the specified date their exam cannot be scheduled.

Exam papers

The Faculty Support Office notifies all academic staff requesting lodgement of exam papers to the office in a sealed envelope. A photocopy request slip should be attached to the documents by the academic stating the number of copies and time required. The request slips can be obtained from the Faculty Support Office (Room 2151).

- Templates of the exam booklet and manuscript paper can be found in the template folder kept in Room 2153 and are also on the server.
- The exam booklets are to be single sided with two staples down the left hand side of the page.
- The single sided manuscript paper should have a space for the student's name printed on the upper right hand side of the page.
- The copied exam papers including the original master copy will be held in a secure place until required.

Student Absences

Students are required to attend all scheduled classes. In some cases, such as ensemble, attendance is a compulsory part of the class requirement. In some other classes, attendance may not be as strictly controlled. It is important however that policies concerning attendance of students should be clearly defined in the Unit of Study Outline in advance. A student who is absent for any reason must notify the Student Administration Office and, in the case of a performance activity, the person responsible for that activity. Acceptable reasons for leave of absence include illness, professional activity, or family or financial difficulties. The Student Administration Office has forms for students to complete to seek leave for professional activity. Time granted for professional activity is restricted and if students take unexplained leave and miss more than 2 weeks of classes they may risk failure in the unit. Leave for professional activity will NOT be granted retrospectively.

Special Consideration

Students who have a serious illness, or have experienced a misadventure which may affect their academic performance in a course or unit(s) of study, may request that they be given special consideration in relation to the determination of their results. Applications for special consideration may be made in respect of any or all factors that contribute to assessment in a unit of study, including assessment tasks, examinations, recitals and attendance requirements, and can be downloaded from the SCM website:

<http://www.music.usyd.edu.au/CS/forms/policy.shtml>

Professional Activity Leave

A student may be granted leave to participate in a musical or other activity which, in the opinion of the Pro Dean, is likely to benefit the student in the course. An Application for Professional Activity Leave shall be submitted by the student to the Student Administration Office at least four weeks prior to the activity in which the student wishes to participate. Retrospective approval for Professional Activity Leave shall be granted only in exceptional circumstances. A student who is granted Professional Activity Leave shall be required to make up any work required during the period of Professional Activity Leave, other than attendance at lectures, tutorials and other requirements during that period.

Visiting Artists/Masterclasses/Lectures Guidelines

The Faculty allocates funding for visiting artists, masterclasses and guest lectures in its Operational and Performance Expenses budget.

Applications to the Masterclass and Lecture Committee are invited from staff at the beginning of each year. Staff are required to submit the standard Masterclass and Lecture Application Form with an attached brief CV/Biography of the proposed artist(s)/lecturer(s) to the Chair of the Masterclass and Lecture Committee, Professor Darryl Poulsen, darryl.poulsen@sydney.edu.au.

In addition to the above process, the Masterclass and Lecture Committee reserves a small portion of the funding for exceptional circumstances where staff may wish to apply for visiting artists/masterclasses/lectures on short notice.

The Masterclass and Lecture Application Form are available at: <http://sydney.edu.au/music/staff/forms.shtml>
Or the Faculty Admin Support Office.

5. SCM RESEARCH UNIT – SUPPORT AND FUNDING OPPORTUNITIES

The Sydney Conservatorium of Music places a high emphasis on its research activity. We have a vibrant and diverse community of staff and students, many of whom enjoy exceptional careers worldwide as both performers and scholars in the finest musical company. The Conservatorium is a gathering place for experiencing music performance, scholarship and culture by individuals who push the boundaries of innovation, creativity, cognition and expression.

The faculty offers the opportunity to pursue research degrees at either Masters, PhD or Doctor of Musical Arts (DMA) levels in the following areas of Composition, Music Education, Musicology and Performance. For more information on research at SCM: <http://sydney.edu.au/music/research/index.shtml>

Research Support at SCM

The Research Unit exists to facilitate the Conservatorium's research objectives, and it achieves this through an active program of identifying and developing funding opportunities, providing timely assistance to researchers in the grant application process, administering awards, ensuring appropriate clearances and providing statistical research data. Susie Walsh, the SCM Grants Officer is responsible for providing grants/contracts administration support to the Conservatorium's research community. Susie is located in Room 2131 and can be emailed on susie.walsh@sydney.edu.au

HERDC & Creative Works Data Collection of 2010 Outputs

As a Faculty of the University of Sydney, the SCM participates in the collection of data relating to research publications and creative works. The University uses the collected publications and creative works data for both HERDC [Higher Education Research Data Collection] and ERA [Excellence in Research for Australia]. The data is also used for other reporting, benchmarking exercises, and internal funding distributions; all of which have significant implications for the university and SCM.

At SCM we are required to collect all research publications and creative works data published or released to its intended audience in the year 2010. All SCM staff (academic, general, full time and casual), students, honoraries, and other research affiliates are eligible for inclusion. Full participation by eligible staff with research outputs is expected to ensure that SCM's research is included in the reports and that funding distributed as a result is returned to the faculty as research funding.

The SCM Internal Deadline for Submissions from Researchers is **1 March 2011**

Link to more information: http://s16.sydney.edu.au/music/research/for_staff/herdc.shtml

Research Funding Opportunities

- **SCM Internal Research Grants Scheme:** These grants are provided to support academic staff in their research. Research at Sydney Conservatorium of Music is defined as including creative work in the fields of performance and composition, and music-related scholarship that covers western musicology, ethnomusicology, music education and experimental research in music performance and production. Guidelines and forms: http://s16.sydney.edu.au/music/research/for_staff/grants_scheme.shtml
- Staff at the SCM are encouraged to apply for research income through the **Australian Research Council** (ARC) <http://www.arc.gov.au> and the **Australia Council** <http://www.australiacouncil.gov.au/grants>, and to seek partnerships with other public or private organisations, nationally and internationally. Information about these opportunities is made available through the **SCM Daily Bulletin** and the **Research Office Weekly Research Opportunities Newsletter** (Subscription email list) http://sydney.edu.au/research_support/funding/index.shtml

Other research funding opportunities can be searched for, or subscribed to, using the following databases:

- **GrantsLINK** is a database for all government based funding opportunities in Australia. Available arts related opportunities for example are listed at <http://www.grantslink.gov.au/Info.aspx?NodeID>
- **Philanthropy Australia** is the national peak body for philanthropy in Australia. A database for searching for research opportunities is available at <http://www.philanthropy.org.au>

6. MUSIC OPERATIONS

SCM FACILITIES & SERVICES

Staff Support Services

Administrative Office, level 2, room 2151.

Stephen Yates, #11237 (stephen.yates@sydney.edu.au),

Christina Goranitis, (academic unit support), #11286 (christina.goranitis@sydney.edu.au)

(Full-time administrative support for academics is available for all associate deans, chairs of units, and academic units. Please contact Christina Goranitis)

Access to rooms

Swipe cards are required to access offices, studios, classrooms and ensemble rooms throughout the Conservatorium of Music. Contact Rodney Boatwright, Attendant's Office, Room 3010

Full-time staff

Cards are issued for approved areas of access and valid until the last day of the calendar year.

Part-time staff

Complete an Application for Swipe Card Access. These forms are available from Rodney Boatwright in Room 3010. Forms must be signed and dated by Chair of the relevant Unit and submitted to Room 3010 no later than the second week of semester.

Casual staff

Part-time staff who have no fixed timetable or allocated teaching space can obtain a guest swipe card prior to each teaching session from room 2151.

Collection

Applications for swipe card access will be processed in the order they are received and once approved by the relevant Chair, take two working days to process. Staff members can collect their cards from the Attendant's office (Room 3010, #11300) between 9am and 5pm, Monday to Friday.

All swipe cards remain the property of Brookfield Multiplex Services and members of Faculty are advised of the following:

- Access to rooms will only be granted for Sydney Conservatorium of Music approved activities.
- The card must not be given to, loaned or used by anyone other than the cardholder under any circumstances.
- The card must not be used to give other people access to the space.
- The cardholder will take care of all equipment and property which is in the room and will not remove or alter any item (except his or her own).
- The cardholder will return all issued cards when making an application for a new card.
- The cardholder is responsible for the card and any theft, damage or loss must be reported immediately to Attendant in Charge, Rodney Boatwright, Room 3010. The Attendant in Charge will forward a report of all lost and damaged cards to the Brookfield Multiplex Operations Coordinator.
- If a swipe card is found, please contact Attendant's Office, Room 3010.

Short term Instrument Hire

A number of instruments, mostly woodwind and some brass, can be borrowed by students and staff on a day-to-day basis. They are held in the Attendant's Office Room 3010. (Please note: loaned instruments are not to be removed from the building).

Long term Instrument Loans

Arranged with the Facilities Manager: Andrew Humphries, #11295 (andrew.humphries@sydney.edu.au)

Students should first approach the Chair of Unit to ascertain if their desired instrument is available for hire. If it is, a form will need to be completed and signed by Chair of Unit. Students are then required to take out insurance for the instrument. The insurance certificate is to be provided along with the signed form and a payment of \$500 (either by cheque or credit card) for release of instrument. Loans will be recorded in a database. On return, the Chair of Unit will inspect the instrument and agree to refund the deposit, if the instrument is returned in good condition.

Fax

A fax machine is available in Room 2151. Staff can send and receive. The number is (02) 9351 1287.

Lockers

There are no lockers available for staff use. The lockers located on Level 1 are reserved for enrolled students. Students interested in hiring a locker should see Rodney Boatwright, room 3010.

Mail

Academic staff mailboxes are located in room 2152, open from 8.30am – 10pm. Stephen Yates is responsible for the morning distribution of mail to Admin offices. Any outgoing mail or items for student collection is handled by Stephen Yates. Extremely Large items or items of a sensitive nature will be held in room 2151. All outgoing mail is delivered to the Attendant's office by 5pm and sent on to the main campus mailroom for delivery the following day.

Parking

Requests for casual parking are to be forwarded by email to Rodney Boatwright. Once approved a copy of the original email request must be shown on arrival to the Attendant on duty. The Attendant will give the staff member or guest a red swipe card that enables entry to the car park. This red swipe card is then handed back to the Attendant. When leaving, the staff member or guest must obtain the swipe card from the Attendant on duty. (After 7pm cards can be obtained from the Security Guard on duty, stationed on Level 3, at the front of the building.)

Parking on Main Campus

Staff can obtain USYD "Floater" permits from the Attendant's Office Rm3010. They must be signed out and, upon return, signed off.

Printing/Photocopying

Staff photocopiers are located on Level 1, Room 1071 and on Level 2, Room 2085. Please notify Stephen Yates or Christina Goranitis (Rm2151) when the machines run out of paper or develop any technical faults. Bulk printing is to be given to Stephen Yates. Please ensure that requests for printing include your name, the date and time you need it by and the number of copies needed (e.g. Professor Smith, 17 copies, 21/3/07, 9pm.) This information should be attached to the document. Your personal staff code for the photocopier is automatically assigned to you and can be obtained from the I.T. Office.

Stationery

Full-time academic staff can contact Stephen Yates (x11237) for any stationery requirements

BOOKING ROOMS, CLASS LISTS & TIMETABLES

Room Booking Policy

The Sydney Conservatorium of Music has a broad range of rooms and venues available for the use of students, staff and outside hirers. These include the following;

- Practice rooms
- Seminar rooms
- Studios
- Ensemble Rooms
- Performance venues

There are many competing demands made of these spaces. The Venue Operations Department manages all rooms and venues in the SCM and is responsible for the timetabling of academic classes and casual bookings. The following procedures for booking these facilities will ensure efficient management and usage of rooms and venues by students and staff.

NB. The use of any room or venue in the building for private reasons or benefit (such as teaching) is not permitted unless venue hire contracts are completed and associated fees paid.

Booking a Room or Venue

You can check the availability of any bookable room (not including studios) on line at any time at <http://web.timetable.usyd.edu.au>

Staff may make bookings at any time via phone (9351 1254) in person to the Space and Timetabling Coordinators in Room 4026 or via email con.timetable@sydney.edu.au . As performance venues are heavily booked and resources such as staff, instruments or recording equipment may be required, booking well ahead of the required date is recommended. Confirmations of bookings are emailed to the relevant staff member.

Students must book rooms/venues a minimum of 24 hours (not counting weekends) and a maximum of 2 weeks prior to the required date. Requests may be made in person to the Space and Timetabling Coordinators in Room 4026 or via email con.timetable@sydney.edu.au. Email requests must come via a Sydney University email address. A student ID number must also be quoted. A confirmation will be emailed or printed out. This must be presented as proof of the booking and to enable rooms to be unlocked by attendants. Without this document you may be requested to leave the space.

Furniture, pianos, wall panels or other resources must not be tampered with or moved. With the exception of bottled water, no food or drink is permitted in rooms or venues. No private teaching is permitted in any venue at the Conservatorium of Music. Do not leave personal items or instruments unattended in any room or venue at any time.

Practice Rooms

These rooms are not bookable nor can they be reserved, but are open to SCM students for private and group rehearsals during University operating hours. Occupants of a practice room must vacate the space on the hour if another student wishes to use the room.

Seminar Rooms

Staff may book seminar rooms when not used for academic classes.

Students are not able to book seminar rooms. Groups who are registered with Sydney University Clubs and Societies may book seminar rooms between 1pm and 2pm weekdays. Outside of these times the University of Sydney Union fees will apply as described on the USU website .

(http://www.usuonline.com/Clubs_Socs/Admin_and_Resources/Room_Booking_Information/Default.aspx)

Studios

Staff, both part-time and full-time may have a studio allocated to them for teaching and/or research and administration. Other teaching studios are booked and timetabled at the Administration Office, Room 2151. On Saturdays during AMEB examination periods, studios will be utilized for exams. Personal effects and sensitive material should be removed or locked away. Students may be able to utilize unallocated studios when available on weekdays only. Requests are to be made in person to the Administration Office, Room 2151.

Ensemble Rooms

Staff may book ensemble rooms when not booked for academic classes.

Students may book ensemble rooms when available for a maximum of 2 hours.

Performance Venues

Staff may book performance venues when available for lectures, seminars, rehearsals, exams, recordings and other approved Sydney Conservatorium of Music activities. Approvals for concerts and masterclasses go through the relevant committees. If you wish to perform in a non-SCM concert, as a member of staff you attract a generous discount to our venue hire rates. As students cannot book performance venues, you may request bookings on their behalf. Students are permitted to utilise performance venues for 2 hours per semester for recording purposes or a 1 hour rehearsal if they have a public recital. Except in rare circumstances, students (other than organ students) may not use the Verbrugghen Hall. Chair of Units must make the request on a student's behalf for this space.

Pending availability, students are permitted to utilise performance venues for 2 hours per semester for recording purposes or a 1 hour rehearsal if they have a public recital. Except in rare circumstances, students (other than organ students) may not use the Verbrugghen Hall. Bookings for performance venues must be made on your behalf by a University lecturer, chair or teacher. If you wish to hire a venue for rehearsal or a concert, as a University student you attract a generous discount to our venue hire rates. Requests to hire venues must be made to the Venue Manager in Room 2046 or via email con.venues@sydney.edu.au.

Venue Set-up Requirements

Set-up requirements for a room or venue must be requested from the Attendants. A Venue Set-up Request Form can be downloaded from the Staff Forms site: <http://sydney.edu.au/music/staff/forms.shtml>

INFORMATION & TECHNOLOGY SUPPORT

For desktop support

Please contact ICT Helpdesk, ext 16000 for the following services:

- Desktop & Laptop computer setup & maintenance
- Printer setup
- EMail Services support (Individual email, role-based email & calendaring)
- WebCT, PeopleSoft, Hyperion, FlexSIS, CMS, Citrix

For Information on other IT Services provided by Central ICT, visit [ICT's IT-Assist Site](#) for details.

For IT support

Please contact James Vuong ext 11253, Mob: 0466 150 456

james.vuong@sydney.edu.au for the following services:

- Staff File Server Access – Staff accounts and network shared folders
- Staff UNIKEY Account Setup
- Conservatorium Mailing Lists
- Computer Hardware and Software Acquisitions
- University owned Mobile/Smart Phone setup
- Lectern Computers – Music Workshop, Verbrugghen Hall, Recital Hall East & West
- Display Screen Computers – Box Office & Atrium
- Network facilities – cabling, comms cabinets & wireless access

AV support

Please contact Jarrad Salmon ext 11354, Mob: 0402 928 737

con.av@sydney.edu.au for the following services:

- PA and Sound Reinforcement
- Data Projection
- Lectern System Support
- AV Equipment Maintenance

For video conference support – Polycom & Skype

Please contact Dominic Blake, ext 11440

[con.productions@sydney.edu.au](mailto:con productions@sydney.edu.au)

James Vuong, ext 11331, Mob: 0466 150 456

james.vuong@sydney.edu.au

THE CONSERVATORIUM LIBRARY

Guide to Resources and Services.

Opening Hours, Semester 1, 2011.

Monday to Thursday:	8am-8pm
Friday:	8am-6pm
Saturday:	10am-5pm
Sunday:	Closed

Variations

Tuesday 4 January – Sunday 27 February

Monday-Friday: 9am – 5pm

Saturday and Sunday: Closed

Public Holiday Wednesday 26 January: Closed.

Resources

Discover the full range of resources and services by exploring the Conservatorium Library Homepage:

<http://www.library.sydney.edu.au/libraries/conservatorium>

The Conservatorium Library provides access to numerous music databases including Grove Music Online, Oxford Music Online (Taruskin), Cambridge Histories of Music, Garland Encyclopaedia of Ethnomusicology,

Music Index, International Index of Music Periodicals, RILM, RISM, MUSE, JSTOR (back runs of journals), Opera in Video, and the digital scores databases, Classical Scores Library and Australian Composers Online. In addition, databases in all disciplines are accessible via the University of Sydney Library website.

Large collections of recorded music are provided through the streaming databases Naxos Music Library/Naxos Music Library-Jazz, and Classical Music Online.

The above resources are in addition to an extensive collection of scores, monographs, journals, orchestral and jazz sets, multi-copy choral and videos/DVDs, theses, rare music collection and a specialist reference collection which includes the collected sets of the complete works of the major composers.

Core Services

The Faculty Liaison Librarian Structure

In February 2008, the Conservatorium Library became a constituent library of the University of Sydney Library. Accordingly, the faculty liaison librarian structure was implemented.

Collectively, the faculty liaison librarians are responsible for the delivery of the following services. Their role is to support your teaching, performance and research. Please contact them for the provision of the following services:

- The purchase of library materials
- The placement of items on Reserve
- Orchestral loans (Marie Chellos)
- Training in the use of library resources (Information Skills)
- Training in the use of Endnote
- Research assistance (one-to-one sessions available by appointment)
- Document Delivery
- Orientation for new staff
- Library Impact Statements (please allow adequate notice: 5 days).
- Access to the collection of Rare Music (Ludwig Sugiri)
- *Choral Loans are arranged by Craig Beavis, Collections Services Coordinator, craig.beavis@sydney.edu.au; 9351 1315

Faculty Liaison Librarians:

Claire McCoy

claire.mccoy@sydney.usyd.edu.au; 9351 1314

Musicology

Composition and Music Technology

Strings

Vocal Studies /Opera

Marie Chellos

marie.chellos@sydney.usyd.edu.au; 9351 1305

Conducting/Opera Production

Jazz Studies

Ensemble Studies

Brass

Bligh Glass

Bligh.glass@sydney.usyd.edu.au; 9351 1313

Percussion

Woodwind

Jackie Luke

jackie.luke@sydney.usyd.edu.au; 9351 1307

Arts/.Music

Arts and Cultural Theory

Music Education

Ludwig Sugiri
ludwig.sugiri@sydney.usyd.edu.au; 9351 1310
Early Music
Keyboard

Jonathan Wood
jonathan.wood@sydney.edu.au; 9351 1310
Organ Studies

University of Sydney Library
<http://www.library.usyd.edu.au/>

Key University Library services for teaching
<http://www.library.usyd.edu.au/clients/teaching.html>

Key University Library services for researchers
<http://www.library.usyd.edu.au/clients/research.html>

7. CONCERT, RECITAL AND VENUE GUIDELINES

Set-Up Requirements for Recitals

Set-up requirements for recitals (including choice of stands, stools etc.) are outlined on the Recital Application form, available online. Students are asked to complete the form, including as much detail as possible, to ensure that all their requirements are fulfilled on the day. Members of faculty should check these requests prior to approving and signing the form. The Recital Application form and more information is available at: <http://www.music.usyd.edu.au/CS/courseinfo/recitals.shtml>

Recital Recording (Audio/Visual)

Recording of examination recitals is not permitted. Con Productions recording of exam recitals is used only for the purpose of reviewing a performance in the case of appeals.

Con Productions Ph: 9351 1440, con.productions@sydney.edu.au

Dressing Room Access, Venue Access

Contact either the Concert & Ensembles Manager: [Isabella Vanossi](#) or the Ensembles & Orchestra

Coordinator: [Paige Shipway](#)

Staff members have the same access to general performance areas as they do the rest of the building. Should a venue that is booked for a performance be locked upon your arrival, the Front of House Manager will be available up to one hour before concert to provide access to the venue and dressing rooms. Should access be required outside this time, and the staff member has the venue booked for a rehearsal, access can be obtained by contacting the Attendants. The Concert Coordinator, Siobhan O'Leary, can provide a swipe for accessing the dressing rooms. It is the responsibility of the performer to ensure that all personal articles are secured at all times.

Recital Photography

Photography is not permitted during performances except with the permission of performers before and after musical presentations.

Promotional Support for non Concert Calendar events and concerts

Contact either [Graham Wright](#) or [Martin Carroll](#).

For all non-concert calendar events, including master classes, recitals and performances by students or staff, please provide details to the Concert Coordinator six weeks prior to the event. This will ensure that your event is considered for possible inclusion in "What's On", the Conservatorium's monthly e-newsletter and assist in the production and distribution of other promotional materials around the Conservatorium.

Venue Operations Department

Venue Operations Manager Guy McEwan Room 4026 #11298 guy.mcewan@sydney.edu.au

All queries pertaining to the hire of venues for Conservatorium staff and student activities that are deemed outside of normal use should be directed to the Venue Manager Jan Marshall #11203

con.venues@sydney.edu.au.

Electronic AV Equipment

AV Officer Jarrad Salmon (jarrad.salmon@sydney.edu.au #11331 can assist with all audio visual equipment in the venues. This is inclusive of projects and screens, lecterns, microphones and speaker, lighting, acoustic banners, CD and DVD players.

Temperature/Climate Control

For any questions regarding air conditioning contact Facilities Manager, Andrew Humphries, ext 11295, andrew.humphries@sydney.edu.au

Verbrugghen Hall

In order to provide the time necessary in Verbrugghen Hall for efficient use of the organ (timetabled lessons, recitals and practice time) and to continue to make the hall an important venue for student, faculty and ensemble performances, the Dean approved the following new policies:

- a. Verbrugghen Hall will be reserved for organ lessons and practice at times to be negotiated with the Space and Timetabling Coordinator. These lessons will take place between Monday and Friday during the University Semester, and will be timetabled with direct reference to organ students' other lessons.
- b. Competitions and auditions will not be scheduled in Verbrugghen Hall, except by permission of the Dean and with the possible exception of organ.

- c. Bachelor of Music organ examination recitals may take place in either semester in Verbrugghen Hall.
- d. Performance and Composition Master of Music, Postgraduate, PhD and examination recitals may be scheduled in Verbrugghen Hall.
- e. For any ensemble that is scheduled to perform in Verbrugghen Hall, one two-hour dress rehearsal per ensemble per concert may be scheduled. Staff and students should note that a second dress rehearsal may also be scheduled if this is booked and confirmed with the Space and Timetabling Coordinator.
- f. The Performance Coordinating Committee should review and approve the dress rehearsal schedules for all choral, large ensemble and jazz ensembles.
- g. Times for full-time staff recording sessions in Verbrugghen Hall will be Friday, Saturday and Sunday evenings from 10.00pm on, and Sunday mornings or at available times outside of semester dates.

COMPLIMENTARY CONCERT TICKETS POLICY

Rationale

The Sydney Conservatorium of Music presents a broad range of concerts during the year. Many of these are free (unticketed) but some require tickets. These include but are not limited to;

- Sensational Sunday
- Conductors' Series
- Cocktail Hour Concerts
- Jazz in the Cafe
- Conservatorium Operas

Entrance to a ticketed concert is not permitted without a ticket.

Staff and students are encouraged to attend all concerts presented by the Conservatorium. Staff are permitted 2 complimentary tickets per performance. Students are permitted 1 complimentary ticket per performance. All tickets are subject to availability and cannot be guaranteed. The following procedures enable the distribution of complimentary tickets.

Procedure

Unsold tickets are available 1 hour prior to the commencement of the event. A student may request 1 ticket and staff may request 2 tickets. A student or staff ID card will be required to obtain complimentary tickets.

Performers

All performers, conductors, composers, directors and associated artists are entitled to 2 complimentary per production (NB. Not 2 tickets per performance). Requests may be made as soon as tickets are on sale and can be for multiple concerts, the entire semester or year. The Concert and Vocal Departments will assist with creating performer lists for the Box Office to use in identifying performers and associated artists.

Opera and Conductors' Series ticket requests must be made at least 2 weeks prior to the event due to the potentially large numbers of performers and popularity of the event.

Performers may request for tickets by email (con.reception@sydney.edu.au), in person at the reception counter Monday to Friday 9.00am to 5.00pm, or by phone 9351 1438. Tickets are available for pick up from the Box Office 1 hour prior to the performance. They will be filed under the performer's surname. Proof of identity will be required.

Staff

Requests may be made as soon as tickets are on sale and can be for multiple concerts, the entire semester or year. A request for complimentary tickets should be made at least 1 week prior to the event to avoid disappointment.

Staff may make requests for tickets by email (con.reception@sydney.edu.au), in person at the reception counter Monday – Friday 9.00am – 5.00pm, or by phone 9351 1438. Staff ID number shall be quoted for each request. Tickets are available for pick up from the Box Office 1 hour prior to the performance. They will be filed under the staff member's surname.

Conservatorium Operas

Due to the popular nature of these productions, only vocal department staff assessing the performance will be allocated complimentary tickets. Unsold tickets will be available 1 hour prior to the performance.

Additional Tickets

To secure tickets to the Conservatorium Operas or obtain additional tickets, students and staff may purchase tickets at student discount rates at the Conservatorium reception or on line through the City Recital Hall.

Uncollected Tickets

If tickets are not required notification must be made to the Box Office in advance. Uncollected tickets can be returned for sale or allocation to other students or staff. If tickets are not collected the privilege may be revoked.

GUIDELINES FOR STAFFING OF CONCERTS**Rationale**

The Conservatorium has 6 highly activated performance venues, Verbrugghen Hall (VH), Choral Assembly Hall (CAH), Recital Halls East and West (RHE/W), and the Music Workshop (MW) Music Café (MC). The safety and amenity of performers, staff, students and public patrons is paramount. We have an obligation to meet our duty of care and legal obligations and a desire to present public performances safely and professionally. The following staffing guidelines are formulated to meet these obligations whilst recognising FTEs are capable of meeting these requirements and understand the importance of the Conservatorium's liabilities and responsibilities. The attached table is by no means definitive and does not cover every situation such as when there are multiple performances and staff resources can be shared or extra staff are required for cleaning, security, AV support and stage management.

Minimum Requirements

Any performance open to public admission must have inducted Supervisors and Ushers (depending on the expected number of patrons) to ensure the safety of patrons, performers and the fabric of the building and to ensure a professional level of operation and presentation of the performance. These Supervisors can be members of staff, students (18 years old as a minimum) or casual staff. All Supervisors and Ushers must have completed induction and training regarding the operational, safety and evacuation procedures for the venue. There must be one Supervisor for up to 100 patrons and an Usher for every hundred or part thereof above 100 patrons.

Requirements for Paid Staff

A pool of casual Supervisors and Ushers are engaged to staff performances which are public events and/or ticketed and it has been deemed that Staff and Students are not available or it is not appropriate to rely on voluntary staff. Casual staff are employed under the Live Performance Award (LPA). Following are costs and estimates for these staff and should be used to forecast the costs of presenting concerts which fall into the Paid Staff Required category. These staff are highly trained, experienced and capable people who understand the needs of large and complicated performances.

Public Performance not requiring paid casual staff

The following performances do not require paid casual staff. The minimum requirements to ensure obligations of duty of care, evacuation and professionalism as described above shall be met by Staff or Students. It should be noted that if a public performance is expected to attract a large number of patrons, casual paid staff are recommended

- Weekday (Mon-Fri) concerts and recitals in CAH, RHE/W, MW (this does not include regular lunchtime concerts and VH concerts)
- Unit Concerts in CAH, RHE/W, MW
- Public Examination Recitals in VH CAH, RHE/W, MW (historically the number of patrons attending the VH recitals is minimal, therefore able to be supervised internally)
- Concerts organised by Academic Staff for students as part of Academic Staff research

All of these performances are coordinated by the Concerts department and follow the venue booking policies regarding availability and timeframes within which the details of the performances need to be organised. Stage management, lighting, AV and catering may be required as part of these public presentations. Costs may apply to engage the appropriate staff.

All casual staff are employed on a minimum 3 hour call Mon – Sat and a minimum 4 hour call on Sundays and public holidays. Penalties rates apply to missed meal breaks (if working more than 5 hours) if working past midnight, less than 10 hours between shifts.

PUBLIC PERFORMANCES REQUIRING PAID CASUAL STAFF

- Any performance in any venue occurring on a Sunday or Public Holiday
- Any ticketed event in any venue
Please note: if ticketing is reserved seating (as opposed to general admission) an extra usher may be required
- Any performance in the VH (exceptions may apply)
- Any complex or multi-venue event
- Any performance which occurs outside of the School terms or University semesters respectively

The following table is to assist with budgeting required staff for public events. It does not cover every variation possible but is a guide. FOHS are calculated at a 4 hour shift and other staff at 3 hours. Your concerts may require a longer shift especially from FOHS who arrive 2 hours prior to door open and leave ½ hour after the last person leaves. Please contact the Venue Department for assistance. The anticipated 2011 pay rates have been use though these may change in accordance with any agreed increase to the LPA

Staff abbreviations: Front of House Supervisor (FOHS), Usher (U), Box Office staff (BO)

TICKETED	PATRONS	VENUE	DAYS	STAFF NUMBERS	COST
YES	Up to 100	VH, MW, RHE/W, CAH, MC	Monday - Saturday	FOHS x 1, U x 1, BO x 1	\$227.57
YES	Up to 200	VH, MW, RHE/W, CAH,	Monday – Saturday	FOHS x 1, U x 2, BO x 1	\$286.67
YES	Up to 100	VH, MW, RHE/W, CAH, MC	Sunday	FOHS x 1, U x 1, BO x 1	\$455.14
YES	Up to 200	VH, MW, RHE/W, CAH	Sunday	FOHS x 1, U x 2, BO x 1	\$573.34
YES	Full capacity inc. gallery	VH	Monday - Saturday	FOHS x 1, U x 3, BO x 1	\$345.77
YES	Full capacity inc. gallery	VH	Sunday	FOHS x 1, U x 3, BO x 1	\$691.54
NO	Up to 100	VH, MW, RHE/W, CAH	Monday - Saturday	FOHS x 1, U x 1	\$165.38
NO	Up to 100	MC	Monday - Saturday	FOHS x 1	\$106.28
NO	Up to 100	MC	Sunday	FOH x 1	\$212.26
NO	Up to 200	VH, MW, RHE/W, CAH	Monday – Saturday	FOHS x 1, U x 2	\$224.48
NO	Up to 100	VH, MW, RHE/W, CAH	Sunday	FOHS x 1, U x 1	\$330.76
NO	Up to 200	VH, MW, RHE/W, CAH	Sunday	FOHS x 1, U x 2	\$448.96
NO	Full capacity inc. gallery	VH	Monday - Saturday	FOHS x 1, U x 3	\$283.58
NO	Full capacity inc. gallery	VH	Sunday	FOHS x 1, U x 3	\$567.16

PIANO USAGE AND MOVING POLICY

Rationale

The Sydney Conservatorium of Music has over 150 pianos ranging from upright practice pianos to high quality concert grands. These instruments represent a major investment in the facilities available to students and staff for research, study, rehearsal and performance. The following procedure will ensure that whilst still being available for use, there will be no damage to instruments and injury to those using them.

Booking Pianos

Each performance venue, ensemble room many studios and practice rooms have pianos provided. If a specific piano is required for performance, recording or other approved usage, the Piano Technician must be contacted 7 days prior to ensure its availability and tuning. Pianos will generally not be moved for rehearsals.

Moving Pianos

It is not permitted to move a piano out of any venue. Only the Piano Technician, Attendants or trained Front of House staff may remove a piano from a venue including to an offstage area. Instruments may be carefully moved inside performance venues and ensemble rooms if necessary. Pianos with wheels that lock must be unlocked before moving then relocked when in position.

Location

Following are the usual location of instruments in performance venues and ensemble rooms. These may change from time to time for repair or specific performance requirements.

Venue	Piano	Condition	Type
VH	Steinway D (Older)	Suitable for prepared piano works	Concert Grand
	Steinway D 'Kirkpix'	Peak Locked at all times FOH staff, Attendants and Piano Tech hold keys	Concert Grand
MW	Stuart & Sons	Peak	Concert Grand
	Steinway D	Suitable for prepared piano works	Concert Grand
RHW	Steinway D 'Ollie'	Peak	Concert Grand
	Steinway B (Chamber)	Peak Locked when tuned for performance FOH staff, Attendants and Piano Tech hold keys	Medium Grand
RHE	Overs	Peak	Medium Grand
	Steinway D	Peak	Concert Grand
M Café	Bechstein B	Peak	Medium Grand
CAH	Overs	Good	Medium Grand
	Yamaha C7	Good	Medium grand
3033	Yamaha C5	Good	Medium Grand
3022	Yamaha C3	Good	Medium Grand
3026	Yamaha C5	Good	Medium Grand

8. APPENDIX

ACADEMIC AND FACULTY CONTACTS

FACULTY	CHAIRS OF UNITS	CHAIRS OF UNITS
Dean Kim Walker Ph: 9351 1255 kim.walker@sydney.edu.au Room 2147	Arts Music Anne Boyd Ph: 9351 6947 anne.boyd@sydney.edu.au Room S428 Level 4, Seymour Centre	Music Education Peter Dunbar-Hall Ph: 9351 1287 peter.dunbar-hall@sydney.edu.au Room 2127
Pro Dean Anne Boyd Ph: 9351 6947 anne.boyd@sydney.edu.au Room S423 Level 4, Seymour Centre	Accompaniment and Chamber Music David Miller Ph: 9351 1260 david.miller@usyd.edu.au Room 1164	Musicology Kathleen Nelson Ph: 9351 1272 Kathleen.nelson@sydney.edu.au Room 2072
Pro Dean Imre Pallo Ph: 9351 1294 imre.pallo@sydney.edu.au Room 2121	Brass Leanne Sullivan leanne.sullivan@sydney.edu.au	Piano Paul Rickard - Ford Ph: 9351 1405 paul.rickard-ford@sydney.edu.au Room 2091
Associate Dean Academic Darryl Poulsen Ph: 9351 1391 darryl.poulsen@sydney.edu.au Room 2126	Composition & Music Tech Matthew Hindson Ph: 9351 2889 matthew.hindson@sydney.edu.au Room S427	Percussion Daryl Pratt Ph: 9351 1340 daryl.pratt@sydney.edu.au Room 1082
Associate Dean Research Jonathan Stock/Keith Howard Ph: 9351 1383 Jonathan.stock@sydney.edu.au Room 2130	Conducting & Opera production Imre Pallo Ph: 9351 1294 imre.pallo@sydney.edu.au Room 2121	Strings Alice Waten Ph: 9351 1296 alice.waten@sydney.edu.au Room 2155
Associate Dean Learning and Teaching Anna Reid Ph: 9351 1312 anna.reid@sydney.edu.au Room 2083	Early Music Studies Neal Peres Da Costa Ph: 9351 1273 neal.peresdacosta@sydney.edu.au Room 2075	Vocal & Opera Studies Maree Ryan Ph: 9351 1259 maree.ryan@sydney.edu.au Room 4044
Associate Dean Technology and Distance Learning Hideki Isoda Ph: 9351 1430 hideki.isoda@sydney.edu.au Room 1028	Jazz Studies Craig Scott Ph: 9351 1267 craig.scott@sydney.edu.au Room 1091	Woodwind Michael Duke 9351 1436 michael.duke@sydney.edu.au Room 1167
Director Performance Research Alexa Still Ph: 9351 1266 alexa.still@sydney.edu.au Room 1165		

ADMINISTRATION AND SERVICES CONTACTS

ADMINISTRATION		
General Manager Operations (Acting) Ross Cornwell Ph: 9351 1279 ross.cornwell@sydney.edu.au Room 2143	Facilities Manager Andrew Humphries Ph: 9351 1295 Mob: 0434 601 878 andrew.humphries@sydney.edu.au Room 4026	Facilities Assistant Rodney Boatwright Ph: 9351 1300 conattendants@usyd.edu.au Room 3010
Student Administration Manager Cedric Poon Ph: 9351 1239 cedric.poon@sydney.edu.au Room 3013	UG Coordinator Ivy Chu Ph: 93511271 ivy.chu@sydney.edu.au Room 3013	PG Coordinator Timothy Crowe Ph: 9351 1206 Timothy.crowe@sydney.edu.au Room 3013
General Manager, External Relations Mick Le Moignan Ph: 9351 1385 mick.lemoignan@sydney.edu.au Room 2139	Space & Timetabling Coordinators Katherine Rowell/Prudence Harrison Ph: 9351 1254 con.timetable@sydney.edu.au Room 4026	System Administrator/IT James Vuong Ph: 9351 1253 James.vuong@sydney.edu.au Room 2136
Manager, Open Academy Justin Ankus Ph: 9351 1210 Justin.ankus@sydney.edu.au Room:	Faculty Admin Officer Christina Goranitis Ph: 9351 1286 christina.gorantis@sydney.edu.au Room 2151	Arts/Music Faculty Admin Officer Cynthia Marin Ph: 9351 2923 cynthia.marin@sydney.edu.au Lev 4, Seymour Centre
Venue Operations Manager Guy McEwan Ph: 9351 1298 guy.mcewan@sydney.edu.au Room 4026	Venue Manager Jan Marshall Ph: 9351 1264 Con.venues@sydney.edu.au Room 4026	Piano Technical Manager David Kinney Ph: 9351 1221 david.kinney@sydney.edu.au Room 2071
Finance Manager Lynn Greenwood Ph: 9351 1253 lynn.greenwood@sydney.edu.au Level 4023	Web Admin Officer Martin Carroll Ph: 9351 1437 martin.carroll@sydney.edu.au Room: 2140	AV Officer Jarrad Salmon Ph: 9351 1354 Jarrad.salmon@sydney.edu.au Room 1027
International Development (Acting) Steven Burns steven.burns@sydney.edu.au Ph: 9351 1214 Room 2137	Student and Staff Support Stephen Yates Ph: 9351 1237 stephen.yates@sydney.edu.au Room 2151	Development Officer Guy Elron Ph: 9351 1406 guy.elron@sydney.edu.au Room 2141
Executive Assistant to the Dean Gloria Holland Ph: 9351 1255 gloria.holland@sydney.edu.au Level 2	Human Resources Officer Helen Cornwell Ph: 9351 1402 helen.cornwell@sydney.edu.au Room 2142	IT Officer Adam Wilson Ph: 9351 1331 adam.wilson@sydney.edu.au Room 1027
Academic Affairs Coordinator Adrienne Sach Ph: 9351 1204 adrienne.sach@sydney.edu.au Room 2131	HR Administration (casual staff) Gemifa Parra Ph: 9351 1215 gemifa.parra@sydney.edu.au Room 2140	Concert Manager Isabella Vanossi Ph: 9351 1441 isabella.vanossi@sydney.edu.au Room 2138
Grants Officer Susie Walsh Ph: 9351 1442 susie.walsh@sydney.edu.au Room 2131	Finance Officer Ross Binfield Ph: 9351 1212 Ross.binfield@sydney.edu.au Level 4023	Reception Julian Lockyer Ph: 9351 1438 julian.lockyer@sydney.edu.au
	Orchestra and Conducted Ensembles Coordinators Rosalind Horton: rosalind.horton@sydney.edu.au Paige Shipway: paige.shipway@sydney.edu.au Room 2138 Ph: 9351 12 64	

Recital Scheduling process begins in February

7 February

- Manager Student Administration generates commencing student, and continuing student enrolment data. Provide to ADA and CoUs.
- ADA & CoUs to provide student / teacher information to Manager Student Administration.

8 February

- Manager of Student Administration updates Flexis student / teacher database with inclusion of commencing student / teacher details.

20 February

- Space and Timetabling Co-ordinator generates learning plan template then forwards it to teachers and students.

1 April/1 September

- Space and Timetabling Co-ordinator & the ADA meet to confirm parameters and timelines for commencement of timetabling process for performance exams - development of 1st draft
- Manager Student Administration provides final / confirmed student enrolment data from Flexis to Space and Timetabling Co-ordinator and to Chairs of Unit.
- Space and Timetabling Co-ordinator obtains SSO, AOBO & ACO schedules.
- CoUs provide details of fractional staff orchestral positions held to Space and Timetabling Co-ordinator.

7 April/1 September

- Space and Timetabling Co-ordinator makes the on-line recital forms go live. CoUs and students notified.
- The Space and Timetable Co-ordinator generates 1st draft of performance exam timetable.

14 April/14 September

- Space and Timetabling Co-ordinator (&ADA) presents 1st draft of performance exam timetable to ADA. Then cross-panel requirements for Recital exams identified. Contacts co-ordinator of accompaniment for student / accompanist details.
- Space and Timetabling Co-ordinator 1st draft of performance exam timetable distributed to CoUs for corrections, and nomination of Unit panel members. Draft also forwarded to IT staff.

21 April/21 September

- CoUs responses to Space and Timetabling Co-ordinator providing corrections and confirmation of panel members.

22 April/22 September

- ADA allocation of cross-Unit panel members. Details forwarded to staff for confirmation. That information is then sent to the Space and Timetabling co-ordinator for scheduling.
- Space and Timetabling co-ordinator notifies via email staff and students. Final draft of performance exam

26 April/26 September

- Space and Timetabling Co-ordinator (&ADA) confirmation of final performance exam timetable.
- Distribution and publication of performance exam timetable to all staff, students and administration.

18 April/28 September

- Students complete on-line submission of recital programmes for approval.

7 May/7 October

- CoUs confirm the recital programmes

15 June/15 October

- Space and Timetabling co-ordinator generates exam report forms from File Maker Pro

Recitals

6 – 10 June

Year 1 & 2 Jury Exams

Honours and Postgraduate Recitals

14 – 25 November

Years 3 & 4 Recitals

28 Nov – 2 December

Deferred Recitals

Conservatorium Calendar 2011

Semester 1 2011

Sydney Week beginning Uni. Weeks	Sydney Conservatorium of Music	Conservatorium Open Academy	Conservatorium High School
3 Jan	<i>Non-teaching period</i>		<i>School holidays</i>
10 Jan	<i>Non-teaching period</i>	13-16 Jan: Summer Workshops	<i>School holidays</i>
17 Jan	<i>Non-teaching period</i>	17-23 Jan: Summer Workshops	<i>School holidays</i>
24 Jan 26 Jan: <i>Australia Day</i>	<i>Non-teaching period</i>	24-25 Jan: Summer Workshops	27 Jan: Term 1 commences
31 Jan	<i>Non-teaching period</i> 1 Feb: <i>Late Auditions (tbc)</i>		
7 Feb	<i>Non-teaching period</i>	7 Feb: Community Academy Summer Term starts	
14 Feb	<i>Non-teaching period</i>		
21 Feb	Individual lessons commence Deferred Semester 2, 2010 Recitals # 1st Year Orientation 23 Feb: Staff Learning and Teaching/Research Showcase Day	26 Feb: Rising Stars Semester 1 starts	
1 28 Feb	Academic and ensemble lessons commence <i>USyd Semester 1 begins</i>	5 Mar: Intro & Exploring Music Semester 1 Starts	
2 7 Mar			
3 14 Mar			
4 21 Mar		26 Mar: Rising Stars Semester 1 breaks 26 Mar: Intro & Exploring Music Semester 1 breaks	
5 28 Mar	31 Mar: HECS census deadline	31 Mar: Community Academy Summer term ends	
6 4 Apr			1 Apr: <i>Term 1 concludes</i>
7 11 Apr			<i>School holidays</i>
8 18 Apr 22 April: <i>Good Friday</i>			<i>School holidays</i>
- 25 Apr <i>Easter Monday</i> <i>ANZAC Day</i>	<i>AVCC Common Week - non teaching week</i>	30 Apr: Rising Stars Semester 1 resumes 30 Apr: Intro & Exploring Music Semester 1 resumes	19 Apr: Term 2 commences
9 2 May		2 May: Community Academy Autumn Term starts	
10 9 May	Special Projects Week 1*		
11 16 May			
12 23 May			
13 30 May	3 Jun: Academic and ensemble lessons conclude		
14 6 Jun	<i>Study Week</i> Individual/makeup lessons conclude Honours & Postgraduate Recitals 1st & 2nd year jury exams		
15 13 Jun <i>Queen's Birthday</i>	Written Examinations Postgraduate Recitals		
16 20 June	25 June: USyd Semester 1 ends	25 Jun: Rising Stars Semester 1 ends 25 Jun: Intro & Exploring Music Semester 1 ends	
27 Jun	<i>Non-teaching period</i>	27 Jun: Community Academy Autumn Term ends	2 Jul: Term 2 concludes
		13 weeks <i>Rising Stars</i> 12 weeks <i>Intro & Exploring Music</i> 8 weeks <i>Community Academy per term</i>	16 weeks <i>practical lessons</i>

* During each Special Projects Week, there will be a cessation of normal lessons and classes for tertiary students.

^ Deferral of recitals is subject to written approval. See Faculty Resolutions.

Note: Subject to approval by Academic Board.



Semester 2 2011

Sydney Uni. Weeks	Sydney Conservatorium of Music	Conservatorium Open Academy	Conservatorium High School
4 July	<i>Non-teaching period</i>	4-10 Jul Winter Workshops	<i>School holidays</i>
11 July	<i>Non-teaching period</i>	11-17 Jul Winter Workshops	<i>School holidays</i>
18 July	Individual lessons commence Deferred Semester 1 Recitals #		19 Jul: Term 3 commences
1 25 Jul	Academic & Ensemble lessons commence USYD Semester 2 begins	25 Jul: Community Academy Winter Term starts 30 Jul: Rising Stars Semester 2 starts	
2 1 Aug <i>Bank Holiday</i>		6 Aug: Intro & Exploring Music Semester 2 starts	
3 8 Aug			
4 15 Aug			
5 22 Aug	28 Aug: Sydney Uni Live! (<i>Open Day</i>)		
6 29 Aug	31 Aug: HECS census deadline		
7 5 Sep			
8 12 Sep	Special projects Week 2 * 14 Sep: <i>Early Auditions 1 (tbc)</i>	15 Sep: Community Academy Winter Term ends 17 Sep: Rising Stars Semester 2 breaks 17 Sep: Intro & Exploring Music Semester 2 breaks	
9 19 Sep			24 Sep: Term 3 concludes
- 26 Sep	<i>AVCC Common Week - Non-teaching week</i>		<i>School Holidays</i>
10 3 Oct <i>Labour Day</i>	4 Oct: Teaching resumes 4 Oct: early Auditions 2 (tbc)		<i>School holidays</i>
11 10 Oct		15 Oct: Rising Stars Semester 2 resumes 15 Oct: Intro & Exploring Music Semester 2 resumes	11 Oct: Term 4 commences
12 17 Oct		17 Oct: Community Academy Spring Term starts	
13 24 Oct	29 Oct: Academic & ensemble lessons conclude		
14 31 Oct	<i>Study Week</i> Individual and makeup lessons conclude Honours Recitals 1st and 2nd year Jury Exams		
15 7 Nov	Written examinations week Postgraduate Recitals		
16 14 Nov	Years 3 & 4 recitals 19 Nov: <i>USyd Semester 2 ends</i>	17 Nov: Community Academy Spring Term ends	
17 21 Nov	Years 3 & 4 recitals	19 Nov: Rising Stars Semester 2 ends 19 Nov: Intro & Exploring Music ends	
18 28 Nov	Deferred Semester 2, 2011 recitals# <i>Auditions (tbc)</i>		
19 5 Dec	<i>Non-teaching period</i> <i>Auditions (tbc)</i>		
12 Dec	<i>Non-teaching period</i>		17 Dec: Term 4 concludes
19 Dec	<i>Non-teaching period</i>		<i>School Holidays</i>
26 Dec	<i>Non-teaching period</i>		<i>School Holidays</i>
		13 Weeks <i>Rising Stars</i> 12 weeks <i>Introducing & Exploring Music</i> 5-8 weeks <i>Community Academy</i>	16 weeks <i>practical lessons</i>
* During each Special Projects Week there will be a cessation of normal lessons and classes for tertiary students. # Deferral of recitals is subject to written approval. See Faculty Resolutions.			

Note: Subject to approval by Academic Board.

Bachelor of Music (Music Education) Practice Teaching 2011

Semester 2 2011

Sydney Uni. Weeks	Year 2	Year 3	Year 4	School Terms
Week 1 25 July			Start 9 week Block Practice Teaching (MUED 4611 Professional Experience)	
Week 2 1 Aug	Start one day/week Practice Teaching (MUED 2605)		Week 2 Block Practice Teaching	
Week 3 8 Aug	One day/week Practice Teaching		Week 3 Block Practice Teaching	
Week 4 15 Aug	One day/week Practice Teaching	Start 6 week Block Practice Teaching (MUED 3602)	Week 4 Block Practice Teaching	
Week 5 22 Aug	One day/week Practice Teaching	Week 2 Block Practice Teaching	Week 5 Block Practice Teaching	
Week 6 29 Aug	One day/week Practice Teaching	Week 3 Block Practice Teaching	Week 6 Block Practice Teaching	
Week 7 5 Sept	One day/week Practice Teaching	Week 4 Block Practice Teaching	Week 7 Block Practice Teaching	
Week 8 12 Sept	Week 1 Block Practice Teaching	Week 5 Block Practice Teaching	Week 8 Block Practice Teaching	
Week 9 19 Sept	Week 2 Block Practice Teaching	Week 6 Block Practice Teaching	Week 9 Block Practice Teaching	23 Sep: Term 3 concludes
26 Sept	<i>AVCC Common Week - Non-teaching week</i>	<i>AVCC Common Week - Non-teaching week</i>	<i>AVCC Common Week - Non-teaching week</i>	<i>School Holidays</i>
Week 10 3 Oct	Lectures resume	Lectures resume	Lectures resume	<i>School Holidays</i>
Week 11 10 Oct	Lectures	Lectures	Lectures	10 Oct: Term 4 commences
Week 12 17 Oct	Lectures end	Lectures end	Lectures end	