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# *Course Information*

SCHOOL OF MUSIC



# 2018 COURSE OUTLINES

## Diploma in Contemporary Music (Level 5) Diploma in Performance Music (Level 6) Bachelor of Music (Contemporary Christian Music) (Level 7)

### Attendance (refer to Student Handbook)

You are expected to be punctual and prepared for every session during the course. Continuation of study is subject to you attending 100% of the course in which you are enrolled.

Poor attendance (less than 80%), including a pattern of late arrivals or early departures, will be subject to disciplinary procedures, and will be considered grounds for failure of a course regardless of academic achievement.

If you are unable to attend a class, you are required to telephone administration before 9.00am to let us know. If no one is available to talk to you, please leave a clear message with your name, class and the reason for your absence.

If you are sick, a Doctors' Medical Certificate will be required if you are absent for more than two days.

### Papers

At Level 5 students will choose from Voice or Instrument streams. At Levels 6 and 7 students may continue in either of those streams, or may choose Song Writing or a 'non-specialist' stream, selecting from the variety of other papers available. All choices are subject to approval.

Students wishing to take Voice, Instrument or Song Writing at Level 7 must achieve **65%** or higher, in those papers, at Level 6. Students wishing to take Voice (Performance) or Instrument (Performance) must achieve **80%** or higher at Level 6.

### Compulsory papers at Level 6:

1. Fundamentals of Music D6MUS201
2. Western Music History D6MUS202
3. Research Methodology D6MUS213
4. Music Education D6MUS214
5. Theology 1 D6BTS142

### Compulsory papers at Level 7:

1. Fundamentals & Analysis of Contemporary Music MUS 303
2. Western Music History MUS 302
3. Research Project MUS 313
4. Theology 2 BTS 242

### Requirements for the Bachelor of Music

360 credits are required: maximum 120 credits at Level 5; 120 – 165 credits at Level 6 and minimum 75 credits at Level 7; Most papers are 15 credits each; one credit = 10 hours of study time, either in class or self-directed learning. A 15 credit paper will require between 4 - 8 hours per week study time including class, reading, research and assignment preparation, depending on the length and type of paper. Generally, one semester papers will require around 8 hours, year-long papers will require 4 hours.

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### **Church on Campus**

Attendance is a requirement of the Theology papers. Students will be regularly assigned to the music team roster.

### **Performance Workshop**

This class provides students with the opportunity to perform in front of an audience, to accept critique and to critique others' performances using musical knowledge and language. One performance per term is a compulsory component of the Instrument, Voice and Song Writing papers.

### **The Tour**

The annual tour (or equivalent) in Term 3 allows students to experience the requirements of setting up, sound checking, packing down and presenting a live performance and adapting to the differences found in a variety of venues and audiences. Students may audition for the band or tutors may invite students to be in the band. All students are eligible. Places in the band will be awarded according to skill and suitability. As the tour requires commitment and preparation over and above the course programme, students chosen for the band must also be attending classes and managing their assessments well. The tour is a compulsory component of the Ensemble papers.

Performance opportunities for students will also be available through lunch-time concerts, the annual School of Music Showcase and other events presented during the course of the year.

### **Academic Skills**

This class is held at the beginning of Term 1, in the first semester, and introduces academic writing and supports students on their entry into tertiary study at level 5. Topics covered will include writing essays, researching, studying and time management. Academic support is available to all students, by appointment, through the year.

### **Performance Assessments**

Second and third year students may use video evidence from the range of performances they are involved in, within the School of Music, to create a video portfolio of public performances. This can be used in lieu of a formal examination for their Voice or Instrument elective, at the end of Semester 2. All submissions are subject to approval. See specific paper outlines for further details.

### Instrument and Voice Elective Assessment Schedule

	Semester 1	Semester 2
All levels: Technical work will be assessed separately in Exam Week 1		
Level 5 Year 1 15 credits	Voice/Instrument exam Present 4 songs/pieces	Voice/Instrument exam Present 4 songs/pieces
Level 6 Year 15 credits	Voice/Instrument exam Present 4 songs/pieces	Voice/Instrument portfolio Present 6 songs/pieces Minimum 2 items by portfolio.
Level 7 Year 3 Study paper 15 credits	Voice/Instrument exam Present 4 songs/pieces	Voice/Instrument portfolio Present 6 songs/pieces Minimum 2 items by portfolio.
Level 7 Year 3 Performance paper 30 credits	Voice/Instrument exam Present 4 songs/pieces	Present a live gig (8 songs or pieces). This is the prestige assessment in the School of Music and allows students to demonstrate effective programming skills, the ability to sustain a performance through eight songs in one gig, and demonstrate appropriate technical and musicianship skills for Level 7, in front of a live audience.

## FIRST-YEAR PAPERS

### Qualification: Bachelor of Music (Contemporary Christian Music) Diploma in Contemporary Music (Level 5)

#### D5MUS101 Fundamentals of Music

<b>Level:</b>	5
<b>Credit:</b>	20
<b>Delivery:</b>	Year

#### Course Direction and Objectives:

This is an introduction to the language of music; a broad overview of the framework of music.

Knowledge of the materials and theory of music is an essential component in being able to understand and accurately reproduce written music. It enables musicians to communicate and express, record and analyse, ideas. Students who successfully complete this paper will employ relevant theoretical knowledge at an intermediate level of understanding of music theory.

Aural training is the process of training one's ability to identify pitches and harmonies, to reproduce rhythms correctly and to sight-sing. Vocal skills will include melodic sight-singing and sight-singing in parts. Written work involves aural analysis and aural identification of musical works. Students will recognise and perform simple written rhythms and transcribe simple rhythms, chord qualities and chord progressions through listening and recognise, transcribe and perform simple melodies.

The keyboard is a versatile instrument, able to perform both melodic and harmonic material, and lends itself to visual comprehension of harmonic and melodic principles. This makes it an ideal instrument to relate to music theory and ear training concepts. It is therefore essential that students have a fundamental knowledge, both theoretical and practical, of the keyboard, including intervals, scales, arpeggios, chords, keys and their relationships.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	3 hours per week
<b>Self-directed learning:</b>	2.5 hours per week

#### Elements and Performance Criteria

1. Students will identify and utilise the elements of music theory and will acquire a broad knowledge base with substantial depth at an intermediate level. The student will apply these conventions and practices to other areas of the paper.
2. Students will illustrate knowledge gained in a variety of familiar and unfamiliar contexts, and will analyse and interpret a wide range of music theory concepts and applications by studying exemplars and archetypes.
3. Students will be required to interpret and perform notated rhythms and melodies. Students will also be required to demonstrate their ability to transcribe rhythms.
4. Students will engage in a variety of studies using a range of terminologies and systems from traditionally notated music. This will include the major, minor and pentatonic scales and modes of the major scale; diatonic major scale intervals; triads and inversion, sus and add chords, four part chords, and common chord progressions.

5. Students will aurally recognise major and chromatic Intervals (one octave range), triads, four part chords and cadences in root position; harmonic and melodic minor scales, major modes and write four- bar melodic and rhythmic dictation.
6. Students will label, classify and explain in theoretical terms a range of intervals, scale patterns, arpeggios and chord types. These may include diatonic major scales, the natural, harmonic and melodic minor scales in all keys and the major and minor pentatonic scales, chord and arpeggio formulas and triads, four-part or seventh chords and major, minor, dominant and diminished sevenths.

## Assessments

### Coursework

Students will be set work to be completed and submitted at the next lesson. These exercises will reinforce the material covered during the lesson. Regular class tests will support students through the programme.

Theory & Aural will be assessed in a series of four summary tests in class at the end of each term. Each assessment will be 15% of the total 60%.

<b>Theory Assessments x 4</b>	<b>30%</b>
<b>Coursework (Theory)</b>	<b>10%</b>
<b>Exam (Keyboard Skills: End of Term 2)</b>	<b>20%</b>
<b>Aural Assessments x 4</b>	<b>30%</b>
<b>Coursework (Aural)</b>	<b>10%</b>
<b>Total</b>	<b>100%</b>

***Students are required to complete all assessments.***

**D5MUS104**  
**History of Popular Music**

**Level:** 5  
**Credit:** 15  
**Delivery:** Semester

**Course Direction and Objectives:**

Grounding in the history of Popular Music (1950s to the present) enables musicians to understand where and how Popular Music has developed. This gives a greater understanding of where it is at present. The ever-evolving state of Popular Music includes diverse and contemporary styles. Examples of the various genres that will be studied are Rock and Roll, Rock, Pop, Funk, Country, Dance, Metal and Rap. Major performers, groups and composers will be studied from the 1950's through to current trends. Students will learn the differing elements of Popular Music and will survey a range of styles and significant artists whose contributions helped to define their respective sub genres of Popular Music.

**Prerequisites:** Open  
**Status:** Compulsory  
**Class:** 2 hours per week  
**Self-directed learning:** 6 hours per week

**Elements and Performance Criteria**

1. Students will identify and understand the elements and mechanisms that are specific to different musical styles. The student will apply knowledge gained to determine where a piece of music belongs stylistically. The range of study may include Rock and Roll, Rock, Pop, Funk, Country, Dance, Metal, Motown, Folk, Disco and Rap.
2. Students will define, categorise and compare the various stylistic genres and musical concepts used as applied to each style.
3. Students will define, examine, compare, and evaluate music forms and structures by studying exemplars and archetypes used by various mainstream popular composers. Students will demonstrate both a historical and aural comprehension of music in various styles of Popular Music from the 1950s to the present. Major composers and their influence will be studied. Examples are Bob Dylan, Elton John, Lennon & McCartney, Buddy Holly, Elvis Presley, Michael Jackson, Mick Jagger and Eric Clapton.

**Assessment**

<b>Exam</b>	<b>20%</b>
<b>Presentation</b>	<b>40%</b>
<b>Essay (2000 words)</b>	<b>40%</b>
	<b>Total 100%</b>

*Students are required to complete all assessments.*



**D5MUS110**  
**Writing Music**

<b>Level:</b>	5
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

This paper is comprised of two modules – song writing and arranging. The song writing module of the Writing Music paper will enable graduates to acquire the skills necessary to craft lyrics, melodies, and harmonic progressions. Original songs, lyric sheets, charts and demos reflecting melodic and harmonic relationships and lyric writing will be evident. Melodic and harmonic considerations will build upon material covered in the music theory papers, but will focus specifically upon their application to song writing.

The arranging module builds on the skills and knowledge gained in the song writing module. A student completing this module will study arranging techniques and approaches; they will recognise, analyse and discuss these ideas, techniques and approaches, applying their knowledge to the arrangement of a contemporary ensemble. Upon successful completion of the course the student will have an understanding of the skills necessary to write and arrange music using recognised musical conventions. Students will use professional industry standard notation software for the creation of charts.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	2 hours per week

**Elements and Performance Criteria**

1. Students will examine, identify and define composition components and mechanics. They will, in turn, articulate and demonstrate these elements as they relate to the craft of song writing. Elements will include scales, chords and chord structures; harmonic function, harmonic progression, harmonic rhythm, and diatonic scale formulas.
2. Students will categorise, analyse and compare composition techniques, methods, and applications for the music and text elements of song writing; including melody, pitch, rhythm, tone tendencies, form and prosody. Lyric writing will include rhyme, masculine and feminine rhyme, finding rhymes. Lyric writing will also include phrase length, rhythm, and balance, pace and flow closure. Various song writing concepts will be discussed.
3. Students will interpret, apply, and reproduce song writing and arranging techniques, methods, and applications. This element will allow students to demonstrate comprehension of song writing and arranging devices in both a practical and theoretical manner. Students will acquire the tools to critique texts and music by analysing various types of songs.
4. Students will analyse the timbre, ranges and the effects of instruments and instrument combinations demonstrating the ability to apply personal judgements to arrangements.
5. Students will demonstrate an ability to create an arrangement with an appropriate melodic, rhythmic, and harmonic structure, with thought given to texture, dynamics, contrast, balance, style, and performance directions. The arrangements will show ability to modify elements of the original, consistent with a domain of popular music. Examples of modifications may include re-instrumentation of the existing piece, re-harmonisation, rhythmic alteration, variation, extension, addition, reduction, deconstruction, reconstruction.
6. Students will respond to the given tasks, justifying artistic choices, and defending creative judgements. The assessment projects will require students to combine song writing and lyric

writing concepts to produce a complete song; apply arranging concepts to produce an arrangement, presented as a chart, and as a live performance. Song writing assessment(s) will include submission of basic charts, featuring lyrics, and chords. Arranging assessment(s) will include submission of a chart, featuring as appropriate (but not limited to) presentation, structure, instrumentation and performance directions, and supported by written justification; and an audio-visual presentation of the arrangement, produced as a live performance. Musical quality will be paramount.

### Assessment

#### **Project 1: Song writing**

**50%**

Part A: Students will be assessed on lyric writing. The project will require students to include devices, concepts, ideas, and techniques covered. One lyric will be submitted for assessment.

**Part A Weighting = 20%**

Part B: Students will write a song that combines songwriting and lyric writing concepts. The song will be notated in the form of a basic chart, featuring lyrics, and chord symbols. The song will require students to include devices, concepts, ideas, and techniques covered in the class during the term. The course tutor will specify these details. One song will be submitted for assessment.

**Part B Weighting = 30%**

#### **Project 2: Arranging**

**50%**

Students will create an arrangement for 5-piece band (songs approved by tutor). Instrumentation must include drums, bass, vocal, and at least 2 of the following; electric guitar, acoustic guitar, keyboard, piano, or other instrument (approved by tutor).

Part A: This will involve creating an arrangement, submitted as a chart using Sibelius, alongside a written submission that describes and supports the arrangement choices.

**Part A Weighting = 30%**

Part B: Students will work independently with a live ensemble, adapting the arrangement appropriately, submitting an audio-visual recording of the performance for assessment.

**Part B Weighting = 20%**

**Total 100%**

***Students are required to complete all assessments.***

**D5MUS115**  
**Music Production and Technology**

<b>Level:</b>	5
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

The music production paper enables students to receive hands-on training in an environment equipped to meet technical and professional standards. Students will also acquire a basic understanding of stage lighting. Students will become familiar with the principles and practices of engineering, and the creative production techniques necessary, to meet the challenges of changing technology. In the role of producer and/or engineer the student will develop the interpersonal skills needed to guide each project through the production process. As this course progresses, the student will develop knowledge in live and studio music production, and thus gain the ability to systematically employ appropriate responses to problems.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	2 hours per week
<b>Practical learning:</b>	Opportunities to assist with setup for rehearsals, Tour, Performance Workshop and other performances.

**Elements and Performance Criteria**

1. Students will acquire practical knowledge of live sound production technique. Students will illustrate comprehension by recreating, reproducing, comparing, and applying live sound production procedures, methods, and practices. This will include phase, auditory perception, microphone characteristics, techniques, and selection; amplification, theory of sound, decibels, basic electronics, live sound equipment, levels and headroom; noise gates, mixers, effects, mixing, live recording, impedance, buses, gain staging, public address systems, cross-overs and phase cancellation.
2. Students will acquire a basic understanding of stage lighting; power management, correct handling and installation, focus, automation, the lighting desk/control station, colour and effect analysis, artistic appropriation.
3. Students will be required to assemble and disassemble a P.A. system without assistance. Students will execute the running of a 'Sound Check', will mix Live Sound, and make a Live Recording for an event featuring performed music.
4. Students will acquire a basic understanding of studio recording processes and techniques, including engineering, editing, and mixing, utilizing the Pro Tools DAW environment.

**Assessment**

**Project 1**

**30%**

This is an individual practical assessment, requiring students to demonstrate knowledge of the PA components and connections in assembling and operating a small PA system. The system will include an analogue mixing console, multi-core snake, speakers, amplification, a microphone, a compressor and the appropriate cabling. They will demonstrate basic sound-checking skills; including setting gain, routing signal, applying equalization and compression to a signal.

**Project 2****30%**

This assessment requires students to demonstrate knowledge of recording, engineering, editing and mixing processes in the recording studio utilising the Pro Tools DAW environment, through the production of a short musical recording. The student will conduct a verbal question/answer interview with the tutor regarding the recording process, including engineering, editing and mixing decisions undertaken by the student.

**Project 3****40%**

This is a group practical assessment in two parts. Part A requires group to organise all aspects of a live performance situation, including recording the live performance. Part B is a group post-production assessment, where the group will organise and undertake basic over-dub, editing and mixing processes as appropriate, producing a representation of the live performance.

Part A will include: Supervising the 'load in', assembling the public address system without assistance, running a 'sound check', mixing live sound, disassembling the public address system and supervising the 'load out', assembling and running basic lighting.

**Part A Weighting = 20%**

Part B will include: Recording, editing, mixing the live recording, submitting a final bounce (un-mastered) of the song for assessment alongside a document outlining the roles of members of the group, and describing the production processes and decisions undertaken by the group.

**Part B Weighting = 20%****Total 100%**

***Students are required to complete all assessments.***

**D5MUS116**  
**The Music Industry**

<b>Level:</b>	5
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

**Course Direction and Objectives:**

A successful graduate of this paper will have developed the skills necessary to succeed in today's music industry. Students will assemble a portfolio of work, documenting their understanding and mastery of the skills, concepts, and methodologies needed to address the legal, artistic, and ethical issues facing the contemporary music professional. This paper is market facing, with the emphasis on acquiring a wide range of skills and a broad knowledge base, within the general guidelines that meet the needs of the performing musician.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	
<b>Self-directed learning:</b>	6 hours per week

**Elements and Performance Criteria**

1. Students will investigate, and relate to personal experience, factors and principles associated with the promotional considerations for the contemporary music professional, including strategy and branding; marketing, promotion and publicity strategies; ideas to help successfully book gigs; planning a gig for maximum audience impact; planning effective publicity for gigs, using booking agents, performance contracts, networking strategies, use of social media and links to websites; compiling a press kit, effective band photos, and generating independent reviews of gigs and music.
2. Students will investigate, and relate to personal experience, factors and principles associated with the legal consideration affecting the contemporary music professional such as legal considerations related to booking a gig: performance contracts, booking agents, tax, copyright and royalties: performing 'covers' versus 'originals', establishing band accounts, receiving payment, invoices, IRD forms, paying band members, paying hired musicians, other expenses.
3. Students will investigate, and relate to personal experience, factors and principles affecting the professional practices of the contemporary music professional: auditioning band members, developing a repertoire, effective rehearsals, audience interaction, planning sets/performances, stage presence/choreography, planning a gig, booking a gig, booking agents, performance contracts, networking, social media and websites, press kits, band photos, managers, expenses, and band accounts.

**Assessment**

**Project 1**

**Marketing Plan**

**50%**

Students will develop and describe a band or performance artist concept and then identify market fit for it. Supporting information should include professional and legal considerations involved in the formation, structure and general workings of the 'act'. The marketing plan will include: market research identifying and justifying primary and secondary target markets; paid and unpaid promotional opportunities; key performance indicators for marketing measures employed; and a media plan including scheduled media releases in relation to a gig or tour. The marketing plan will be submitted in an appropriate digital format.

**Project 2****The Promotional Package****50%**

Students are to submit an *Electronic Promotional Kit (EPK)*. The content of the EPK will be relevant to the successful promotion of the artist or act represented in Project 1. The EPK should include: act title/name; description and background information; audio files; artist/band photo/s; reviews; a logo/artwork; contact details; information on other gigs (past and future). Supporting information should include but is not limited to: a gig poster file; a detailed stage plan including a list of gear requirements; a set list detailing one 40 - 45 minute set, justifying the song sequence; notes for house sound engineers; and notes for lighting engineers. The EPK should be submitted in an appropriate digital format.

**Total 100%**

***Students are required to complete all assessments***

## D5MUS120 Instrument

<b>Level:</b>	5
<b>Credit:</b>	20
<b>Delivery:</b>	Year

### Course Direction and Objectives:

The Instrument paper is designed to enable students to develop the necessary level of proficiency on their principal instrument as well as the ability to perform in a variety of settings and capacities required of today's music professional. Through private lessons students will master the technical demands of the instrument, acquire a solid understanding of scales, arpeggios, chord voicing (as appropriate to the instrument) and their application in all styles of playing. They will learn the harmonic vocabulary for improvisation in any setting and style and establish relevant reading skills.

<b>Prerequisites:</b>	Entry by audition
<b>Status:</b>	Compulsory for instrument stream
<b>Class:</b>	Weekly individual lesson
<b>Self-directed learning:</b>	Daily practice

### Elements and Performance Criteria

1. Students will distinguish and define a range of specific techniques that relate to their specialist instrument. Students will also interpret, and articulate these techniques in various studies.
2. Students will identify notated music, which will be interpreted and then performed upon their instrument. Often students will be encouraged to add appropriate articulations and embellishments determined by their own creative reasoning. Study will include elementary sight-reading, chord charts, lead sheets and master rhythm charts with specific exercises and material selected at an appropriate level. Material will be from a selection of many styles that includes Christian music.
3. This element is applicable only to instrumentalists capable of producing melodies; this excludes percussionists. Students will label and classify a range of scale and arpeggio patterns. Students will also be required to explain these patterns in theoretical terms as well as perform them from memory, including the major scale, harmonic and melodic minor scales in all keys and major/minor arpeggios.
4. Students will label, classify, and explain in theoretical and practical terms where possible a variety of chord types and specific inversions. Students will be required to perform these chords and inversions from memory. Included will be major triads, minor triads, augmented triads and diminished triads in root position, first and second inversions.
5. Students will negotiate and evaluate a range of improvisation principles and devices through the study of archetypes. Students will illustrate these concepts in their own improvisations. Students will explain and justify the creative decisions made when applying these ideas.

### Assessment

#### Practice

Individual practice is expected to be a *minimum* of one hour a day. Students will keep a journal in which they record details of practice sessions: dates, times and pieces; reflection on current strategies and progress; and with details and comments on the music they are currently listening to. Tutors will expect to see the journal at every lesson.

#### Performance Workshop

Students are required to attend and perform each term. Performances will be critiqued.

### **Programme Notes**

These are required for all practical examinations. Programme notes must include birth and death dates of traditional composers; composer names of contemporary pieces. They must have relevant information, pertaining to their musical style and provide evidence of research. The aesthetic presentation will also be taken into consideration. The programme order must reflect contrasting styles.

Bound copies of the exam music, in the order of performance, are to be provided for examiners with programme notes, at the start of the examination.

As well as providing programme notes, students will briefly introduce each piece verbally.

**Technical work** will be assessed separately in Week 1 of both exam sessions (Mid-year & End-of-year) by two tutors. These assessments will be approximately 15 minutes each.

### **Mid-Year Assessment**

**40%**

The mid-year exam will consist of a minimum of **twenty-five minutes of music or four pieces** which are to be performed in contrasting styles at an appropriate performance level. **One** of these items is to be played from memory.

Technical Work will include:

*Sight-reading*: the student will be given an unknown piece to sight-read.

*Scales and arpeggios or Rudiments* (as applicable): students will be required to play scales and arpeggios as requested by the examiner.

The examiner will select one of the following:

*Improvisation*: the student will be given an unknown chord chart/lead sheet for a piece. The student will be required to improvise over this piece (a backing track will be used) **or**

*Accompanying/chords and voicing* (where applicable): the student will be given an unknown chord chart/lead sheet for a piece. Students will be required to create a stylistically appropriate accompaniment for the piece.

### **End of Year Assessment**

**60%**

The end of year exam will include all of the aspects of the performance assessments, though to a higher degree of difficulty. The exam will consist of a minimum of **25 minutes of music or four pieces** which are to be performed in contrasting styles at an appropriate performance level. **One** of these items is to be played from memory.

Technical Work will include:

*Sight-reading*: the student will be given an unknown piece to sight-read at the test.

*Scales and arpeggios or Rudiments* (as applicable): students will be required to play examples, from memory, as requested by the examiner.

The examiner will select one of the following:

*Improvisation*: the student will be given an unknown chord chart/lead sheet for a piece at the exam. The student will be required to improvise over this piece (a backing track may be used or a chordal accompaniment provided by the examiner) **or**

*Accompanying/chords and voicing* (as applicable): the student will be given an unknown chord chart/lead sheet for a piece, at the exam. Students will be required to create a stylistically appropriate accompaniment for the piece.

Students will be assessed on technique, accuracy, musicianship (including memorisation) and presentation.

**Total 100%**

***Students are required to complete all assessments.***



**D5MUS121**  
**Voice Minor and Ensemble**

<b>Level:</b>	5
<b>Credit:</b>	20
<b>Delivery:</b>	Ensemble (Year), Voice (Semester)

**Course Direction and Objectives:**

The voice minor component will equip musicians with basic vocal skills for the contemporary music environment. Through private instruction students will learn elements of vocal technique, vocal production, sight singing, and improvisation and survey a range of contemporary music styles at the appropriate level.

The ensemble class is designed to put students in real life playing situations, preparing them for live performance, recording/session work, and arranging situations. Students will develop a repertoire of pieces in a range of contemporary music styles such as Blues, Jazz, Reggae, Rock, and Rhythm & Blues. This repertoire will identify the common musical characteristics associated with these differing styles. Upon successful completion of the ensemble papers students will be able to interpret and perform music notated in the form of lead sheets, chord charts, scores and master rhythm charts and create stylistically appropriate accompaniments and improvisations. The assessment pieces for the ensemble paper are designed to meet the performance assessment required at one hundred levels.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory for Instrument Stream
<b>Class:</b>	Weekly individual lesson (Voice) and Ensemble class (2 hours per week)
<b>Self-directed learning:</b>	Daily practice (Voice) and scheduled weekly practices (Ensemble)

**Elements and Performance Criteria**

1. Students will distinguish and define a range of vocal specific techniques. Students will interpret and articulate techniques such as breath control and support, tone production, diction, phrasing, dynamics, articulation, vocal warm-ups, physical warm-ups, microphone technique and voice projection.
2. Students will identify notated music, which will then be interpreted then performed. Often students will be encouraged to add appropriate articulations and embellishments determined by their own creative reasoning.
3. Students will label and classify a range of scale and arpeggio patterns and exercises. Students will also be required to explain these patterns in theoretical terms as well as perform them from memory. Vocal technique and voice production will be applied to these patterns.
4. Students will negotiate and evaluate a range of improvisation principles and devices through the study of archetypes. Students will illustrate these concepts in their own improvisations. Students will have to explain and justify the creative decisions made when applying these ideas.
5. Students will identify, compare and utilise a range of sight-reading concepts, techniques and practices. These ideas will be applied to actual sight-reading situations where students will interpret and perform notated music.
6. Students will study a range of models and archetypes representative of different popular musical styles. Students will analyse, compare and reproduce characteristic elements of each style of music studied as they relate to their main instrument. Students will apply these characteristic elements to generic pieces notated as lead sheets and chord charts to create stylistically appropriate accompaniments in a range of popular music styles.

7. Students will study a range of improvisation models and archetypes, representative of different popular musical styles. Students will analyse, compare and reproduce characteristic elements of each style of music studied as they relate to their main instrument. Students will apply these characteristic elements to generic pieces as notated lead sheets and chord charts to create stylistically appropriate improvisations in a range of popular music styles.

#### Voice Assessment

<b>Coursework</b>	<b>40%</b>
<b>Exam</b>	<b>60%</b>

**Weighting 40%**

At the end of the semester students will sit a test designed to measure their progress. This test will include **two** performance pieces, contrasting in style. These pieces are to be performed from memory. The student may choose to either have an accompanist or to use a backing track. Copies of the music to be performed must be provided for examiners.

The examination will also include:

*Scales and arpeggios:* the student will be required to sing examples, from memory, as requested by the examiner.

*Set piece:* this will be performed from memory and unaccompanied.

*Sight Reading:* the student will be given an unknown melody to sight-read.

Students will be assessed on technique, accuracy, musicianship (including memorisation) and presentation.

#### Ensemble Assessment

The **Annual Tour** (or equivalent) is a core component of D5MUS121.

Four pieces each semester are to be performed before an audience and assessed against performance criteria. All pieces must be pre-approved by the course tutor. Students will be assessed during weekly classes. Assessment will include chart reading, improvisation and accompanying.

Rehearsals will be scheduled and must be attended. Students will keep a journal of weekly rehearsals in which they record details of practice sessions: dates, times and pieces and reflections on strategies and progress. Journal entries may include but are not limited to: common musical characteristics associated with the genre, a description of the parts rehearsed, positive outcomes, problems experienced, how problems were solved, what is needed to be achieved for the next rehearsal.

<b>Rehearsal</b>	<b>50%</b>
<b>Semester A Performance</b>	<b>25%</b>
<b>Semester B Performance</b>	<b>25%</b>

**Weighting 60%**

**Total 100%**

***Students are required to complete all assessments.***

**D5MUS130**  
**Voice**

<b>Level:</b>	5
<b>Credit:</b>	20
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

The voice paper is designed to equip vocalists through private instruction. Students will learn elements of vocal technique, vocal production, sight singing, improvisation, and survey a range of contemporary music styles. Vocalists will acquire the ability to perform in a variety of settings and capacities required of today's music professional in a contemporary music environment. Through private lessons students will master appropriate techniques and their application to many singing styles in contemporary music. Students will possess a vocabulary and technique used by contemporary professional musicians.

<b>Prerequisites:</b>	Entry by audition
<b>Status:</b>	Compulsory for Voice stream
<b>Class:</b>	Weekly individual lesson
<b>Self-directed learning:</b>	Daily practice

**Elements and Performance Criteria**

1. Students will distinguish and define a range of vocal specific techniques. Students will interpret and articulate techniques such as breath control and support, tone production, diction, phrasing, dynamics, articulation, vocal warm-ups, physical warm-ups, microphone technique and voice projection.
2. Students will identify notated music, which will then be interpreted and performed. Students will be encouraged to add appropriate articulations and embellishments determined by their own creative reasoning. This will include sight-reading (lead sheets and master rhythm charts), specific exercises and material selected by the course tutor. Material for study will be from a selection of many styles that includes Christian music.
3. Students will label and classify a range of scale and arpeggio patterns and exercises. Students will also be required to explain these patterns in theoretical terms as well as perform them from memory. Vocal technique and voice production will be applied to these patterns.
4. Students will negotiate and evaluate a range of improvisation principles and devices through the study of archetypes. Students will illustrate these concepts in their own improvisations. Students will have to explain and justify the creative decisions made when applying these ideas.

**Assessment**

**Practice**

Individual practice is expected to be a *minimum* of one hour a day. Students will keep a journal in which they record details of practice sessions: dates, times and songs; reflection on current strategies and progress; and with details and comments on the music they are currently listening to. Tutors will expect to see the journal at every lesson.

**Performance Workshop**

Students are required to attend and perform each term. Performances will be critiqued.

**Programme Notes**

These are required for all practical examinations. Programme notes must include birth and death dates of traditional composers, composer and lyricist names of contemporary songs, film and theatre music. They must have relevant information, pertaining to their musical style and provide evidence of thorough research. The aesthetic presentation will also be taken into consideration. The programme order must reflect contrasting styles.

Bound copies of the exam music, in the order of performance, are to be provided for examiners with programme notes at the start of the examination.

As well as providing programme notes, students will briefly introduce each song verbally.

**Technical work** will be assessed separately in Week 1 of both exam sessions (Mid-year & End-of-year) by two tutors. These assessments will be approximately 15 minutes each.

**Mid-Year Examination**

**40%**

The mid-year exam will consist of a minimum of **twenty-five minutes of music or four songs** which are to be performed from memory in contrasting styles at an appropriate performance level.

Technical work will include:

*Set Piece:* this will be performed unaccompanied and from memory.

*Sight-reading:* the student will be given an unknown melody to sight-read.

*Scales, arpeggios and exercises:* students will be required to sing examples as requested by the examiner.

**End of Year Examination**

**60%**

The end of year exam will include all of the aspects of the performance assessments, though to a higher degree of difficulty. The exam will consist of a minimum of **twenty-five minutes of music or four songs** which are to be performed from memory in contrasting styles at an appropriate performance level.

Technical Work will include:

*Sight-reading:* the student will be given an unknown melody to sight-read.

*Scales, arpeggios and exercises:* students will be required to sing examples, from memory, as requested by the examiner.

Students will be assessed on technique, accuracy, musicianship (including memorisation) and presentation.

**Total 100%**

***Students are required to complete all assessments.***

**D5MUS131**  
**Instrument Minor & Ensemble**

<b>Level:</b>	5
<b>Credit:</b>	20
<b>Delivery:</b>	Ensemble (Year) Instrument (Semester)

**Course Direction and Objectives:**

Instrument Minor is offered for Guitar, Keyboard or Piano and allows students the opportunity to receive instruction on an instrument other than their major. This knowledge will provide insights into an instrument that will benefit arranging and recording, assist in band communication, or simply enable a student to 'double' on another instrument. It will also provide the voice student with basic skills to accompany themselves on the instrument. Instrument specific techniques - scales, arpeggios, chords, and improvisation, will be taught for each instrument.

The Ensemble class is designed to put students in real life playing situations, preparing them for live performance, recording/session work and arranging situations. Students will develop a repertoire of pieces in a range of contemporary music styles such as Blues, Jazz, Reggae, Rock, and Rhythm and Blues. This repertoire will identify the common musical characteristics, associated with these differing styles. Upon successful completion of the ensemble papers, students will be able to interpret and perform music notated in the form of lead sheets, chord charts, scores and master rhythm charts; create stylistically appropriate accompaniments and improvisations. The assessment pieces for the ensemble paper are designed to meet the performance assessment required at one hundred levels. Instruments are not limited to those described above: this is indicative.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory for Voice Stream (per week)
<b>Self-directed learning:</b>	Daily practice (Instrument) and scheduled weekly practices (Ensemble)

**Elements and Performance Criteria**

1. Students will distinguish and define a range of specific techniques that relate to the instrument. Students will also interpret and articulate these techniques and will display developed competency in both technical and expressive skills with an awareness of musical style and techniques specific to the performer's instrument.
2. Students will identify notated music, which will be interpreted and then performed upon their instrument. Students will be encouraged to add appropriate articulations and embellishments determined by their own creative reasoning.
3. Students will label and classify a range of scale and arpeggio patterns. Students will also be required to explain these patterns in theoretical terms as well as perform them from memory.
4. This element is applicable only to instrumentalists capable of producing harmonies that is more than one pitch at a time. Students will label, classify and explain in theoretical terms a range of chord types and specific voicing. Students will be required to perform these chords and voicing from memory.
5. Students will negotiate and evaluate a range of improvisation principles and devices through the study of archetypes. Students will illustrate these concepts in their own improvisations. Students will have to explain and justify the creative decisions made when applying these ideas. This will include interpreting chord charts lead sheets and master rhythm charts with specific exercises and material selected at an appropriate level.

6. Students will identify, compare and utilise a range of sight-reading concepts, techniques and practices. These ideas will be applied to actual sight-reading situations where students will interpret and perform notated music.
7. Students will study a range of models and archetypes, representative of different popular musical styles. Students will analyse, compare and reproduce characteristic elements of each style of music studied as they relate to their main instrument. Students will apply these characteristic elements to generic pieces notated as lead sheets and chord charts to create stylistically appropriate accompaniments in a range of popular music styles.
8. Students will study a range of improvisation models and archetypes, representative of different popular musical styles. Students will analyse, compare and reproduce, characteristic elements of each style of music studied, as they relate to their main instrument. Students will apply these characteristic elements to generic pieces as notated lead sheets and chord charts to create stylistically appropriate improvisations in a range of popular music styles.

### Instrument Assessment

<b>Coursework</b>	<b>40%</b>
<b>Exam</b>	<b>60%</b>

**Weighting 40%**

At the end of the semester students will sit a test which will include prepared reading. The student will be given **two** pieces to prepare, contrasting in style.

Where appropriate, the student may choose to either have an accompanist or to use a backing track. Copies of the music to be performed must be provided for examiners.

The examination will include:

*Scales and arpeggios*: the student will be required to play examples as requested by the examiner.

*Sight Reading*: the student will be given an unknown piece to sight-read.

The examiner will select one of the following:

*Improvisation*: the student will be given an unknown test piece, as a chord chart, or lead sheet. The student will be required to improvise over this piece, (a backing track may be used or a chordal accompaniment provided by the examiner) **or**

*Accompanying/chords and voicing* (as applicable): the student will be given a test piece, as a chord chart/lead sheet. They will be required to create an appropriate accompaniment for the piece.

Students will be assessed on technique, accuracy, musicianship and presentation.

### Ensemble Assessment

The **Annual Tour** (or equivalent) is a core component of D5MUS131.

Four pieces each semester are to be performed before an audience and assessed against performance criteria. All pieces must be pre-approved by the course tutor. Students will be assessed during weekly classes. Assessment will include chart reading, improvisation and accompanying.

Rehearsals will be scheduled and must be attended. Students will keep a journal of weekly rehearsals in which they record details of practice sessions: dates, times and pieces and reflections on strategies and progress. Journal entries may include but are not limited to: common musical characteristics associated with the genre, a description of the parts rehearsed, positive outcomes, problems experienced, how problems were solved, what is needed to be achieved for the next rehearsal.

<b>Rehearsal</b>	<b>50%</b>
<b>Semester A Performance</b>	<b>25%</b>
<b>Semester B Performance</b>	<b>25%</b>

**Weighting 60%**

**Total 100%**

*Students are required to complete all assessments.*

**D5BTS142**  
**Theology**

**Level:** 5  
**Credit:** 15  
**Delivery:** Semester

**Course Direction and Objectives:**

An Introduction to Theology, Theological sources and methods; definition of Theology, worldviews, postmodernism, theological sources, types of theology, current issues regarding the nature and character of God and Trinitarian Theology, Creation and Providence, and Humanity and the Nature of Sin.

**Prerequisites:** Open  
**Status:** Compulsory for entry to Level 6  
**Class:** 90 minutes per week  
**Self-directed learning:** 6 hours pw including Church

**Elements and Performance Criteria**

1. The student will be able to understand the sources of theological authority in Christian tradition. Demonstrate a growing awareness and aptitude to read or critique a wide range of source material (e.g. literature, cinema and television) from a theological perspective.
2. Evaluate one's own personal theology in light of the study of doctrines discussed in the course, and their bearing on the life and ministry of the Christian.
3. Engage in theological reflection on present-day music, both Christian and secular.
4. Engage in theological research, and express conclusions in written form, engage in theological reflection concerning a range of views regarding a number of key areas of Christian doctrine, including the doctrine of the Trinity.

**Assessment**

Church on campus is a core component of D5BTS142. Attendance and participation in a music team is a requirement in order to pass this paper.

Students are required to submit one song reflection that considers the theology of a song currently used in Christian worship. Students are also required to complete one 1500-word essay on a topic given by the tutor.

<b>Reflection assignment</b>	<b>30%</b>
<b>Essay</b>	<b>70%</b>
<b>Total</b>	<b>100%</b>

*Students are required to complete all assessments.*



## SECOND-YEAR PAPERS

### Qualification: Bachelor of Music (Contemporary Christian Music) Diploma in Performance Music (Level 6)

#### D6MUS201 Fundamentals of Music

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

#### Course Direction and Objectives:

Knowledge of the materials and theory of music is an essential component in being able to understand and accurately reproduce written music. It enables musicians to communicate and express, to record, and to analyse ideas. Students who successfully complete this paper will acquire a wide range of theoretical understanding of music, will employ analytical skills with the interpretation of music and will work within broad general guidelines.

Aural Training is the process of training one's ability to identify pitches and harmonies to reproduce rhythms correctly and to sight-sing. Students will acquire a wide range of highly specialised skills and employ appropriate responses to resolve the problems. Students will extend the range of aural skills studied in MUS 101 and build upon skills previously learnt, including analysis of instrumental timbre and groupings, style, idiom and texture; rhythmic work including metre recognition, identification of phrases, syncopation and irregular cross rhythms.

<b>Pre-requisites:</b>	D5MUS101 Fundamentals of Music
<b>Status:</b>	Compulsory
<b>Class:</b>	3 hours per week
<b>Self-directed learning:</b>	1.5 hours per week

#### Elements and Performance Criteria

1. Students will carry out processes that involve a wide choice of procedures that are used in highly variable musical contexts. They will analyse and evaluate a wide range of information relating to music theory. The student will apply these conventions and practices to other areas of the paper. Level 6 includes material of the preceding grades with the addition of: extended and altered chords; full potential chords; and principles of substitution; the recognition of the dominant seventh chord, in all positions and the supertonic seventh chord in root position and first inversion in any major and minor key; the modes of the harmonic and melodic minor scales and the use of chords and their inversions on any degree of the major or minor (harmonic and melodic) scale. An understanding of the principles of modulation and a knowledge of cadences, ornamentation and melodic decoration, which may include passing notes, auxiliary notes, appoggiaturas, changing notes and notes of anticipation.
2. Students will be required to interpret and perform notated rhythms. Interpretation will require both sight-reading and memorisation skills to be utilised. Students will also be required to demonstrate transcription of rhythms and melodies requiring harmonic and polyphonic dictation. Students will learn and perform patterns in a range of tempos, simple and compound time signatures, including irregular meter.
3. Students will perform sight reading studies using various aural training methods, notated pitches, without removing the element of rhythm from the musical equation. The range will include but not be limited to the modes of the major, diminished, whole tone and chromatic scales, compound intervals, diatonic ninth, eleventh and thirteenth. Altered chords, arpeggios and non-diatonic chord progressions will also be covered.

## Assessment

### Weekly Assignments

Students will be set work to be completed and submitted at the next lesson. These exercises will generally be designed to reinforce the material covered during the lesson. Regular class tests will support students through the programme.

Theory & Aural will be assessed in a series of four summary tests in class at the end of each term. Each assessment will be 15% of the total 60%.

<b>Theory Assessments x 4</b>	<b>30%</b>
<b>Coursework (Theory)</b>	<b>20%</b>
<b>Aural Assessments x 4</b>	<b>30%</b>
<b>Coursework (Aural)</b>	<b>20%</b>
<b>Total</b>	<b>100%</b>

*Students are required to complete all assessments.*

**D6MUS202**  
**Western Music History**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

**Course Direction and Objectives:**

Grounding in the history of music enables musicians to understand where and how music has developed. This gives a greater understanding of present trends. This paper explores and offers a critical and analytical survey of Western music from the medieval period to the 20<sup>th</sup> Century. Students will develop skills in musical analysis, research and understanding of major works and composers. This implies a thorough knowledge of the music: genre; style; and how the music relates to the other music of the period in which it was written and to other works by the same composer; it implies the ability to undertake analysis of all musical characteristics including structure, melody, motif, harmony, timbre and texture. Students will develop the ability to write convincingly, to present ideas logically and acquire good oral communication & presentational skills; critical thinking and independence and use historical knowledge & skills to develop personal insights and interpretations.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	6 hours per week

**Elements and Performance Criteria**

1. Students will identify and name composers and understand the elements and mechanisms that are specific to different historical music periods. The student will apply knowledge gained, to determine where a piece of music belongs historically within the following eras: Medieval, Renaissance, Baroque, Classical, Romantic and 20<sup>th</sup> Century.
2. Students will define, examine, analyse, compare and evaluate forms and structures by studying exemplars and archetypes. Students will demonstrate a historical and aural comprehension of music in many styles, and composers.

**Assessment**

<b>Course work</b>	<b>20%</b>
<b>Presentation</b>	<b>40%</b>
<b>Essay (2500 words)</b>	<b>40%</b>
	<b>Total 100%</b>

*Students are required to complete all assessments.*

**D6MUS204**  
**Contemporary Christian Music**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

**Course Direction and Objectives:**

The name 'Contemporary Christian Music' was coined to distinguish this type of music from more traditional forms of *religious* music. The word *contemporary* has proven to be an appropriate description of this music since its inception, as the styles it covers have kept up with its *secular* counterpart. The ever-evolving state of CCM includes, but is not limited to such diverse and contemporary styles as Praise and Worship, Funk, Inspirational, Christian Country, Christian Jazz, Blues, Dance, Christian Metal, Christian Rap, Jesus Rock, Alternative, New Age, Grunge, Thrash, Death, Gothic, Industrial, and the many variants of Gospel, such as Punk, Black, Southern and Traditional.

The course explores, by means of a critical and analytical survey, Contemporary Christian Music from the 1970's to the present. Students will develop skills in musical analysis, research and understanding, and selected works by major CCM artists. This implies acquiring a thorough knowledge of the music, in terms of genres, styles, and how the music relates to the other music of the period in which it was written and to other works by the same composers. It also implies the ability to undertake analysis of musical characteristics such as; structure, melody, motif, harmony, timbre and texture that are associated with the sub-genres within the CCM culture. Students will develop the ability to write convincingly, to present ideas logically, and acquire good oral communication and presentational skills.

<b>Prerequisite:</b>	D5MUS104
<b>Status:</b>	Optional
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	6 hours per week

**Elements and Performance Criteria**

1. Students will identify by naming the performing artists, and understand the elements and mechanisms that are specific to different musical styles and genres. The student will apply knowledge gained to determine where a piece of music belongs stylistically.
2. Students will define, categorise and compare the various stylistic genres and musical concepts used as applied to each Contemporary Christian music style from the 1970's to the present.
3. Students will define, examine, compare, and evaluate music forms and structures by studying exemplars and archetypes. Students will demonstrate both a historical and aural comprehension of music in various styles covered by the tutor.

**Assessment**

<b>Exam</b>	<b>20%</b>
<b>Presentation</b>	<b>40%</b>
<b>Essay (2500 words)</b>	<b>40%</b>
<b>Total 100%</b>	

*Students are required to complete all assessments.*

**D6MUS205**  
**History of Blues and Jazz**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

**Course Direction and Objectives:**

Grounding in the history of Blues and Jazz enables musicians to understand where and how the genres developed. The field songs of African slaves in America eventually took the form of the “Blues” through pioneers such as Charley Patton, Son House and Robert Johnson. By the 1950s, Blues musicians such as Muddy Waters and Howlin’ Wolf presented the Blues through amplification which, in-turn, laid the foundations for rock ‘n’ roll. The Blues also established the blueprint for Jazz which borrowed heavily from its 12-bar structure and improvisational melodies. Initially, Jazz focussed largely on the ensemble but later shifted its focus to feature the soloist, a phenomenon led by Louis Armstrong. Be-bop artists of the 1940s such as Dizzy Gillespie, Charlie Parker and Miles Davis took this phenomenon further by incorporating more complex harmony and melody.

Students will recognise and identify various artists, styles and sub genres within Blues and Jazz. Students will learn the differing elements of each genre and will survey a range of styles and significant artists whose contributions helped to define their respective sub genres of Blues and Jazz.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Optional
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	6 hours per week

**Elements and Performance Criteria**

**Element 1**

Students will identify and understand the elements and mechanisms that are specific to different musical styles. The student will apply knowledge gained to determine where a piece of music belongs stylistically.

Range of study will include, but not limited to, field songs, early Blues (Charley Patton, Son House and Robert Johnson), Pre-War Blues (W.C. Handy, Mamie Smith, Ma Rainey, Bessie Smith), Piedmont Blues (Blind Boy Fuller, Rev. Gary Davis, Sonny Terry, Brownie McGhee), Mississippi Delta Blues, Chicago Electric Blues (Muddy Waters, Willie Dixon, Howlin’ Wolf), Guitar Blues (Alfred King, Freddie King, B.B. King, Buddy Guy), British Blues Movement (John Mayall and the Bluesbreakers, The Yardbirds, Fleetwood Mac), early Jazz (Original Dixieland Jass Band, Louis Armstrong), Swing/Big Band (Duke Ellington, Paul Whiteman, Benny Goodman, Count Basie, Glenn Miller), Jazz singers (Ella Fitzgerald, Billie Holiday, Sarah Vaughan), Be-Bop (Dizzy Gillespie, John Coltrane, Thelonius Monk, Charlie Parker, Miles Davis), Cool Jazz (Dave Brubeck, Gerry Mulligan), Free Jazz (Ornette Coleman), Avant-Garde Jazz (Charles Mingus).

Sample questions might include: Discuss the various Blues and Jazz styles, What was considered “new”? What forms, genres, and composers/performers were associated with these styles? Discuss the Be-Bop, Hard-Bop and Cool styles, pointing to the similarities and differences. What are the origins of Blues and Jazz?

**Performance Criteria**

Fundamental characteristics and styles of music are identified. Specific works are named and placed within the style of music that they belong.

## Element 2

Students will define, categorise and compare the various styles and musical concepts used as applied to each genre and/or sub-genre.

Range of study will include, but not be limited to, field songs, early Blues, Pre-War Blues, Piedmont Blues, Mississippi Delta Blues, Chicago Electric Blues, Guitar Blues, Blues Singers, British Blues Movement, early Jazz, Swing/Big Band, Jazz Singers, Be-Bop, Cool Jazz, Free Jazz, Avante-Garde Jazz.

### Performance Criteria

The ability to accurately place, identify and define a piece of music, in terms of style and instrumentation used. Students will demonstrate the ability to discuss the stylistic concepts and developments that occur in the genres. The ability to analyse and place types of music into genres and sub/genres with a clear understanding of the stylistic linkages involved and name performers associated with each style.

## Element 3

Students will define, examine, compare, and evaluate music forms and structures and by studying exemplars and archetypes. Students will demonstrate both a historical and aural comprehension of music in various styles of Blues and Jazz of the 20<sup>th</sup> century.

Range of study will include, but not be limited to, field songs, early Blues, Pre-War Blues, Piedmont Blues, Mississippi Delta Blues, Chicago Electric Blues, Guitar Blues, Blues Singers, British Blues Movement, early Jazz, Swing/Big Band, Jazz Singers, Be-Bop, Cool Jazz, Free Jazz, Avante-Garde Jazz.

### Performance Criteria

Musical forms, performance characteristics and compositional features are identified and defined for a range of Blues and Jazz sub-genres. The analysis displays a clear understanding of the concepts involved within each musical style.

<b>Assessment</b>			
<b>Listening Journal</b>			<b>30%</b>
<b>Presentation</b>			<b>40%</b>
	<b>Project Weighting 70%</b>	<b>Subtotal</b>	<b>70%</b>
<b>Exam</b>			
The end of semester exam will include any material covered during the semester year.			
	<b>Exam Weighting 30%</b>	<b>Subtotal</b>	<b>30%</b>
		<b>Total</b>	<b>100%</b>

***Students are required to complete all assessments.***

**D6MUS210**  
**Song Writing**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

The intention of the song writing paper is to enable graduates to acquire the skills necessary to write well-crafted lyrics, melodies, and harmonic progressions. Original songs, lyric sheets, lead sheets, and demos reflecting mastery of melody, harmony, arranging, and lyric writing will make up a Composition Portfolio. This paper develops the repertoire of the composer in a variety of settings and styles, preparing the student for the challenges of future song writing projects. A student completing this paper will be able to demonstrate an advanced understanding of contemporary song writing practices and employ a specialised knowledge when within the area of song writing concerned, showing appropriate development in the matching of lyrics and music.

<b>Prerequisites:</b>	D5MUS110 Writing Music
<b>Status:</b>	Compulsory for song writing stream
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	2 hours per week

**Elements and Performance Criteria**

1. Students will examine, identify and define composition components and mechanics. Students will in turn, articulate and demonstrate these elements, specifically as they pertain to the craft of composition. The range may include harmonic function, harmonic progression, harmonic rhythm, modal scale formulas (which include the Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian), the Blues scale, chord construction and arpeggio formulas for extended diatonic chords.
2. Students will categorise, analyse and compare composition techniques, methods, and applications for the music and text elements, of song writing, including functional harmony, harmonic progression, unified theory of melody and harmony, non-chord tones and tensions, making harmonic choices, melody and bass relationships, harmony in minor, melodic and harmonic considerations, pedal point, blues, and rock modes. Lyric writing includes additive and subtractive rhyme, family additives, assonance rhyme, partial rhyme, internal rhymes, voice leading, assonance alliteration, vowel triangle, song elements, building sections, song forms, hook placement and focus, and song writing concepts.
3. Students will interpret, apply, and reproduce, composition techniques, methods, and applications. This element will allow students to demonstrate comprehension of composition devices, in both a practical and theoretical manner. Students will acquire the tools to critique texts and music, by analysing various types of compositions. The range will include, but is not limited to, functional harmony, harmonic progression, unified theory of melody and harmony, non-chord tones and tensions, making harmonic choices, melody and bass relationships, harmony in minor keys, melodic and harmonic considerations, pedal point, blues, and rock modes; Lyric writing, additive and subtractive rhyme, family additives, assonance rhyme, partial rhyme, internal rhymes, voice leading, assonance, alliteration and vowel triangle; Lyric writing involving song elements, building sections, song forms, hook placement and focus and various song writing concepts.

## Assessment

### **Performance Workshop**

Students are required to attend and perform each term. Performances will be critiqued.

### **Composition Portfolio**

**100%**

The course tutor will set a minimum of five composition projects; each project will have a specific emphasis, and will be a development from previous compositional structures used. These projects will be in the form of complete songs in differing styles. Each song will be fully notated, featuring lyrics, melody, and chords. These projects will require students to include devices, concepts, ideas, and techniques and to demonstrate comprehension and creativity when combining lyrics and music, in a variety of contexts and themes.

*Students are required to complete all assessments.*



**D6MUS211**  
**Arranging & Composition**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

A student completing this paper will study writing, arranging, scoring and orchestration techniques and compositional approaches. These ideas will be applied to a wide variety of instrumental and vocal combinations. Students will create, arrange, and produce works using Sibelius software, and will be required to present their work at Performance Workshop twice in the year. Students will recognise, analyse and discuss musical characteristics in various contemporary and classical styles. Upon successful completion of the course the student will have an understanding of the skills necessary to compose and arrange music using recognised musical conventions.

<b>Prerequisites:</b>	D5MUS101 Fundamentals of Music
<b>Status:</b>	Optional
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	2 hours per week

**Elements and Performance Criteria**

1. Students will demonstrate the ability to utilise standard notation conventions, understand song forms, analyse compositional devices, and successfully compose or arrange a piece of music using a variety of instruments.
2. Students will analyse the timbre, ranges and the effects of instruments and instrument combinations demonstrating the ability to apply personal judgements to arrangements.
3. Students will categorise, analyse and compare composing and arranging techniques, methods and applications such as building tension and release; creating strong chord progressions, melodies, and motifs; and employing appropriate chord substitutions.
4. Students will demonstrate an ability to create a strong melodic, rhythmic, and harmonic structure, with strong evidence of thought given to texture, dynamics, contrast, balance, and style. The arrangements will show developed ability to modify elements of the original. Examples of modifications may include re-instrumentation of the existing piece, re-harmonisation, rhythmic alteration, variation, extension, addition, reduction, deconstruction, reconstruction.
5. Compositions will display coherence and identity, demonstrating developed ability to compose for selected instruments and performers. The compositions will demonstrate a developed ability to craft musical ideas in accordance with accepted craft practice. Examples of musical ideas may include but are not limited to - repetition, variation, canon, thematic development, harmonic and tonal organisation, rhythmic structure, inversion, combination (of ideas and forces), contrast, phrase relationships and modifications.

## Assessment

These projects will require students to include devices, concepts, ideas, and techniques covered in the class during the term. The course tutor will specify these details.

- |   |            |
|---|------------|
| 1. Composition: Object/Person/Animal instrumental piece             | <b>15%</b> |
| 2. Arranging: String Quartet/Vocal Ensemble (in contemporary style) | <b>30%</b> |
| 3. Composition: 30 second jingle                                    | <b>15%</b> |
| 4. Arranging/Composition: Small orchestra                           | <b>30%</b> |
| 5. Written proposals for each project                               | <b>10%</b> |

**Total 100%**

***Students are required to complete all assessments.***

**D6MUS213**  
**Research Methodology**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

**Course Direction and Objectives:**

The purpose of research is to answer questions and acquire new knowledge around a chosen topic. Research studies take many forms but they all involve analysis, problem solving and critical thinking. Critical thinking is a tool by which one can come to reasoned conclusions based on a reasoned process. It involves the mental process of actively and skilfully conceptualizing, applying, analysing, synthesizing, and evaluating information.

Students credited with this paper, will be able to explain and apply research techniques and processes in the field of music, using the APA system of referencing. Each student will complete a research project requiring scholarly research techniques, employing analytical interpretation, and the evaluation of information, involving both directed, and self-directed study.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	6 hours per week

**Elements and Performance Criteria**

1. Explain research techniques and issues in the field of music studies. This may include documentary evidence of printed artefacts (literary, musical, visual), manuscript (literary, musical, other) and electronic (computer-generated, electronically sourced); aural interviews, audio and visual recordings, letters, diaries and other sources; ethics of ownership and integrity, personal perspectives, matters of taste, and historical criticism.
2. Critique research studies, outlining findings and general content of the research studies. The critique identifies, evaluates, and compares the use of documentary and/or fieldwork sources used in the research studies.
3. Apply research techniques and processes in the field of music studies. These may be examples of techniques using documentary evidence or fieldwork.

**Assessment**

<b>Coursework Projects</b>	<b>60%</b>
The projects will consist of research methodologies including	
Literature review	20%
Questionnaire	20%
Interview	20%
<b>Research Project</b>	<b>40%</b>
Students will complete a research project, to be set in consultation with the tutor, in the field of musicology, being self-directed study.	
<b>Total</b>	<b>100%</b>

*Students are required to complete all assessments.*

**D6MUS214**  
**Music Education**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

**Course Direction and Objectives:**

The intention of the Music Education paper is to enable students to acquire the skills necessary to know which educational systems tools may be most appropriate in given circumstances. Different approaches, methodologies and techniques will be discussed and assessed in this paper. This paper introduces the student to a variety of educational methodologies, designed to best assist the teacher in their own musical sphere of influence. A student completing this paper will be able to demonstrate an advanced understanding of contemporary educational methodologies and practices, employing specialised knowledge, and having the ability to apply the same in a personal situation.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	6 hours per week

**Elements and Performance Criteria**

1. Students will examine, and identify various educational systems and techniques. Students will, in turn, articulate and demonstrate these techniques, specifically as they pertain to their educational value.
2. Students will analyse different educational philosophies, methods, and applications. Students will demonstrate comprehension of different educational philosophies, in both a practical, and theoretical, manner.
3. Students will categorise, analyse and compare teaching techniques, methods, and applications. Students will design and develop teaching plans of their own.

**Assessment**

<b>Coursework</b>	<b>20%</b>
<b>Lesson Plans</b>	<b>50%</b>
<b>Reflection Essay</b>	<b>30%</b>

**Total 100%**

***Students are required to complete all assessments.***

**D6MUS215**  
**Music Production and Technology**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

The music production papers enable students to receive extensive hands-on training, in a studio equipped to meet professional standards. Students will employ a specialised knowledge by completing specific production and recording projects, which reflect the mastery and adaptability needed, to succeed in today's recording industry. Students will become familiar with the principles and practices of engineering, and creative production techniques necessary, to meet the challenges of changing technology. In the role of producer and/or engineer, students will develop the interpersonal skills needed to guide each project through the recording process, to all participants' satisfaction. The second-year paper will place emphasis upon multi-track recording, MIDI, and sequencing.

<b>Prerequisites:</b>	Open
<b>Status</b>	Optional
<b>Class</b>	2 hours per week
<b>Self-directed learning:</b>	2 hours per week

**Elements and Performance Criteria**

1. Students will acquire a thorough theoretical understanding of music production concepts. This understanding will be generated, through the identification, analysis, categorisation, and definition of music production approaches, processes and concepts of multi-track recording MIDI and sequencing, sound theory, auditory perception and psychoacoustic phenomena.
2. Students will acquire a comprehensive practical knowledge of music production practices. Students will illustrate comprehension by recreating, reproducing, comparing, and applying music production procedures, methods, and practices, including the recording process, the project studio, analysis of room nodes, microphone techniques, microphone placement techniques, basics of digital audio, digital audio recording systems, sampling systems, MIDI, sequencers, recording, monitoring, overdubbing, mix-down, the art of mixing and signal processors.
3. Students will create original productions, which demonstrate expertise, proficiency, discrimination, resourcefulness, creativity, and personality. Students will be responsible for justifying decisions made, in the pursuit of artistic satisfaction. A comprehensive practical knowledge of multi-track recording, MIDI and sequencing will be demonstrated through production of musical recordings, to an advanced standard. The student will defend and justify artistic and technical decisions.

**Assessment**

<b>Project 1 Sequenced Composition utilising MIDI</b>	<b>30%</b>
<b>Project 2 Multi-Track Audio Recording</b>	<b>50%</b>
<b>Course Work</b>	<b>20%</b>
<b>Total 100%</b>	

These assessments require students to demonstrate knowledge of music production in the studio, by submitting recordings and will be completed using a Digital Audio Workstation based environment.

***Students are required to complete all assessments.***

## D6MUS220 Instrument

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

### Course Direction and Objectives:

The instrument stream is designed to build upon elements, materials and practices already acquired by students in D5MUS120. A higher level of proficiency on their principal instrument will be acquired, as well as the ability to perform in a variety of settings and capacities required of today's music professional. The application of skills will be demonstrated in many styles of music. The student will learn the harmonic vocabulary for improvisation in any setting and style, and will establish the reading skills needed for recording sessions, theatre work, and other professional situations. Students will possess a vocabulary and technique used by contemporary professional instrumentalists.

<b>Prerequisites:</b>	D5MUS120
<b>Status:</b>	Compulsory for a second-year Instrument Stream
<b>Class:</b>	Weekly individual lesson
<b>Self-directed learning:</b>	Daily practice

### Elements and Performance Criteria

1. Students will distinguish and define a range of specific techniques that relate to their specialist instrument. Students will also interpret and articulate these techniques in various studies. Intermediate technical development will address areas of intonation, rhythmic accuracy, tone and timbre development, and articulation.
2. Students will interpret notated music, which will then be performed upon their chosen instrument. Often students will be encouraged to add appropriate articulations and embellishments determined by their own creative reasoning.
3. This element is applicable only to instrumentalists capable of producing melodies; this excludes percussionists. Students will label and classify a range of scale and arpeggio patterns and will be required to explain these patterns in theoretical terms as well as perform them from memory.
4. Students will label, classify and explain in theoretical and practical terms where possible a variety of chord types and specific inversions. Students will be required to perform these chords and inversions from memory.
5. Students will negotiate and evaluate a range of performance principles and devices through the study of archetypes. Students will illustrate these concepts in their own improvisations. Students will have to explain and justify the creative decisions made when applying these ideas.

### Assessment

#### Practice

Individual practice is expected to be a *minimum* of one hour a day. Students will keep a journal in which they record details of practice sessions: dates, times and pieces; reflection on current strategies and progress; with details and comments on the music they are currently listening to. Tutors will expect to see the journal at every lesson.

### **Performance Workshop**

Students are required to attend and perform each term. Performances will be critiqued.

### **Programme Notes**

These are required for all practical examinations. Programme notes must include birth and death dates of traditional composers; composer names of contemporary pieces. They must have relevant information, pertaining to their musical style and provide evidence of thorough research. The aesthetic presentation will also be taken into consideration. The programme order must reflect contrasting styles.

Bound copies of the exam music, in the order of performance, are to be provided for examiners with programme notes at the start of the examination.

As well as providing programme notes, students will briefly introduce each piece verbally.

### **Assessments:**

Students may use video evidence from the range of performances they are involved in from within the School of Music to create a video log or portfolio of public performances which can be used in lieu of a formal examination at the end of Semester 2. Students may not submit 'external' performances.

If, for any reason, a student is unable to submit a portfolio, in part or whole, an examination will be scheduled which will be open to an audience where they will present the required number of songs or pieces.

Lessons will remain focussed on teaching a repertoire which develops advancing technical skills and musicianship. These songs may be different to those presented in the various 'gigs' and will be presented at Performance Workshops and for exam assessments as required.

### **Technical Work:**

Technical work will be assessed separately in Week 1 of both exam sessions (Mid-year & End-of-year) by two tutors. These assessments will be approximately 15 minutes each.

### **Mid-Year Assessment:**

**40%**

The exam will consist of a minimum of **twenty-five minutes of music or four pieces** which are to be performed in contrasting styles at an appropriate performance level. Memorisation is expected, but we acknowledge that classical performers may need or wish to use a score. Credit for or against this will apply in the 'Musicianship' category of an assessment.

Technical Work will include:

*Sight-reading*: the student will be given an unknown piece to sight-read.

*Scales and arpeggios or Rudiments* (where applicable): students will be required to play these as requested by the examiner.

The examiner will select one of the following:

*Improvisation*: the student will be given an unknown chord chart/lead sheet for a piece. The student will be required to improvise over this piece (a backing track will be used) or

*Accompanying/chords and voicing* (where applicable): the student will be given an unknown chord chart/lead sheet for a piece. Students will be required to create a stylistically appropriate accompaniment for the piece.

### **End of Year Assessment:**

**60%**

The end of year exam will include all of the aspects of the end of term tests though to a higher degree of difficulty. The exam will consist of a minimum of **thirty-five minutes of music or six pieces** which are to be performed in contrasting styles, at an appropriate performance level. Memorisation is expected, but we acknowledge that classical performers may need or wish to use a score. Credit for or against this will apply in the 'Musicianship' category of an assessment.

Students may use video evidence from the range of performances they are involved in within the School of Music to create a video log or portfolio of public performances which can be used in lieu of the End of Year formal examination. A minimum of two video performances are required.

Technical Work will include:

*Sight-reading*: the student will be given an unknown piece to sight-read.

*Scales and arpeggios* or *Rudiments* (where applicable): students will be required to play these as requested by the examiner.

The examiner will select one of the following:

*Improvisation*: the student will be given a chord chart/lead sheet for a piece. The student will be required to improvise over this piece (a backing track will be used) **or**

*Accompanying/chords and voicing* (where applicable): the student will be given a chord chart/lead sheet for a piece, at the test. Students will be required to create a stylistically appropriate accompaniment for the piece.

Students will be assessed on technique, accuracy, musicianship (including memorisation) and presentation.

**Total 100%**

***Students are required to complete all assessments.***



## D6MUS223 Instrument Ensemble

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

### **Course Direction and Objectives:**

Students will learn a number of ensemble pieces in various styles, and be able to analyse the various parts within those pieces, and be able to research and suggest alternative interpretations or structural changes. The ultimate goal of the paper is for the student to perform well in a group setting. The Instrument Ensemble paper will equip students for the contemporary music environment. Through group instruction students will learn elements of ensemble techniques and improvisation. They will survey a range of contemporary music styles at an appropriate performance level.

<b>Prerequisite:</b>	D5MUS121/131
<b>Status:</b>	Compulsory for second-year Instrument & Voice Streams
<b>Class:</b>	1 hour per week
<b>Self-directed learning:</b>	Scheduled weekly practices (3 hours)

### Elements and Performance Criteria

1. The student will learn a range of prepared pieces to be played in various group and concert settings. The analysis of parts for own instrument or voice is required, sight-reading and the playing from memory will be assessed.
2. Improve quality of performance through a range of prescribed techniques. Students will listen, analyse, compare, and reproduce characteristic elements of each style of music studied, as they relate to their instrument major.
3. Blend with other musicians, by acquiring skills that enhance the ability to play or sing a given part, in the ensemble. Contribution to the performance displays the ability to take self-management responsibility as a member of the ensemble. This may include, but is not limited to, punctuality, positive social behaviour, technical preparation, personal health and welfare. Contribution includes appropriate social behaviour during practices and/or rehearsals.
4. The student will perform music competently to a developed standard in a concert setting. This may include, but is not limited to, personal presentation, accuracy of performance, correct techniques, and ability to participate and co-operate within the ensemble. The performance displays a developed ability to understand and contribute to group ensemble sound and style. This may include, but is not limited to, listening to, being sensitive to, and working with others; blend, balance, and cohesive sound; group phrasing and dynamics; playing with confidence. Contribution to the performance shows musical practice preparation for rehearsal. Contribution to the performance includes positive musical input at group practices and/or rehearsals.

### Assessment

The **Annual Tour** (or equivalent) is a core component of D6MUS223.

Five pieces each semester are to be performed and assessed, as a gig, against performance criteria. All pieces must be pre-approved by the course tutor. Students will be assessed during weekly classes. Assessment will include chart reading, improvisation and accompanying.

Rehearsals will be scheduled and must be attended. Students will keep a journal of weekly rehearsals in which they record details of practice sessions: dates, times, pieces practised and reflections on

strategies and progress. Journal entries may include but are not limited to: common musical characteristics associated with the genre, a description of the parts rehearsed, positive outcomes, problems experienced, how problems were solved, what needed to be achieved for the next rehearsal.

<b>Semester A Performance</b>	<b>40%</b>
<b>Semester B Performance</b>	<b>40%</b>
<b>Rehearsals</b>	<b>20%</b>
<b>Total</b>	<b>100%</b>

*Students are required to complete all assessments.*

**D6MUS226**  
**Improvisation**

**Level:** 6  
**Credit:** 15  
**Delivery:** Year

**Course Direction and Objectives:**

Improvisation forms an essential component in the skill set required by today's modern musician. Students who successfully complete this paper will acquire a wide range of skills necessary to perform improvisations in a variety of settings. Applying a knowledge of materials and theory of music and a higher level of instrumental proficiency, students will study the use of the devices and techniques required to meet the challenges of improvisation. A student completing this paper will demonstrate developed skills in improvised instrumental performance and an advanced understanding of improvisation practices within specified contemporary genre. Students will also be required to perform collaboratively with others in music ensemble; and develop skills of presentation to, and communication with, an audience.

**Prerequisites:** D5MUS120  
**Status:** Optional  
**Class:** 2 hours per week  
**Self-directed time:** 2 hours per week

**Elements and Performance Criteria**

1. Students will be required to present genre specific improvisations considering both the musical intent and music genre of the original work. Aspects may include but are not limited to - alteration, embellishment, and/ or decoration of musical elements (melody, rhythm, harmony and/or chords, instrumental colour and/or register exploration of thematic material, texture, dynamics).
2. Students will develop the use of instrumental techniques suited to instrument, style, and/or genre.
3. Students will gain the ability to shape musical improvisations. Aspects may include but are not limited to phrasing; range; motifs; exploration of scales; development of episodic material; manipulation of intervals; upper extension of chords; use of tension and release.

**Assessment**

<b>Course Work</b>	<b>40%</b>
Short in-class assessments through the year. Semester A (20%) & Semester B (20%)	
<b>Mid-year exam</b>	<b>30%</b>
Two pieces of contrasting style and differing genre	
Solo instrumental improvisation	10%
Ensemble instrumental improvisation	10%
Two solo exercises of contrasting style and genre	10%

<b>End of year exam</b>		<b>30%</b>
Two pieces of contrasting style and differing genre		
Solo instrumental improvisation	10%	
Ensemble instrumental improvisation	10%	
Two solo exercises of contrasting style and differing genre	10%	
		<b>Total 100%</b>

*Students are required to complete all assessments.*

**D6MUS230**  
**Voice**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

The voice paper is designed to equip vocalists through private instruction. Students will learn elements of vocal technique, vocal production, sight singing, improvisation, and survey a range of contemporary music styles, such as Rock, Pop, Country, Blues, Rhythm and Blues and Jazz. Vocalists will acquire at the necessary level of proficiency, the ability to perform in a variety of settings and capacities required of today's music professional in a contemporary music environment. Students will study the technical demands and their application of many singing styles in contemporary music. Students will possess a vocabulary and technique used by contemporary professional musicians.

<b>Prerequisites:</b>	D5MUS130 Voice Stream
<b>Status:</b>	Compulsory for Voice Stream
<b>Class:</b>	Weekly individual lesson
<b>Self-directed learning:</b>	Daily practice

**Elements and Performance Criteria**

1. Students will distinguish and define a range of vocal specific techniques. Students will interpret and articulate these techniques.
2. Students will interpret notated music, which will then be performed. Often students will be encouraged to add appropriate articulations and embellishments, determined by their own creative reasoning.
3. Students will label and classify a range of scale and arpeggio patterns and exercises. Students will also be required to explain these patterns in theoretical terms, as well as perform them from memory. Vocal technique and voice production will be applied to these patterns.
4. Students will negotiate and evaluate a range of improvisation principles and devices, through the study of archetypes. Students will illustrate these concepts in their own improvisations. Students will have to explain and justify the creative decisions made, when applying these ideas. This may include, but not be limited to, interpreting (from chord charts, lead sheets and improvising over selected material from different musical styles (including classical, gospel, contemporary pop, and rock, spiritual, and contemporary praise and worship pieces)

**Assessment**

**Practice**

Individual practice is expected to be a *minimum* of one hour a day. Students will keep a journal in which they record details of practice sessions: dates, times and songs; reflection on current strategies and progress; with details and comments on the music they are currently listening to. Tutors will expect to see the journal at every lesson.

**Performance Workshop**

Students are required to attend and perform each term. Performances will be critiqued.

**Programme Notes**

These are required for all practical examinations. Programme notes must include birth and death dates of traditional composers, composer and lyricist names of contemporary songs, film and theatre music. They must have relevant information, pertaining to their musical style and provide evidence of

thorough research. The aesthetic presentation will also be taken into consideration. The programme order must reflect contrasting styles.

Bound copies of the exam music, in the order of performance, are to be provided for examiners with programme notes at the start of the examination.

As well as providing programme notes, students will briefly introduce each song verbally.

#### **Assessments:**

Students may use video evidence from the range of performances they are involved in from within the School of Music to create a video log or portfolio of public performances which can be used in lieu of a formal examination at the end of Semester 2. Students may not submit 'external' performances.

If, for any reason, a student is unable to submit a portfolio, in part or whole, an examination will be scheduled which will be open to an audience where they will present the required number of songs or pieces.

Lessons will remain focussed on teaching a repertoire which develops advancing technical skills and musicianship. These songs may be different to those presented in the various 'gigs' and will be presented at Performance Workshops and for exam assessments as required.

#### **Technical Work:**

Technical work will be assessed separately in Week 1 of both exam sessions (Mid-year & End-of-year) by two tutors. These assessments will be approximately 15 minutes each.

#### **Mid-Year Examination**

**40%**

The mid-year exam will include all of the aspects of the performance assessments, though to a higher degree of difficulty. The exam will consist of a minimum of **twenty-five minutes of music or four pieces** which are to be performed from memory in contrasting styles at an appropriate performance level.

Technical Work will include:

*Set piece:* this will be performed unaccompanied and by memory. There will be a modulation upwards of one tone before the repeat.

*Sight-reading:* the student will be given an unknown melody to sight-read.

*Scales, arpeggios and exercises:* students will be required to sing these, as requested by the examiner.

#### **End of Year Examination**

**60%**

The end of year exam will include all of the aspects of the performance assessments, though to a higher degree of difficulty. The exam will consist of a minimum of **thirty-five minutes of music or six pieces** which are to be performed from memory in contrasting styles at an appropriate performance level.

Technical Work will include:

*Sight-reading:* the student will be given an unknown melody to sight-read.

*Scales, arpeggios and exercises:* students will be required to sing these, as requested by the examiner.

Students will be assessed on technique, accuracy, musicianship (including memorization) and presentation.

**Total 100%**

***Students are required to complete all assessments.***

**D6MUS233**  
**Vocal Ensemble**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

This paper is designed specifically for the voice stream, performing in an ensemble setting. Students will learn a number of ensemble pieces in various styles, and be able to analyse the various parts within those pieces, and to research and suggest alternative interpretations or structural changes. The vocal ensemble paper will equip vocalists for the contemporary music environment. Through group instruction students will learn elements of ensemble vocal technique, harmonising, sight singing and improvisation. They will survey a range of contemporary music styles at an appropriate level.

<b>Prerequisites:</b>	D5MUS130 Voice Stream
<b>Status:</b>	Optional
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	2 hours per week

**Elements and Performance Criteria**

1. The student will learn a range of prepared pieces to be sung in various group and concert settings and will perform music competently
2. Improve vocal quality of voice through a range of prescribed techniques, including warm up exercises, voice techniques, discipline, tone quality, self-image, breath control and support, tone production, diction, phrasing, dynamics, articulation, vocal warm-ups, physical warm-ups, microphone technique and voice projection.
3. Blend with other singers, by acquiring skills that enhance the ability to sing a given part, in compatibility with others, in the ensemble. Contribution to the performance will display a developed ability to understand, form, and implement group goals, and the ability to take self-management responsibility, as a member of the group. This may include, but is not limited to, punctuality, positive social behaviour, technical preparation, personal health and welfare such as appropriate social behaviour, during practices and/or rehearsals. Techniques for listening to other parts are identified, tone production is demonstrated, to a developed standard, and interaction with other singers is demonstrated.

**Assessment**

**Assessment for Performances**

A set number of songs each semester will be performed in front of an audience and assessed against performance criteria. All songs must be pre-approved by the course tutor. Students will be assessed during weekly classes.

Rehearsals will be scheduled and must be attended. Students will keep a journal of weekly rehearsals in which they record details of practice sessions: dates, times, songs practised and reflections on strategies and progress. Journal entries may include but are not limited to: common musical characteristics associated with the genre, a description of the parts rehearsed, positive outcomes, problems experienced, how problems were solved, what is needed to be achieved for the next rehearsal.

<b>Semester A Performance</b>	<b>40%</b>
<b>Semester B Performance</b>	<b>40%</b>
<b>Coursework</b>	<b>20%</b>
<b>Total</b>	<b>100%</b>

*Students are required to complete all assessments.*

**D6BTS248**  
**Christian Worship, Theology and Practice**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

This elective is designed to prepare students for ministry in church music positions, such as music directors, worship leaders, musicians and singers. Students that complete this course will plan worship services, address contemporary praise and worship issues, develop administration strategies and techniques, identify and formulate a personal philosophy on music and worship, and acquire skills for working with teams.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	90 minutes per week
<b>Self-directed learning:</b>	3 hours per week including Church.

**Elements and Performance Criteria**

1. Students will develop an informed and well-reasoned personal philosophy regarding music, contemporary praise and worship, and worship ministry. This may include conducting a theological survey, researching, examining, and summarising Christian teachings related to worship, music, and contemporary praise and worship. Students will also address contemporary issues surrounding contemporary praise and worship; they will justify their positions on these issues, using scriptural support. Doctrinal statements will be formulated in relation to Christian theology and music, Contemporary Christian praise and worship music analysed and a reasoned personal philosophy of ministry presented, providing scriptural support and Christian theological understanding.
2. Students will research, examine and evaluate contemporary praise and worship repertoire, for use in worship services; administration and copyright issues.
3. Students will examine a range of interpersonal skills, designed to aid music directors and worship leaders and music team members, as they engage in professional communication situations; music roles and responsibilities, a survey of leadership styles, working with pastors, ministers and musicians, covering music team dynamics, team building concepts, mentoring and developing people for specific responsibilities.
4. Students will demonstrate practical skills by taking responsibility for organizing the music component of a contemporary worship service, including the roles of worship leader and music director, musicians and/or singers. This will include organizing and facilitating the musical worship leading component of a worship service as a group and will include selecting the songs to be presented, organising and participating in the rehearsal, playing and singing at the worship service.

**Assessment**

**Church** on campus is a core component of D6BTS248. Attendance and participation in a music team is a requirement in order to pass this paper.

<b>Assessment One</b>	<b>30%</b>
Song Analysis	



**Assessment Two****40%**

Students will submit a reasoned and informed essay, outlining a considered evaluation of the use of music in praise and worship. 2,000 words.

**Assessment Three****30%**

Organising a Worship Service

Students will take responsibility for organising the music component of a contemporary worship service, assuming the roles of worship leader, music director and/or band member. This will include selecting the songs to be presented; organising the rehearsal; preparing appropriate resources; playing and singing at the worship service and organising all technical requirements e.g. sound and projection. The course tutor will detail assessment requirements.

**Total 100%**

***Students are required to complete all assessments.***

## THIRD-YEAR PAPERS

Qualification: Bachelor of Music (Contemporary Christian Music)

### MUS 302 Western Music History 3

<b>Level:</b>	7
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

#### Course Direction and Objectives:

This paper offers a critical and analytical survey, which explores the history of Western Christian music, requiring a command of highly specialised knowledge employing academic research skills and analysis.

<b>Prerequisites:</b>	D6MUS202
<b>Status:</b>	Compulsory
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	6 hours per week

#### Elements and Performance Criteria

1. Students will identify and name composers and understand the elements and mechanisms that are specific to different historical music periods. The student will apply knowledge gained, to determine where a piece of music belongs historically.
  - 20<sup>th</sup> Century European Church Music
  - Church Music of the Eastern and African Traditions
  - Church Music in North America
  - Church Music in New Zealand
  - a) Studies in 20th Century European Church Music include Catholic music in Europe, the Bible in the concert hall, Vatican Two and the liturgy, the Lutheran musical revival, music in Britain, popular music, the music of Taizé and Iona.
  - b) Studies in Church music of the Eastern and African traditions will include Constantine and Christianity, Greek and Russian Orthodoxy, the Coptic and Ethiopian Churches, the African Independent Churches and Christianity as East meets West.
  - c) Studies in Church Music in North America will include the New World, Africans in America, North and South America, gospel music, white and black music, USA and European classical tradition.
  - d) Studies of the Music in New Zealand will include the Polynesian influence, European traditions preserved, popular and rock cultures, the charismatic revival, gospel and American influences and Maori music.
2. Students will examine, compare, and evaluate forms and structures by studying exemplars and archetypes. Students will demonstrate understanding of issues and aural comprehension of music in a range of styles and composers.

## Assessment

<b>Coursework</b>	<b>20%</b>
<b>Project 1</b>	<b>40%</b>
Essay & Presentation	
<b>Project 2</b>	<b>40%</b>
Essay & Presentation	

Projects will be set by the course tutor and will address a major area of study covered during the term. These projects will be formulated in such a way, as to allow students to demonstrate comprehension and creativity.

**Total 100%**

*Students are required to complete all assessments.*

**MUS 303**  
**Fundamentals and Analysis of Contemporary Music**

<b>Level:</b>	7
<b>Credit:</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

Knowledge of the fundamentals of music and the ability to analyse the essential components can enable the understanding to accurately reproduce written music. It helps musicians to communicate and express, to record and analyse, musical ideas. Graduates will have the skills necessary to analyse works of various contemporary compositional styles and genres in the popular idiom, which includes being able to discuss form, melodic variants and harmonic progressions and the use of texture. This requires a command of highly specialised technical and scholastic knowledge. The analysis will cover many musical genres and the student will be able to use both traditional and contemporary theoretical models of analysis. This paper develops the architectural awareness required by composers and researchers when composing and prepares the student for the challenges of analysing their own works with a critical ear and eye. The paper explores the styles of various contemporary composers, with students analysing and arranging major compositions. Students are expected to use the music software *Sibelius* where appropriate for assignments.

<b>Prerequisites:</b>	D6MUS201
<b>Status:</b>	Compulsory
<b>Class:</b>	2 hours per week (Semester 1) Fortnightly meetings with tutor. (Semester 2)
<b>Self-directed learning:</b>	3 hours per week

**Elements and Performance Criteria**

1. Students will examine, identify and define contemporary composition components and mechanics. Students will articulate and demonstrate these elements specifically as they pertain to the craft of arranging in the popular contemporary music idiom. Elements may include harmonic construction and progressions, melodic construction, form and other relevant compositional techniques that have been associated with popular contemporary music.
2. Students will categorise, analyse and compare composition techniques, methods and applications. Students will study composition archetypes and exemplars, developing a functional comprehension and personalised assessment of compositional style and usage. Students will complete analysis of various works in different 20<sup>th</sup> century compositional styles involving 'Jazz' and 'Pop' standards, and various other contemporary song-writing and instrumental idioms. Composers in many genres will make up the selection of works analysed.
3. Students will interpret, apply and reproduce composition styles, techniques, methods and applications, including explorations using various contemporary techniques such as the use of augmented, extended and diminished chords, jazz scales, modes, pentatonic and whole tone scales, the voicing of blues and jazz chords and their progressions. This element will allow students to demonstrate comprehension of composition devices in both a practical and theoretical manner.
4. Students will respond to a given task justifying artistic choices and defending creative judgements. Students are encouraged to illustrate their command of arranging while also conveying resourcefulness, inventiveness and imagination. Arranging will include but not be limited to the follow types of combinations: keyboard and voice, small instrumental ensemble, choir SATB or combination of voices and a contemporary band e.g. guitar, rhythm, bass, drums and keyboard.

## Assessment

<b>Coursework</b>	<b>40%</b>
Projects will be set by the course tutor and will address major areas of study. These projects will be formulated to allow students to demonstrate comprehension and creativity.	
<b>Project 1</b>	<b>30%</b>
Arrangement for voice and instrumental accompaniment.	
<b>Project 2</b>	<b>30%</b>
Arrangement for 4-part choir, a cappella, or with instrument accompaniment.	
<b>Total</b>	<b>100%</b>

*Students are required to complete all assessments.*

**MUS 310**  
**Song Writing**

<b>Level:</b>	7
<b>Credit:</b>	30
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

The intention of the song writing paper is to enable graduates to acquire the skills necessary to write well-crafted lyrics, melodies, and harmonic progressions. Original songs, lyric sheets, lead sheets, and demos reflecting mastery of melody, harmony, arranging, and lyric writing will make up a graduate portfolio. This paper develops the repertoire of the composer in a variety of settings and styles, preparing the student for the challenges of future song writing projects.

This paper explores the styles of the great songwriters of the 20<sup>th</sup> century, by conducting a chronological survey of their compositions, and will involve specialised knowledge and basic research and analytical skills.

<b>Prerequisites:</b>	D6MUS210 with a grade 65% or higher
<b>Status:</b>	Compulsory for third year song writing stream
<b>Class:</b>	2 hours per week
<b>Self-directed learning:</b>	2 hours per week

**Elements and Performance Criteria**

1. Students will examine, identify and define composition components, and mechanics. Students will, in turn, articulate and demonstrate these elements, specifically as they pertain to the craft of composition. Components will include, but not be limited to, scale formulas for the harmonic minor, the melodic minor, the jazz minor, the whole tone, the diminished, the symmetrical diminished, the Lydian dominant or Lydian, and the altered scale. Chord construction and arpeggio formulas for the following chord types will be covered: dim7, 7sus4, (maj7), 7b5, 7#5 (aug7), 7b9, 7#9, 7b9b5, 7#5#9, and 7b13b9b5. Most of these chords would be described as altered dominant chords.
2. Students will categorise, analyse and compare composition techniques, methods, and applications. Students will study composition archetypes and exemplars, developing a functional comprehension, and personalised assessment, of composition operations and usage. At this level, students will complete a chronological analysis of important works, by noted songwriters of the 20<sup>th</sup> century.
3. Students will interpret, apply and reproduce composition techniques, methods, and applications for the music and text elements of song writing. This element will allow students to demonstrate comprehension of composition devices, in both a practical and theoretical manner. Students will acquire the tools to critique texts and music, by analysing various types of compositions. This may include guide tone lines, modal considerations, functional harmony, harmonic progression, unified theory of melody and harmony, non-chord tones and tensions; making harmonic choices, melodic bass relationships, harmony in minor, melodic and harmonic considerations, pedal point, blues and rock, additive and subtractive rhyme, family additives, assonance rhyme, partial rhyme, internal rhymes, voice leading, assonance, alliteration, vowel triangle song elements, building sections, song forms, hook placement and focus.
4. Students will respond to a given task, justifying artistic choices and defending creative judgements. Students are encouraged to illustrate their command of composition, while also conveying resourcefulness, inventiveness, and imagination. Each term, students will choose to analyse a body of work representative of a songwriter or song writing partnership, as discussed in class, and as approved by the course tutor. Uniting the lyric or literary aspects, and musical quality will be paramount. Elements of creative writing will focus on the subject matter, lyric, and its

appropriate development through imagery and sequential process; this includes matters of tone colour, and the use of or avoidance of cliché. Students will use the information they have gained in the analysis exercise, to create a composition in the style of that songwriter or song writing partnership.

### Assessment

#### Performance Workshop

Students are required to attend weekly and perform each term. Performances will be critiqued.

Style Songs	70%
Congregational Song	15%
Free Choice Song	15%

**Total 100%**

*Students are required to complete all assessments.*

**MUS 313**  
**Research Project**

Level: 7  
Credit: 15  
Delivery: Semester

**Course Direction and Objectives:**

This paper is designed to provide the student with a research project that involves the application of the fundamental tools and elements used in research. Where appropriate, it also provides the student with a framework to write their findings in a correctly formatted research document.

**Prerequisites:** Research Methodology D6MUS213  
**Status:** Compulsory  
**Class:** None  
**Self-directed learning** All aspects self-directed, with tutor supervision

**Elements and Performance Criteria**

1. Students will design and develop a research project and formulate a research question.
2. Students will identify the most appropriate research methods to be used in order to answer the research question.
3. Students will undertake an appropriate literature review, or relevant work, associated with issues and elements that inform the research question that will be undertaken.
4. Students will consider and assess findings along with answers or conclusions to the research question.

**Assessment**

The Research document may be one of the following:

1. The **Fundamental Research** paper will provide students with a research project that involves the application of the basic tools and elements used in research. It also provides the student with a framework to write their findings in a correctly formatted research paper.  
This may be a Desk Topic, using secondary data for theoretical research or a Practicum, using primary and secondary data, such as interviews, questionnaires and other appropriate research methods. Students will give a Presentation midway through the process, outlining Research progress.

<b>Presentation</b>	<b>25%</b>
<b>Research Document</b>	<b>75%</b>

2. The **Practical Research & Practice** paper will provide students with the opportunity to undertake a focused study with practical application and outcomes. The aim is to acquire and demonstrate knowledge and experience in the field of the research topic. Students will give a Presentation midway through the process, outlining Research progress.

<b>Presentation</b>	<b>25%</b>
<b>Practical Research</b>	<b>75%</b>

**Total 100%**

*Students are required to complete all assessments.*



**MUS 315**  
**Music Production and Technology**

Level:	7
Credit:	15
Delivery:	Semester

**Course Direction and Objectives:**

The music production paper enables students to receive extensive hands-on training, in a studio, equipped to meet professional standards. Students will assemble a portfolio, of production and recording projects, which reflect the technical mastery requiring specialised knowledge, and adaptability needed to succeed, in today's recording industry. Students will become familiar with the principles and practices, of engineering and creative production techniques necessary, to meet the challenges of changing technology. In your role as producer and/or engineer, you will develop the interpersonal skills needed, to guide each project through the recording process, to all participants' satisfaction. The year three-paper will place emphasis upon Studio Recording Techniques.

<b>Prerequisites:</b>	D6MUS215
<b>Status</b>	Optional
<b>Class:</b>	2 hours (Semester 1)
<b>Self-directed learning:</b>	3 hours per week (Semester 2)

**Elements and Performance Criteria**

1. Students will acquire a thorough theoretical understanding of music production concepts. This understanding will be generated, through the identification, analysis, categorisation, and definition of music production approaches, processes, and concepts such as studio recording, equipment recording, media studio recording process, processing, mixing and mastering the role of the engineer/producer, markets, and technologies
2. Students will acquire a comprehensive practical knowledge of music production practices. Students will illustrate comprehension, by recreating, reproducing, comparing, and applying music production procedures, methods, and practices. This may include the recording process, the project studio, auditory perception, perception of direction and of space. Acoustics, microphone techniques, microphone placement techniques, microphone selection, basics of digital audio, digital audio recording systems, sampling systems, MIDI, sequencers, recording, monitoring, overdubbing, mix-down, the art of mixing, signal processors, noise reduction, product manufacture, studio session procedures, editing, cabling. The application displays an advanced ability to utilise a broad range of processes and techniques, to achieve a high quality sound.
3. Students will learn to create original productions that demonstrate expertise, proficiency, discrimination, resourcefulness, creativity, and personality. Students will be responsible for justifying decisions made, in the pursuit of artistic satisfaction. The project will include two songs; a live recording and a studio recording with accompanying essay.

**Assessment**

It is expected that MUS315 students will assist with sound production and recording for selected School of Music events.

<b>Research presentations</b>	<b>20%</b>
<b>Recording Project</b>	<b>80%</b>
<b>Total</b>	<b>100%</b>

*Students are required to complete all assessments.*

## MUS 317 Internship

<b>Level:</b>	7
<b>Credit:</b>	15
<b>Delivery:</b>	26 weeks

### Course Direction and Objectives:

Internships provide students with a structured introduction to industry/ professional practice contexts. The aims are to acquire professional experience, make professional contacts for future networking and gain valuable samples for a portfolio. Emphasis will be placed on the identification and negotiation of learning objectives, activities and outcomes. Students are required to critically assess the quality of their experience and performance in relation to their learning objectives.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Optional
<b>Class:</b>	None
<b>Self-directed learning:</b>	120 hours work experience

### Elements and Performance Criteria

1. Students will identify learning needs and negotiate an internship placement suitable to those needs. They will:
  - understand the range of possible learning objectives, activities and outcomes
  - identify their own skills and abilities
  - develop appropriate learning objectives, activities and outcomes
  - exercise interpersonal skills in the negotiation of learning contract
  - evaluate and reflect on their development and achievement through the internship experience.
2. Students will operate effectively within the chosen industry/ professional practice context and undertake roles as defined by the learning activities in the learning contract.
3. Students will describe and analyse the industry/professional practice context and critically assesses the quality of internship experience in relation to the learning objectives.

### Assessment

<b>Journal</b>	<b>20%</b>
<b>Portfolio and Work Experience</b>	<b>60%</b>
<b>Reports</b>	<b>10%</b>
<b>Seminar</b>	<b>10%</b>

**Total 100%**

**Note:** Students wishing to undertake an Intern programme that involves working with children (under the age of 14) or youth (14 -17 years) will need, under The Vulnerable Children's Act 2014, to have a police check. This involves completing required documentation and providing two forms of identification, one of which must be photographic.

***Students are required to complete all assessments.***

**MUS 320**  
**Instrument (Performance)**

<b>Level:</b>	7
<b>Credit:</b>	30
<b>Delivery:</b>	Year
<b>Prerequisites:</b>	D6MUS220 with an 80% grade or higher
<b>Status:</b>	Optional
<b>Class:</b>	Weekly individual lesson
<b>Self-directed learning:</b>	Daily practice

**Elements and Performance Criteria**

1. To distinguish and define a range of advanced specific techniques that relate to the specialist instrument and to interpret and articulate these techniques.
2. To read, interpret and perform notated music.
3. To determine appropriate articulation and embellishments, using advanced sight reading, chord charts, lead sheets and rhythm charts.
4. To label and classify, explain and perform from memory, a range of scales and arpeggios or rudiments (as appropriate). These will include the major scale; natural, harmonic and melodic minor scales; major and minor pentatonic scales; modes and exotic scales; and related arpeggios.
5. To label and classify, explain and perform from memory a variety of chord types and their inversions. These will include diatonic chord construction and arpeggio formulas; major, minor, augmented and diminished triads. Seventh chords will include major seven, dominant seven, minor seven, minor seven flat five and other appropriate chromatic chords.
6. To evaluate a range of improvisation principles and archetypes and illustrate understanding through performance.
7. To perform with full technical control of the instrument displaying sensitivity to the composer's intentions, communicating complex material with a mature musical personality, employing a broad range of personal expression and artistry.
8. To demonstrate well informed and thoughtful self and peer review and be able to frame comments on performances in a constructive manner. This will cover all technical aspects of the major instrument, stage discipline, self-image, stage interpretation, communication and presentation.

**Assessment**

**Practice**

Individual practice is expected to be a *minimum* of two hours a day. Students will keep a journal in which they record details of practice sessions: dates, times and pieces; reflection on current strategies and progress; with details and comments on the music they are currently listening to. Tutors will expect to see the journal at every lesson.

**Performance Workshop**

Students are required to attend and perform each term. Performances will be critiqued.

**Programme Notes**

These are required for all practical examinations. Programme notes must include birth and death dates of traditional composers; composer names of contemporary pieces. They must have relevant information, pertaining to their musical style and provide evidence of thorough research. The aesthetic presentation will also be taken into consideration. The programme order must reflect contrasting styles.

Three bound copies of the exam music, in the order of performance, are to be provided for examiners with programme notes at the start of the examination.

As well as providing programme notes, students will briefly introduce each piece.

**Technical Work:**

Technical work will be assessed separately in Week 1 of the mid-year exam session by two tutors. This assessment will be approximately 15 minutes.

**Mid-Year Examination****40%**

The exam will consist of a maximum of **twenty-five minutes of music or four pieces** which are to be in contrasting styles at an appropriate performance level. Memorisation is expected, but we acknowledge that classical performers may need or wish to use a score. Credit for or against this will apply in the 'Musicianship' category of an assessment. At least two pieces must show considerable evidence of technical dexterity and soloing ability at an advanced level. Pieces may be performed to backing tracks. The student will be assessed on presentation, stylistic understanding, technical ability, communication and overall performance.

Technical Work will include:

*Sight-reading*: the student will be given an unknown piece to sight-read at the exam.

*Scales and arpeggios* or *Rudiments* (where applicable): Students will be required to play examples as requested by the examiner.

The examiner will select one of the following:

*Improvisation*: the student will be given an unknown chord chart/lead sheet for a piece at the exam. The student will be required to improvise over this piece (a backing track will be used) **or**

*Accompanying* (where applicable): the student will be given an unknown chord chart/lead sheet for a piece, at the exam. Students will be required to create a stylistically appropriate accompaniment for the piece.

**Instrumental Performance Exam****60%**

The exam will consist of a balanced and coherent programme which is a maximum of **forty-five minutes of music or eight pieces**. These are to be in contrasting styles, at a highly advanced level. The pieces may not have been presented in any previous assessment and all are to be performed by memory. The tutor must approve programme content at least five weeks before the exam is presented. Pieces may be performed to backing tracks, but two pieces must be performed with at least one other musician and at least two pieces must show considerable evidence of technical dexterity and soloing ability. The student will be assessed on presentation, stylistic understanding, technical ability, communication and overall performance. This examination is open to an audience.

Students will be assessed on technique, accuracy, musicianship (including memorisation) and presentation.

**Total 100%**

***Students are required to complete all assessments.***

**MUS 321**  
**Instrument (Study)**

Level:	7
Credit:	15
Delivery:	Year
<b>Prerequisites:</b>	D6MUS220 with a 65% grade or higher
<b>Status:</b>	Optional
<b>Class:</b>	Weekly individual lesson
<b>Self-directed learning:</b>	Daily practice

**Elements and Performance Criteria**

1. To distinguish and define a range of advanced specific techniques that relate to the specialist instrument and to interpret and articulate these techniques.
2. To read, interpret and perform notated music.
3. To determine appropriate articulation and embellishments, using advanced sight reading; chord charts, lead sheets and rhythm charts.
4. To label and classify, explain and perform from memory, a range of scales and arpeggios or rudiments (as appropriate). These will include the major scale; natural, harmonic and melodic minor scales; major and minor pentatonic scales; modes and exotic scales; and related arpeggios.
5. To label and classify, explain and perform from memory a variety of chord types and their inversions. These will include diatonic chord construction and arpeggio formulas; major, minor, augmented and diminished triads. Seventh chords will include major seven, dominant seven, minor seven, minor seven flat five and other appropriate chromatic chords.
6. To evaluate a range of improvisation principles and archetypes and illustrate understanding through performance.
7. To perform with appropriate technical control of the instrument displaying sensitivity to the composer's intentions, communicating with a mature musical personality, employing a broad range of personal expression.
8. To demonstrate well informed and thoughtful self and peer review and be able to frame comments on performances in a constructive manner. This will cover all technical aspects of the major instrument, stage discipline, self-image, stage interpretation, communication and presentation.

**Assessment**

**Practice**

Individual practice is expected to be a *minimum* of one hour a day. Students will keep a journal in which they record details of practice sessions: dates, times and pieces; reflection on current strategies and progress; with details and comments on the music they are currently listening to. Tutors will expect to see the journal at every lesson.

**Performance Workshop**

Students are required to attend and perform each term. Performances will be critiqued.

**Programme Notes**

These are required for all practical examinations. Programme notes must include birth and death dates of traditional composers; composer names of contemporary pieces. They must have relevant information, pertaining to their musical style and provide evidence of thorough research. The aesthetic presentation will also be taken into consideration. The programme order must reflect contrasting styles.

Bound copies of the exam music, in the order of performance, are to be provided for examiners with programme notes at the start of the examination.

As well as providing programme notes, students will briefly introduce each piece verbally.

**Assessments:**

Students may use video evidence from the range of performances that they are involved in within the School of Music to create a video log or portfolio of public performances which can be used in lieu of a formal examination at the end of Semester 2.

If, for any reason, a student is unable to submit a portfolio, in part or whole, an examination will be scheduled which will be open to an audience where they will present the required number of songs or pieces.

Lessons will remain focussed on teaching a repertoire which develops advancing technical skills and musicianship. These songs may be different to those presented in the various 'gigs' and will be presented at Performance Workshops and for exam assessments as required.

**Technical Work:**

Technical work will be assessed separately in Week 1 of both exam sessions (Mid-year & End-of-year) by two tutors. These assessments will be approximately 15 minutes each.

**Mid-Year Examination****40%**

The exam will consist of a maximum of **twenty-five minutes of music or four pieces** which are to be in contrasting styles at an appropriate performance level. Memorisation is expected, but we acknowledge that classical performers may need or wish to use a score. Credit for or against this will apply in the 'Musicianship' category of an assessment. At least two pieces must show considerable evidence of technical dexterity and soloing ability at an advanced level. Pieces may be performed to backing tracks. The student will be assessed on presentation, stylistic understanding, technical ability, communication and overall performance.

Technical Work will include:

*Scales and arpeggios* or *Rudiments* (where applicable): Students will be required to play examples as requested by the examiner.

*Sight-reading*: the student will be given an unknown piece to sight-read at the exam.

The examiner will select one of the following:

*Improvisation*: the student will be given an unknown chord chart/lead sheet for a piece at the exam. The student will be required to improvise over this piece (a backing track will be used) **or**

*Accompanying* (where applicable): the student will be given an unknown chord chart/lead sheet for a piece, at the exam. Students will be required to create a stylistically appropriate accompaniment for the piece.

**End of Year Examination****60%**

The exam will consist of a maximum of **thirty-five minutes of music or six pieces** (or fewer, as required, to supplement portfolio) which are to be in contrasting styles at an appropriate performance level. The pieces may not have been presented in any previous assessment. Memorisation is expected, but we acknowledge that classical performers may need or wish to use a score. Credit for or against this will apply in the 'Musicianship' category of an assessment.

Pieces may be performed to backing tracks. The student will be assessed on presentation, stylistic understanding, technical ability, communication and overall performance.

Technical Work will include:

*Scales and arpeggios* or *Rudiments* (where applicable): Students will be required to play examples as requested by the examiner.

*Sight-reading*: the student will be given an unknown piece to sight-read at the exam.

The examiner will select one of the following:

*Improvisation*: the student will be given a chord chart/lead sheet for a piece at the exam. The student will be required to improvise over this piece (a backing track will be used) **or**

*Accompanying* (where applicable): the student will be given a chord chart/lead sheet for a piece, at the exam. Students will be required to create a stylistically appropriate accompaniment for the piece.

Students will be assessed on technique, accuracy, musicianship (including memorisation) and presentation.

**Total 100%**

***Students are required to complete all assessments.***

**MUS 323**  
**Instrument Ensemble**

<b>Level:</b>	7
<b>Credit</b>	15
<b>Delivery:</b>	Year

**Course Direction and Objectives:**

Students will learn a number of ensemble pieces in various styles, be able to analyse the various parts within those pieces, and research and suggest alternative interpretations or structural changes. The Instrument Ensemble paper will equip instrumentalists for the contemporary music environment. Through group instruction students will learn elements of ensemble techniques and improvisation.

The paper will prepare students for live performance, recording and session work, and arranging situations. The repertoire will survey a range of contemporary music styles at an appropriate professional performance level. Upon successful completion of the ensemble papers students will be able to interpret and perform music notated in the form of lead sheets, chord charts, master rhythm charts and scores and create stylistically appropriate accompaniments and improvisations in a range of popular music styles. The assessment pieces for the ensemble paper are designed to meet the performance assessment required at three hundred level.

<b>Co-enrolment</b>	MUS 330
<b>Status:</b>	Compulsory
<b>Class:</b>	1 hour per week
<b>Self-directed learning:</b>	Scheduled weekly practices (3 hours)

**Elements and Performance Criteria**

1. A range of instrumental ensemble pieces in contrasting styles will be presented. The tutor will finalise repertoire to be performed in consultation with the student. The analysis of parts for own instrument is required, sight-reading and the playing from memory will be assessed. Instrumental technique is demonstrated to a high standard.
2. Students will be required to listen to, analyse, compare, and reproduce characteristic elements of each style of music studied, as they relate to their instrument major. They will demonstrate interaction skills and personal management skills.
3. Students will identify, compare and utilise a range of sight-reading concepts, techniques and practices. These ideas will be applied to actual sight-reading situations where students will interpret and perform notated music.
4. Students will study a range of models and archetypes, representative of different popular musical styles. Students will analyse, compare and reproduce characteristic elements of each style of music studied as they relate to their main instrument. Students will apply these characteristic elements to generic pieces (notated as lead sheets and chord charts) to create stylistically appropriate accompaniments in a range of popular music styles.

**Assessment**

The **Annual Tour** (or equivalent) is a core component of MUS 323.

Six pieces each semester are to be performed, as a gig, and assessed against performance criteria. All pieces must be pre-approved by the course tutor. Students will be assessed on presentation and punctuality. The ability to practice and perform the given part to an acceptable standard and the degree



to which the student works in co-operation with others will also be assessed. Students will be assessed at a professional level.

Rehearsals will be scheduled and must be attended. Students will keep a journal of weekly rehearsals and class in which they record details of practice sessions: dates, times and pieces and reflections on strategies and progress. Journal entries may include but are not limited to: common musical characteristics associated with the genre, a description of the parts rehearsed, positive outcomes, problems experienced, how problems were solved, what needed to be achieved for the next rehearsal.

<b>Rehearsals</b>	<b>20%</b>
<b>Performance Assessment A Semester</b>	<b>40%</b>
<b>Performance Assessment B Semester</b>	<b>40%</b>
<b>Total</b>	<b>100%</b>

*Students are required to complete all assessments.*

**MUS 330**  
**Voice (Performance)**

Level:	7
Credit:	30
Delivery:	Year
<b>Prerequisites:</b>	D6MUS230 with an 80% grade or higher
<b>Status:</b>	Optional
<b>Class:</b>	Weekly individual lesson
<b>Self-directed learning:</b>	Daily practice

**Elements and Performance Criteria**

1. To distinguish and define a range of advanced voice specific techniques and to interpret and articulate these.
2. To read, interpret and perform notated music.
3. To determine and perform repertoire with appropriate articulation and embellishments.
4. To evaluate a range of improvisation principles and archetypes and illustrate understanding through performance.
5. To label and classify, explain and perform from memory, a range of scales and arpeggios. These will include the major scale; the melodic minor, major pentatonic, whole tone scales; the chromatic scale and the blues scale. Arpeggio formulas will include the major 7<sup>th</sup>, dominant 7<sup>th</sup>, diminished 7<sup>th</sup> and the augmented triad.
6. To perform with full technical control of the voice displaying sensitivity to the composer's intentions, communicating complex material with a mature musical personality, employing a broad range of personal expression and artistry.
7. To demonstrate well informed and thoughtful self and peer review and be able to frame comments on performances in a constructive manner. This will cover all technical aspects of vocal performance (diction, articulation, breath control and support, tone production, diction, phrasing, dynamics and voice production), stage discipline, self-image, stage interpretation, communication, and presentation.

**Assessment**

**Practice**

Individual practice is expected to be a *minimum* of two hours a day. Students will keep a journal in which they record details of practice sessions: dates, times and pieces; reflection on current strategies and progress; with details and comments on the music they are currently listening to. Your tutor will expect to see the journal at every lesson.

**Performance Workshop**

Students are required to attend and perform each term. Performances will be critiqued.

**Programme Notes**

These are required for all practical examinations. Programme notes must include birth and death dates of traditional composers; composer names of contemporary pieces. They must have relevant information, pertaining to their musical style and provide evidence of thorough research. The aesthetic presentation will also be taken into consideration. The programme order must reflect contrasting styles. (Minimum 500 words)

Bound copies of the exam music, in the order of performance, are to be provided with programme notes at the start of the examination.

As well as providing programme notes, students will briefly introduce each piece verbally.

**Technical Work:**

Technical work will be assessed separately in Week 1 of the mid-year exam session by two tutors. This assessment will be approximately 15 minutes.

**Mid-Year Examination****40%**

The exam will consist of a minimum of **twenty-five minutes of music or four songs** which are to be in contrasting styles and are to be performed by memory at an appropriate performance level. Songs may be performed to backing tracks. The student will be assessed on presentation, stylistic understanding, technical ability, communication and overall performance.

Technical Work will include:

*Scales and arpeggios:* Students will be required to sing examples as requested by the examiner.

*Set piece:* This will be performed unaccompanied and by memory. There will be a modulation upwards of a minor third at the start of the second verse.

*Sight-reading:* The student will be given an unknown melody to sight-read at the test.

**Voice Performance Exam****60%**

The exam will consist of a balanced and coherent programme of **forty-five minutes of music or eight songs**. These are to be in contrasting styles, at a highly advanced level and are to be performed by memory. The songs may not have been presented in any previous assessment. The tutor must approve programme content at least five weeks before the exam is presented. Songs may be performed to backing tracks but two songs must be performed with at least one other musician. The student will be assessed on presentation, stylistic understanding, and evidence of advanced technical ability, communication and overall performance.

This examination is open to an audience.

Students will be assessed on technique, accuracy, musicianship (including memorization) and presentation.

**Total 100%**

***Students are required to complete all assessments.***

**MUS 331**  
**Voice (Study)**

<b>Level:</b>	7
<b>Credit:</b>	15
<b>Delivery:</b>	Year
<b>Prerequisites:</b>	D6MUS230 with a 65% grade or higher
<b>Status:</b>	Optional
<b>Class:</b>	Weekly individual lesson
<b>Self-directed learning:</b>	Daily practice

**Performance Criteria**

1. To distinguish and define a range of advanced voice specific techniques and to interpret and articulate these techniques.
2. To read, interpret and perform notated music.
3. To determine and perform repertoire with appropriate articulation and embellishments.
4. To evaluate a range of improvisation principles and archetypes and illustrate understanding through performance.
5. To label and classify, explain and perform from memory, a range of scales and arpeggios. These will include the major scale; the harmonic & melodic minor, major & minor pentatonic, whole tone scales; the chromatic scale and the blues scale. Arpeggio formulas will include the major 7<sup>th</sup>, minor 7<sup>th</sup>, dominant 7<sup>th</sup>, diminished 7<sup>th</sup> and the augmented triad.
6. To perform with appropriate technical control of the voice displaying sensitivity to the composer's intentions, communicating with interpretative insight and a mature musical personality, employing a broad range of personal expression.
7. To demonstrate well informed and thoughtful self and peer review and be able to frame comments on performances in a constructive manner. This will cover all technical aspects of vocal performance (diction, articulation, breath control and support, tone production, diction, phrasing, dynamics and voice production), stage discipline, self-image, stage interpretation, communication, and presentation.

**Assessment**

**Practice**

Individual practice is expected to be a *minimum* of one hour a day. Students will keep a journal in which they record details of practice sessions: dates, times and pieces; reflection on current strategies and progress; with details and comments on the music they are currently listening to. Your tutor will expect to see the journal at every lesson.

**Performance Workshop**

Students are required to attend and perform each term. Performances will be critiqued.

**Programme Notes**

These are required for all practical examinations. Programme notes must include birth and death dates of traditional composers; composer names of contemporary pieces. They must have relevant information, pertaining to their musical style and provide evidence of thorough research. The aesthetic presentation will also be taken into consideration. The programme order must reflect contrasting styles. (Minimum 500 words).

Bound copies of the exam music, in the order of performance, are to be provided with programme notes at the start of the examination.

As well as providing programme notes, students will briefly introduce each piece verbally.

**Assessments:**

Students may use video evidence from the range of performances that they are involved in from within the School of Music to create a video log or portfolio of public performances which can be used in lieu of a formal examination at the end of Semester 2. Students may not submit 'external' performances.

If, for any reason, a student is unable to submit a portfolio, in part or whole, an examination will be scheduled which will be open to an audience where they will present the required number of songs or pieces.

Lessons will remain focussed on teaching a repertoire which develops advancing technical skills and musicianship. These songs may be different to those presented in the various 'gigs' and will be presented at Performance Workshops and for exam assessments as required.

**Technical Work:**

Technical work will be assessed separately in Week 1 of both exam sessions (Mid-year & End-of-year) by two tutors. These assessments will be approximately 15 minutes each.

**Mid-Year Examination****40%**

The exam will consist of a minimum of **twenty-five minutes of music or four songs** which are to be in contrasting styles at an appropriate performance level. **All** of these items are to be sung from memory. Songs may be performed to backing tracks. The student will be assessed on presentation, stylistic understanding, technical ability, communication and overall performance.

Technical Work will include:

*Sight-reading:* the student will be given an unknown melody to sight-read at the test.

*Scales and arpeggios:* Students will be required to sing examples as requested by the examiner.

*Set piece:* This will be performed unaccompanied and by memory. There will be a modulation upwards of a minor third.

**End of Year Examination****60%**

The exam will consist of a minimum of **thirty-five minutes of music or six songs** (or fewer, as required, to supplement portfolio) which are to be in contrasting styles at an appropriate performance level. Songs may not have been presented in any previous assessment. **All** items are to be sung from memory. Songs may be performed to backing tracks. The student will be assessed on presentation, stylistic understanding, technical ability, communication and overall performance.

Technical Work will include:

*Sight-reading:* the student will be given an unknown melody to sight-read at the test.

*Scales and arpeggios:* Students will be required to play examples as requested by the examiner.

*Set piece:* This will be performed unaccompanied and by memory. There will be a modulation upwards of a major 3<sup>rd</sup>.

Students will be assessed on technique, accuracy, musicianship (including memorisation) and presentation.

**Total 100%**

***Students are required to complete all assessments.***

**BTS 242**  
**Theology 2**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

**Course Direction and Objectives:**

An introduction to Christology and Soteriology that includes: the historical quest, the humanity and divinity of Christ, the New Testament Christological affirmations, the Patristic debates over the Person of Christ, the Atonement theories and the Salvation terms of election, conversion, justification and sanctification.

<b>Prerequisites:</b>	Open
<b>Status:</b>	Compulsory
<b>Class:</b>	Block Course (July)
<b>Self-directed learning:</b>	4 hours per week including Church.

**Elements and Performance Criteria**

1. Students demonstrate a growing awareness and aptitude to read or critique a wide range of source material (e.g. literature, cinema, music, television) from a theological perspective and the evaluation of one's own personal theology in light of the study of doctrines discussed in the course and its bearing on the life and ministry of the Christian. Students will also engage in theological reflection on present day music, both Christian and secular and engage in theological research and express conclusions in writing.
2. Students will display an understanding of various doctrinal positions in Christology, issues surrounding the Person and nature of Christ, and the various positions on the meaning of the atonement and of the various biblical terms and imagery used to describe the salvation process. Students will assess the biblical material for the physical, emotional and intellectual evidence for the humanity of Christ and the implications and importance of the humanity and deity of Jesus to Christian faith.

**Assessment**

**Church** on campus is a core component of BTS242.

**Assignments:**

Students are required to submit two reflection papers.

Students are required to complete one 2000-word essay on a topic given by the tutor.

<b>Reflection paper 1 (500 words)</b>	<b>10%</b>
<b>Reflection paper 2 (1000 – 1250 words)</b>	<b>30%</b>
<b>Essay (2000 words)</b>	<b>60%</b>
	<b>Total 100%</b>

*Students are required to complete all assessments.*

**BTS 342**  
**Theology 3**

<b>Level:</b>	6
<b>Credit:</b>	15
<b>Delivery:</b>	Semester

**Course Description:**

This course is a biblical study of the person, work, gifts and ministry of the Holy Spirit in both the Old and New Testaments.

This course will focus on the person and work of the Holy Spirit, with special emphasis on the development of the doctrine of the Holy Spirit throughout history, a critique of various perspectives in contrast to the Evangelical/Pentecostal/Charismatic perspective and a treatment of important issues that include the 'baptism' of the Spirit and the question of the gifts of the Spirit for today. The coursework also includes detailed exegesis of significant pneumatological passages. A major focus of the paper will be the role of the Spirit in the church today. This will lead into a closer look at the church – its nature, purpose, forms of church government and contemporary issues.

<b>Prerequisites:</b>	D6BTS242
<b>Status:</b>	Optional
<b>Class:</b>	Block Course (May)
<b>Self-directed learning:</b>	150 hours

**Learning Objectives**

- Describe the history of the doctrine of the Holy Spirit in history from the early church age to the present.
- Formulate biblical and theological arguments for the personhood and deity of the Holy Spirit.
- Analyse the work and union of the Holy Spirit with Jesus Christ during his earthly ministry.
- Examine how the Spirit affects the life of the believer at the beginning and throughout the on-going life of the believer.
- Examine the biblical presentation of the church in relation to the Holy Spirit.
- Analyse the biblical presentation of the nature of the Church.
- Examine the purpose of the Church in light of biblical data.
- Examine the spiritual gifts in scriptural context and their role in the Church today.

**Assessment**

**Assignments:**

1. The Personhood & Deity of the Spirit (1000 words)	<b>20%</b>
2. Work of the Spirit (1000 words)	<b>20%</b>
3. Gifts of the Spirit (1250 words)	<b>25%</b>
4. Ecclesiology Assignment (1500 words)	<b>35%</b>

**Total 100%**

*Students are required to complete all assessments.*

## GRADES

Grading will be based on the overall competency of the student in relation to the pre-determined course standard. The following levels will be used:

Percentage Range	Grading System
90 - 100	A+
85 – 89	A
80 – 84	A-
75 – 79	B+
70 – 74	B
65 – 69	B-
60 – 64	C+
55 – 59	C
50 – 54	C-
45 – 49	D+
40 – 44	D
0 – 39	D-

Please note that levels A+ to C- will gain credit for the paper.

In order to pass each course, all work must be submitted according to the set criteria or instructions given at the beginning of the project. All assignments must be completed and handed in by the due date. Students will have one opportunity to submit their work unless a request for special consideration has been granted.

Special consideration may be granted for extensions, re-submissions, aegrotat passes, or impaired performance in an assessment or examination due to health or personal circumstances, including that of close family.

All applications for special consideration should be submitted on the “Special Consideration Application form” available on the course website.

Applications for special consideration will normally be limited to students who have maintained 80% minimum attendance in the relevant course. Applications for a due-date extension must be received by the tutor prior to the due date. The student must submit proof that their work prior to the situation requiring consideration was sufficient for them to pass by the due date. Extensions will not be subject to grade penalties provided they comply with the new due date and any other conditions imposed.

Extensions will only be granted in exceptional circumstances: illness (with supporting medical evidence stating nature and length of impairment); family emergency, funeral, court hearings, surgery (with supporting evidence); provincial or national representative activities.



Special Consideration will not be granted due to poor time management on the part of the student. Computer problems do not constitute an exceptional circumstance unless there is an officially-notified failure of college equipment. Workload, time management issues, late submission, failure to submit an assessment activity, or having more than one piece of assessment due on the same date will not be considered sufficient reason for an extension.

Essays should be submitted electronically, with a completed Vision College cover page, essay and bibliography on one file, to [assessments@visioncollege.ac.nz](mailto:assessments@visioncollege.ac.nz), or uploaded to Cloud Campus, whichever the tutor requires.

To pass a paper the student must achieve an overall mark of at least 50% for the paper.

- 1. All assessment tasks must be completed.**
- 2. All assessments are to be submitted by Monday midnight, on the date given by the tutor.**

The marks from all assessment tasks will be converted to a grade in accordance with the grading scale in the Student Hand book - Assessment Policy.

Students will have one opportunity to submit their work unless a request for Special Consideration has been granted.

A student who receives a failing grade for an assessment task may request the opportunity to resubmit a task provided exceptional circumstances exist. The student should complete a Special Consideration application together with supporting evidence.

- 1. A request for resubmission must be made within one month of the initial due date for that assessment.**
- 2. Late submission or failure to submit an assessment activity will not be considered sufficient reason for a resubmission.**
- 3. Any resubmitted work will be marked for an ungraded pass and receive 50%, if deemed satisfactory, unless Special Consideration approval specifically states that a higher grade may be awarded due to exceptional circumstances.**

A student who receives a failing grade for an examination or misses the examination may request Special Consideration of their final grade provided exceptional circumstances exist.

The student should complete a Special Consideration application together with supporting evidence. Programme Leader or Head of School discretion applies.

Assessment tasks that are submitted beyond the published due date without a request for Special Consideration being granted will be subject to the following penalties:

- 1. If the assignment is one to seven days late including weekends it will be marked and lose 10%.**
- 2. If the assignment is eight to fourteen days late including weekends it will be marked for an ungraded pass and receive 50% if deemed satisfactory.**
- 3. If the assignment is more than fourteen days late it will not be marked and will receive 0%.**
- 4. If three assessments, from any papers, are submitted after the due date without appropriate Special Consideration, the next assessment due will automatically fail and will receive 0%.**

Any student who wishes to query an assessment should approach their tutor, the head of school or the principal for moderation and reassessment.

All assessments will be recorded on a transcript that will be available to the student at the end of the course. This will be useful for students wishing to pursue further studies at Vision College or other schools.

## PLAGIARISM

Academic cheating fits within a larger category that is called plagiarism. A definition of plagiarism is 'the deliberate presentation of another person's material as one's own.' Plagiarism is the inclusion of material, copied or paraphrased from someone else's writing, in your work. This includes work of other students, other authorities or experts, or material downloaded or copied from the internet, without explicit indication of the source of the material. Material of this nature *may* be used, but must be referenced properly.

Cheating may take other forms. For example:

- Submitting someone else's assignment and saying it is one's own
- Copying from another student's work during a test
- Allowing another student to copy from one's work (which will open both parties to penalty)
- Making up or fabricating data or information as bona-fide research
- Persuading another student (or hiring some other agency) to do all or part of one's assignment or doing an assignment for someone else

Cheating is viewed as contravening the values of ATC New Zealand and will be dealt with accordingly. First action is a formal interview between student, tutor/Course Co-ordinator/ Head of School, as appropriate, (with the person providing the material being copied included if pertinent), and consequences agreed (depending on the severity of the breach). A record of the meeting will be kept (possibly on an ATC Monitoring Form) and filed on the student's file. An opportunity *may* be given to re-submit authentic work.

Further instances of plagiarism will result in sterner penalties. Sterner penalties might be loss of marks, non-achievement of the assessment, formal warning letters, or withdrawal from the paper; or other creative responses as determined by the Head of School in consultation with management.

A student who knowingly *provides* work to be copied, or *enables* another student to plagiarise, may be viewed just as culpable as the student doing the copying. Even when collaborating legitimately with another student, or working in a group, submitted work still must be authentic as defined in the assessment instructions. Any legitimate paired or group assignments will be specifically briefed by tutors. Even so, it is not generally acceptable for two students to hand in the same work, even if the two students worked together.

Much of your education will involve learning what others have written and then integrating those ideas into your own thinking. However, in academic writing any ideas or words not credited to another are assumed to be those of the author. The problem of plagiarism comes in when you fail to give credit for those ideas, which are not original to you.

The word "plagiarism," which comes from the Latin word for "kidnapping," refers to the unacknowledged use of another's words, ideas, or information. Your tutor will introduce you to strategies to avoid plagiarism and the conventions for using and acknowledging sources. Your tutor will also help you to gain confidence in your own writing so that you do not feel a need to borrow the ideas and/or words of others without acknowledging that borrowing. The following is a guide to help you avoid plagiarism:

### What need not be acknowledged?

- Common knowledge. If most readers would likely know something, you need not cite it: e.g. *Wellington is the capital city of New Zealand.*
- Facts are available from a wide variety of sources. If a number of textbooks, encyclopaedias, or almanacs include the information, you need not cite it: e.g. *Waitangi Day is a National Holiday in New Zealand, celebrated on February 6<sup>th</sup> each year.*
- Your own ideas and discoveries.

### What must be acknowledged?

- Any direct quotation. The exact words quoted must be placed in quotation marks and referenced using APA style.
- Paraphrases and summaries of others' ideas and/or words, which provide background information, present facts not commonly known, and explain various positions on your topic.
- Arguable assertions. If an author presents an assertion that may or may not be true, cite the source.
- Statistics, charts, tables, and graphs from any source. Credit all graphic material even if you create the graph.
- Pictures, graphics, animations, movies, and even sounds.

### General Points

- The Academic & Quality Committee considers the purchase of research papers or the employment of a person or agency to prepare such papers to be plagiarism. Though you may get help in writing your paper, there are limits to the amount of help you can honestly receive. For instance, others may read your paper and point out weaknesses, but they must not rewrite the paper for you. Unless the project has been specified as a group assignment, you may not submit the same work as someone else.
- A problem can also occur if you want to submit a paper for one course, which you have already submitted to another tutor for another class. To avoid this problem, discuss the paper with your current tutor before handing it in.
- Individuals who plagiarize material deliberately are committing an illegal act. More common is the failure of an individual to cite the sources of their information. It is acceptable to use pictures and paraphrase text but be sure to cite the source of your information. Even when permission to use the material is granted, the author or source should be cited. Failure to do so is unethical at best and could be illegal under the author's fair use terms.

### Our Aim

We want to assist students so that they will understand the issue of plagiarism and make sure that they do not commit it.

#### *The problem for Students:*

1. Ease of use – thousands of sources can be found in minutes, cut and pasted direct from the Internet into assignments.
2. Perception – the 'public' nature of documents on the Internet or in databases obscures the concept of intellectual property – that ideas and documents are 'owned' by writers.
3. The thrill of deception – the feeling that a student might be able to get away with sneaking something past their lecturer or tutor.
4. Trying to get good grades – the material that students find is often written better than they can write themselves so they think it is okay to copy the material in the hope that by finding the 'right' information and putting it in their assignment that is what the tutor or lecturer wants. The feeling the student has is that they are supposed to give the 'right' answer and so emphasis is on content rather than the process.
5. Peer pressure – a feeling that others are doing it or getting away with it so why shouldn't they.

#### *The problem for Academic Staff:*

1. Purposes of assignments - academic staff have not set assignments so that they have to mark someone else's writing published in books, on the Internet or in electronic databases. They want to assess their students' own thinking, not people that they do not know living in remote places.

2. Integrity – plagiarism is *fraud* and *involves both stealing someone else's work and lying about it afterward*. Academically it is offensive to the ATC community where attribution is the basis of knowledge creation. Scholars always show courtesy to one another by acknowledging one another's work.
3. Identification – to ensure sources can be identified, located and retrieved if required.
4. Context – all writing has a textual basis and ideas are often captured in writing, and so scholarly writing is participation in a discourse where attribution of sources is an indication of one's education.
5. Validation of authority – citing one's sources ensures confidence with critical thinking.

### ASSIGNMENT COVER SHEET

Name \_\_\_\_\_ ID No. \_\_\_\_\_

Lecturer \_\_\_\_\_

Course No. \_\_\_\_\_

Course Name \_\_\_\_\_

Assign. Title \_\_\_\_\_

Date Due		Date Submitted	
Extension Granted to:		Date Resubmitted	
Date Returned to Student		Date Resubmitted	
Date Returned to Student		Date Resubmitted	

Word count

**Disclaimer of plagiarism and Collusion**

I declare that, to the best of my knowledge, no part of this assignment for the above course has been copied from any other student's work or from any other source except where due acknowledgement is made in the text.

I declare that no part of this assignment has been written for me by another person except where such collaboration has been authorised by the lecturer concerned.

I declare that none of the work has been submitted for any other assignment

**Signature:** \_\_\_\_\_

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## REQUEST FOR SPECIAL CONSIDERATION

Please **EMAIL** this completed form to your Tutor  
 If you have supporting documentation (eg medical certificates) it is your responsibility to provide them to your Tutor. Unsubstantiated requests may be not approved.

### PART A (Student to complete)

<b>Course Name</b>		<b>Course Code</b>	
<b>Tutor Name</b>		<b>Date of Request</b>	
<b>Student Name</b>		<b>Student ID</b>	
<b>Student Email Address</b>			
<b>Other Contact Details</b>			
<b>Assignment Number</b>		<b>Due Date</b>	
<b>Reason for Special Consideration Request</b>			
<b>Your proposed action</b>			
<b>Do you have a medical certificate or other supporting evidence available if requested?</b>			
<b>Declaration:</b> I declare the above details to be true. I have read and understand the rules relating to Special Consideration as contained in the Student Handbook. I agree to be bound by these rules.			
<b>Signed</b> (type your name)		<b>Date</b>	

### PART B (Staff member to complete)

<b>Tutor Decision</b>	
<b>Rationale for Decision</b>	
<b>Signed</b>	<b>Date</b>
<b>Has extension been entered into CBS?</b>	



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**Hamilton**

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