Music
Postgraduate Handbook
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**Keep in touch:**

www.creative.auckland.ac.nz

www.facebook.com/nicainz

www.youtube.com/nicainz

Cover: Hilary Hayes (violin), Hye-Won Suh (flute), Kento Isomura (piano)
Welcome to the School of Music.

The School of Music offers students a breadth of musical education unmatched in New Zealand. As a postgraduate student at the School you will have the opportunity to explore a wide variety of musical areas, taught in specialised facilities by a team of nationally and internationally renowned staff members.

Our stimulating postgraduate programmes encourage the development of initiative, critical thinking and creativity in ways that reflect the musical world we live in. The size of the School of Music makes possible a high level of interaction between performers, composers and scholars. This not only makes it an exciting place to study but also ensures that the School enjoys a high profile in the musical life of New Zealand’s largest city.
This handbook is designed as a reference book to help guide you through the School’s policies and procedures as well as letting you know about the resources available to you. I encourage you to make the most of the opportunities we provide and wish you well for the year ahead.

ASSOCIATE PROFESSOR ALLAN BADLEY
Head of School

Welcome to NICAI

The National Institute of Creative Arts and Industries (NICAI) is a respected centre of learning and professional expertise in the creative sector. NICAI brings together the School of Architecture and Planning, Elam School of Fine Arts, the School of Music, the Dance Studies Programme and the Centre for Art Studies (CAS). The faculty is home to nationally and internationally recognised academics, artists, musicians and professional practitioners.

As a NICAI student you will have access to some of New Zealand’s finest resources, including specialist libraries, dedicated study areas, studios and practice rooms. Working alongside leading thinkers and practitioners, your experience at NICAI has the potential to inspire and hone your creative skills and academic pursuits. We are proud that our students leave the faculty equipped with the theoretical, practical and entrepreneurial knowledge necessary for a successful future in the creative sector.

This handbook is a guide to the programmes of study and courses offered by Elam School of Fine Arts and is intended for students who are enrolled in these courses.

Please read it carefully and keep it available for easy reference.

It does not replace The University of Auckland Calendar. You should refer to the appropriate sections of the Calendar for the current details of the regulations, transitional regulations, programmes and courses. The Calendar is published annually and can be purchased from major bookshops or ordered through The University of Auckland Book Shop (UBS). Copies of the Calendar are available for perusal in the University libraries or online at www.auckland.ac.nz/calendar
## Key dates for the 2015 academic year

### Semester One 2015

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Orientation Welcome</td>
<td>Wednesday 25 and Thursday 26 February</td>
</tr>
<tr>
<td>Semester One begins</td>
<td>Monday 2 March</td>
</tr>
<tr>
<td>Mid-semester break / Easter</td>
<td>Friday 3 – Saturday 18 April</td>
</tr>
<tr>
<td>ANZAC Day</td>
<td>Monday 27 April</td>
</tr>
<tr>
<td>Graduation</td>
<td>Monday 4, Wednesday 6, Friday 8 May</td>
</tr>
<tr>
<td>Queen’s Birthday</td>
<td>Monday 1 June</td>
</tr>
<tr>
<td>Lectures end</td>
<td>Friday 5 June</td>
</tr>
<tr>
<td>Study break</td>
<td>Saturday 6 – Wednesday 10 June</td>
</tr>
<tr>
<td>Examinations</td>
<td>Thursday 11 – Monday 29 June</td>
</tr>
<tr>
<td>Semester One ends</td>
<td>Monday 29 June</td>
</tr>
</tbody>
</table>

### Inter-semester break

**Tuesday 30 June – Saturday 18 July**

### Semester Two 2015

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Semester Two begins</td>
<td>Monday 20 July</td>
</tr>
<tr>
<td>Courses and Careers Day</td>
<td>Saturday 29 August</td>
</tr>
<tr>
<td>Mid-semester break</td>
<td>Monday 31 August – Saturday 12 September</td>
</tr>
<tr>
<td>Graduation</td>
<td>Tuesday 29 September</td>
</tr>
<tr>
<td>Lectures end</td>
<td>Friday 23 October</td>
</tr>
<tr>
<td>Study break</td>
<td>Saturday 24 – Wednesday 28 October</td>
</tr>
<tr>
<td>Labour Day</td>
<td>Monday 26 October</td>
</tr>
<tr>
<td>Examinations</td>
<td>Thursday 29 October – Monday 16 November</td>
</tr>
<tr>
<td>Semester Two ends</td>
<td>Monday 16 November</td>
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### Summer School 2016

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>Summer School begins</td>
<td>Wednesday 6 January</td>
</tr>
<tr>
<td>Auckland Anniversary Day</td>
<td>Monday 1 February</td>
</tr>
<tr>
<td>Waitangi Day</td>
<td>Saturday 6 (observed Monday 8 February)</td>
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<tr>
<td>Lectures end</td>
<td>Friday 12 February</td>
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<tr>
<td>Study break</td>
<td>Saturday 13 February</td>
</tr>
<tr>
<td>Examinations</td>
<td>Monday 15 – Wednesday 17 February</td>
</tr>
<tr>
<td>Summer School ends</td>
<td>Wednesday 17 February</td>
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# Key School of Music dates

<table>
<thead>
<tr>
<th>Semester One 2015</th>
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<tbody>
<tr>
<td>Classical Performance exams preparation</td>
<td>Thursday 11 to Friday 12 June</td>
</tr>
<tr>
<td>Classical Performance exams</td>
<td>Saturday 13 to Sunday 28 June</td>
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</table>

<table>
<thead>
<tr>
<th>Semester Two 2015</th>
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<tbody>
<tr>
<td>Classical Performance exams preparation</td>
<td>Saturday 24 October to Sunday 1 November</td>
</tr>
<tr>
<td>Classical Performance exams</td>
<td>Saturday 31 October to Monday 16 November</td>
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</table>
When you have accepted an offer into a programme, you are eligible to enrol. To do this, you need to go to:

www.auckland.ac.nz/uoa/ae-enrolling-in-courses

However, honours-level students especially are strongly encouraged to see the Postgraduate Adviser, Associate Professor Dean Sutcliffe, during office hours to discuss their proposed selection of courses. For MUS 742, 752, 753 or 790, it is essential to see the Postgraduate Adviser (see below under Research projects and dissertations (Honours)).

Course Selection

Prospective students at honours level (BMus(Hons), PGDipMus) should note that they will be required to take 30 points’ worth of courses that involve academic / written work. These courses include both:

a. MUS 701, 726, 740, 741, 742, 748, 760, 761 and 790, as stipulated in the University Calendar; and

b. MUS 754–758, the Special Topic courses, and MUS 752 and 753, Research Projects that involve substantially or wholly written submission.

Research projects and dissertations

You should discuss arrangements with, and gain approval from, the potential supervisor of your work and complete the Postgraduate Research Project form prior to your consultation with the Postgraduate Adviser.

At masters level and above you will also need to provide a full proposal (including bibliography) for any written or compositional research, which will be considered by the Graduate Committee. This applies to prospective majors in Composition, Jazz, Musicology and Popular Music. You can of course also discuss possible options with the Postgraduate Adviser and the Associate Head of Performance in advance.

For information about applying to our programmes, including detailed information about completing an Expression of Interest (EOI) for entry into doctoral programmes, please contact:

NICAI Student Centre
Level 2, Building 421
(Architecture and Planning Building)
26 Symonds Street
Phone: +64 9 373 7067
Email: nicai.studentcentre@auckland.ac.nz

Questions?

AskAuckland has answers to frequently asked questions about The University of Auckland. Find information about programmes and courses, applications for admission, enrolment, and much more.

www.askauckland.ac.nz
## Course list

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<thead>
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<th>Title</th>
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<td>Advanced Analysis</td>
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<td>Advanced Electroacoustic Music Studies</td>
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<td>MUS 715B</td>
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<td>MUS 716A</td>
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<td>Aspects of Performance Practice</td>
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<td>MUS 740</td>
<td>Concepts and Methods in Historical Musicology</td>
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<td>MUS 741</td>
<td>Concepts and Methods in Practical Music Research</td>
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<td>MUS 758</td>
<td>Special Topic: Nineteenth-Century Opera</td>
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<td>Themes in Music Education Research</td>
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<td>MUS 761</td>
<td>Studio Pedagogy and Research</td>
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<td>MUS 770</td>
<td>Jazz Performance Research I</td>
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<td>Course Code</td>
<td>Course Title</td>
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<td>Jazz Performance Research II</td>
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<td>MUS 772</td>
<td>Jazz Composition and Arranging I</td>
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<td>MUS 773</td>
<td>Jazz Composition and Arranging II</td>
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<td>Popular Music Composition Research Portfolio I</td>
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<td>MUS 781</td>
<td>Popular Music Composition Research Portfolio II</td>
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**Master’s Courses**

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<td>Performance Research</td>
</tr>
<tr>
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<td>Composition Research Portfolio</td>
</tr>
<tr>
<td>MUS 795B</td>
<td>Composition Research Portfolio</td>
</tr>
<tr>
<td>MUS 796A</td>
<td>Thesis</td>
</tr>
<tr>
<td>MUS 796B</td>
<td>Thesis</td>
</tr>
<tr>
<td>MUS 798A</td>
<td>Studio Pedagogy Research Portfolio</td>
</tr>
<tr>
<td>MUS 798B</td>
<td>Studio Pedagogy Research Portfolio</td>
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</table>
Course aims and prescriptions

MUS 701 (15 Points)
Advanced Analysis
Semester Two / Dean Sutcliffe

This course develops advanced analytical research skills, focusing on one or more specific repertoires and/or analytical techniques (such as voice-leading analysis, schemata, topics, set theory, metrical analysis or form-functional analysis).

Aims of the course:
• to offer relatively systematic approaches to the analysis of works and repertories. These will often rely on methods that are well represented and discussed in theoretical/analytical literature;
• to acquire an understanding of Schenkerian theory and especially practice, with particular emphasis on the development of notational skills. Voice-leading notation is often imperfectly understood and loosely applied, and so many of our efforts will be devoted to achieving precision and purpose in its use. We will concentrate on notation of foreground and middleground events, aiming to achieve a clear grasp of various prolongational devices. The skills developed will enrich musical experience, creativity and literacy in all areas of musical study, whether composition, performance or musicology.

Prerequisite: MUS 340 or 342 or MUSIC 301

MUS 710A (15 Points)
MUS 710B (15 Points)
Instrumental and Vocal Composition Research Portfolio

A folio of compositions for a wide range of media, voices, and instruments.

Prerequisite: MUS 311 or MUSIC 311 and Departmental approval
Restriction: MUSIC 710

To complete this course students must enrol in MUS 710 A and B

MUS 714A (15 Points)
MUS 714B (15 Points)
Advanced Orchestration

Orchestration and instrumentation in the twentieth century, including contemporary instrumental and vocal techniques, with practical scoring exercises.

Prerequisite: MUS 314 or MUSIC 215 and Departmental approval
Restriction: MUSIC 714

To complete this course students must enrol in MUS 714 A and B

MUS 715A (15 Points)
MUS 715B (15 Points)
Advanced Electroacoustic Music Studies

Examination of a range of expert-domain literature and repertoire with a focus on advanced methods of electroacoustic music analysis and practice-led research. The end-of-year written submission should
be of a scholarly standard suitable for submission to international conferences.

**Prerequisite:** MUS 315 and Departmental approval
To complete this course students must enrol in MUS 715 A and B

**MUS 716A** (15 Points)
**MUS 716B** (15 Points)
**Sonic Arts Research Portfolio**
The composition of works for a wide variety of sonic arts genres. The end-of-year folio will contain a substantial work demonstrating the student’s understanding of large-scale form.

**Prerequisite:** MUS 317 or MUSIC 317 and Departmental approval
**Restriction:** MUSIC 715
To complete this course students must enrol in MUS 716 A and B

**MUS 720** (30 Points)
**Performance Research I**
Creative research in aspects of solo performance. Relevant ensemble work, including orchestral rehearsals and performance, may be required.

**Prerequisite:** MUS 320 or 307 or MUSIC 321 or 328, or Departmental approval
**Restriction:** MUSIC 722, 723, 728

**MUS 721** (30 Points)
**Performance Research II**
Continuation of the creative research undertaken in MUS 720.

**Prerequisite:** MUS 720 or MUSIC 720
**Restriction:** MUSIC 722, 723, 728

**MUS 722** (15 Points)
**Chamber Music Research I**
Semester One
Advanced work in the field of chamber music and ensemble playing.

**Corequisite:** MUS 720 or MUS 721

**MUS 723** (15 Points)
**Chamber Music Research II**
Semester Two
Advanced work in the field of chamber music and ensemble playing.

**Corequisite:** MUS 720 or 721

**MUS 724** (30 Points)
**Performance Pedagogy I**
Semester One
The study of instrumental technique, repertoire and aspects of pedagogy for studio teaching.

**Prerequisite:** MUS 321, 323 or Departmental approval for non-Studio Pedagogy major

**MUS 725** (30 Points)
**Performance Pedagogy II**
Semester Two
The study of instrumental technique, repertoire and aspects of pedagogy for studio teaching.

**Prerequisite:** MUS 724
MUS 726 (15 Points)

Aspects of Performance Practice
James Tibbles

Selected research for discussion and investigation from the field of Performance Practice and its documentation. The study of source materials; individual projects; performance and / or teaching and direction of music from the area studied.

Aims of the course:
• to consider performance through academic study of pre-nineteenth-century repertoire and performance styles and practices;
• to develop a strong understanding of historically informed performance and its application on historic instruments;
• to build on the research skills developed in MUSIC 251 / MUS 224 / MUS 324 / MUSIC 351;
• to facilitate the application of theoretical knowledge of historically informed performance (H.I.P.) in a practical context.

Prerequisite: MUS 224 or 324 or MUSIC 251 or 351 or Departmental approval

Restriction: MUSIC 751

MUS 740 (15 Points)

Concepts and Methods in Historical Musicology
Semester One / Davinia Caddy

An overview of the discipline of historical musicology: its principal concepts and associated methods of research. Students consider key texts from the scholarly literature and design an individual research topic of interest. This course also helps to develop advanced writing skills. Suitable for Musicology majors as well as students from Classical Performance, Composition, Jazz Performance and Popular Music majors with an interest in musicology.

Aims of the course:
• to provide essential knowledge of the discipline of historical musicology, its principal concepts and associated methods of research, and the trends that have emerged in recent years. Weekly seminars focus on key texts from the scholarly literature and encourage critical and creative thinking. Coursework assignments offer students the opportunity to engage with specific literature, concepts and methods, to develop an individual research topic of interest, and, more broadly, to consider what it might mean to write about music from various historical and critical perspectives;
• to develop advanced writing and research skills. Seminars introduce students to advanced research tools, as well as to the various modes of discourse associated with scholarly inquiry.

Prerequisite: MUS 340 or 342, 341 or Departmental approval

Restriction: MUSIC 750

MUS 741 (15 Points)

Concepts and Methods in Practical Music Research
Semester One / David Lines

An overview of concepts and methods for practical, creative and music education research. Students investigate different forms of creative and qualitative research, surveys, action research and practice-led research, and design an individual music research topic of interest. Suitable for Music Education / Studio Pedagogy majors as well as students from Classical Performance, Composition,
Jazz Performance and Popular Music majors with an interest in practical research.

**Aims of the course:**
- to study different stages of the research process from the formulation of a research question to the analysis and interpretation of findings. Students select a topic of interest and create a research design, which they present to the group as a seminar. There is an emphasis on the development of both written and research-related skills.

**Prerequisite:** Departmental approval

**MUS 742 (30 Points)**

**Independent Music Research**
An independent course of music research. This will involve a very substantial research project which must be completed in one semester (like a compressed form of a thesis normally spread over two semesters).

**Prerequisite:** Departmental approval

**MUS 748 (15 Points)**

**Choral Repertoire and Pedagogy**
Semester Two / Karen Grylls
An overview of choral literature and the pedagogical skills to bring the discipline to the rehearsal room and the concert platform. The course includes analysis, score preparation and attendance at rehearsals/performances of community, tertiary and secondary ensembles.

**Prerequisite:** MUS 206 or MUSIC 206

**MUS 752 (15 Points)**

**Research Project**
Semester One
An individual course of research chosen by the student that will be supervised one to one. Students are responsible both for selecting a topic of interest to themselves and for finding a member of staff willing to supervise it. Enrolment in this paper will only be accepted if the Postgraduate Research Project Form is filled in prior to seeing the Postgraduate Advisor.

**MUS 753 (15 Points)**

**Research Project**
Semester Two
An individual course of research chosen by the student that will be supervised one to one. Students are responsible both for selecting a topic of interest to themselves and for finding a member of staff willing to supervise it. Enrolment in this paper will only be accepted if the Postgraduate Research Project Form is filled in prior to seeing the Postgraduate Advisor.

**MUS 754 (15 Points)**

**Special Topic: Musicians’ Health**
Semester One / Virginia Farnsworth-Grodd
This course focuses on developing awareness and understanding of musicians’ health concerns and needs. The course includes coverage of issues specific to both physical and psychological demands of music performance. The course will include an assessment of stressors musicians encounter and preventative strategies pertinent to managing performance demands. We will cover critical aspects of musculo-skeletal health, focal dystonia, movement disciplines, protecting the hearing and voice, and managing performance anxiety. Central to the course will be
an examination of research in both science and the arts that informs how best to help musicians maintain physical and psychological well-being.

**MUS 755** (15 Points)

**Special Topic: Editing as Interpretation**

Semester One / Allan Badley

The musical score is a medium through which composers communicate first with the performer and then with the audience. While the performer’s role as an interpreter of musical ideas is well recognized, many of the decisions the performer makes are dictated by the nature of the performing material used.

This course explores the phenomenon of editing as interpretation through an examination of editorial styles. Working with music in a variety of genres composed during the eighteenth and early nineteenth centuries, students will consider some of the challenges that arise when working with manuscript and early printed sources.

Students will gain first-hand experience of editing and reconstruction work as part of their assessment for this course.

**Aims of the course:**

- to introduce students to a variety of editorial approaches through a study of urtext, scholarly and practical editions;
- to explore some of the problems associated with working with manuscript sources and early printed editions, including the authentication and dating of copies, paper types, watermarks, copyists, provenance and dissemination;
- to examine the impact of editors on the transmission of a work through detailed analysis of two case studies;
- to equip students with the technical knowledge to assess the reliability of a musical edition.

**MUS 756** (15 Points)

**Special Topic: The String Quartet in the Eighteenth Century: Models of Language and Social Behaviour**

Semester One / Dean Sutcliffe

If language models—the sense of music as speech, as a reasoned discourse—were a dominant factor in the contemporary reception of later eighteenth-century music, so by association were models of social behaviour. Just as speech rhythms seem to be evoked by the musical syntax, so sociability seems to have been a guiding spirit. However, this was not too often articulated and has rarely been since. Indeed, although we may all have sensed this aspect of the music of the time, it has hardly been investigated. If such ideals as reciprocity, politeness, accessibility and exchange of ideas were embodied in the music of the Enlightenment, how precisely was this enacted and how might we tie it down analytically? The string quartet, long understood as involving a conversation between the four players, will be our primary focus, with a particular concentration on texture, but the purview will ultimately be wider than that.

For each session students will be asked to study specific movements and works from the repertoire and read relevant critical and musicological literature as directed, resulting in student presentations on this material that lead to wider discussions. The aim of the course is to learn both new music and new ideas and approaches, and for familiar music (ultimately not just string quartets, but that of the later eighteenth century altogether) to be thought about in different ways.
**MUS 758** (15 Points)

**Special Topic: Nineteenth-century Opera**  
Semester Two / Davinia Caddy

This course will focus on the changing nature, function, significance and reception of music in nineteenth-century opera. Specific set works will be studied through the lens of various primary sources: musical scores and libretti; memoirs, letters, essays, newspaper criticism and other textual discourses; set and costume designs, photography and illustrations; and audio and audio-visual recordings. These documents will help explain how and why music was embroiled in operatic representation and spectacle; they will also help reveal changing attitudes to the role of dramatic music in opera.

**MUS 759** (15 Points)

**Special Topic: Stephen Sondheim as Musical Dramatist**  
Semester Two / Gregory Camp

Stephen Sondheim is one of the most respected musical dramatists of the twentieth century, but most scholarly work on this composer has focussed on the dramatic aspects of his output at the expense of the music. This seminar will attempt to correct that imbalance by considering Sondheim’s musicals as integrated musico-dramatic texts. We will consider Sondheim’s compositional techniques, his influences, his collaborations, and the production history, performance, and reception of his musicals. Through melopoetic analysis we will interrogate Sondheim’s musicals closely and critically to uncover their structures and potential meanings.

**MUS 760** (15 Points)

**Themes in Music Education Research**  
Semester One / David Lines

A survey of recent Music Education research themes, topics and findings, along with implications and applications for teaching practice and music learning.

**Aims of the course:**  
Students at the postgraduate level of Music Education bring a vast range of knowledge and skills from different music fields including performance, composition, and teaching. The course provides these students with a programme of study that enables them to learn about recent thinking, theories, research and practice about music teaching and learning and apply ideas to their own practice. The course takes students through a range of research themes in music education and presents frameworks for them to apply knowledge to practical teaching and learning situations they encounter. Students begin to establish their own perspectives on music education research and practice, debate these with others and share an applied project in a seminar at the conclusion of the course.

**Prerequisite:** 15 points at Stage III in Music Education or Departmental approval

**MUS 761** (15 Points)

**Studio Pedagogy and Research**  
Semester Two / Te Oti Rakena and David Lines

The study of practical concepts and research for studio pedagogy in selected contexts from vocal, instrumental, composition, jazz and popular music learning. Explorations of teaching practices, repertoire, concept/skill/technical development, lesson design and pedagogical research.
Aims of the course:
• to provide students with the necessary skills to locate and implement research-based information in the music studio context. It will support the performance pedagogy course at honours level and extend on the undergraduate models, by exploring the theoretical principles that underlie learning and teaching pupils of all ages and at all levels.

Prerequisite: 15 points at Stage III in Music Education or MUS 323 or Departmental approval

MUS 770 (30 Points)
Jazz Performance Research I
Practical research in instrumental technique leading to the development of advanced improvisational skills. Students prepare a recital reflecting the technical work undertaken in the semester. Students engage with practice through ensemble and 1:1 instruction.

Prerequisite: MUS 371 or JAZZ 302

MUS 771 (30 Points)
Jazz Performance Research II
A continuation of the work undertaken in MUS 770.

Prerequisite: MUS 770

MUS 772 (15 Points)
Jazz Composition and Arranging I
Jazz arranging and composition for mixed ensembles. Through the analysis and study of advanced compositional and orchestration techniques, students produce original research material for recorded portfolio. Students are encouraged to perform with a ‘mentor’ from the jazz faculty in the development of a creative process and individual style.

Prerequisite: MUS 376 or JAZZ 306

MUS 773 (15 Points)
Jazz Composition and Arranging II
A continuation of work undertaken in MUS 772 for a variety of ensembles.

Prerequisite: MUS 772

MUS 774 (15 Points)
Jazz Collaborative Project
Students undertake a research project combining compositional and performance elements from multiple genres: world music, classical, rock, for example, in a blend of contemporary influences. Students contribute original material and written documentation for a recorded portfolio.

Prerequisite: MUS 376 or JAZZ 306, and MUS 371 or JAZZ 302

MUS 780 (30 Points)
Popular Music Composition Research Portfolio I
The development of advanced song writing and popular music composition skills. Students engage in an in-depth study of lyric writing, word setting, and compositional elements, compose a significant body of new songs and compositions, and produce a research portfolio of recordings and scores of these works.

Prerequisite: MUS 381 or Departmental approval
MUS 781 (30 Points)

Popular Music Composition Research Portfolio II
A continuation of the work undertaken in MUS 780. Students compose a significant body of new songs and compositions, and produce a research portfolio of recordings and scores of these works.

Prerequisite: MUS 780

MUS 782 (15 Points)

Popular Music Performance Research I
Practical research in instrumental technique leading to the development of advanced performance skills relevant to the student’s personal approach to composition and songwriting. Students prepare a recital reflecting the technical research undertaken in the semester. Students engage with practice through ensemble and 1:1 instruction.

Prerequisite: MUS 382 or 383 or Departmental approval

MUS 783 (15 Points)

Popular Music Performance Research II
A continuation of the work undertaken in MUS 782. Students prepare a recital reflecting the technical research undertaken in the semester. Students engage with practice through ensemble and 1:1 instruction.

Prerequisite: MUS 782

MUS 784 (15 Points)

Popular Music Arranging and Instrumentation
Popular music instrumentation and arranging for mixed ensembles. Through the analysis and study of advanced composition and orchestration techniques, students produce original material for a recorded research portfolio. Students are required to step outside the confines of the traditional popular music band ensemble and arrange for a much wider mix of instruments.

Prerequisite: MUS 381 or Departmental approval

MUS 790A (15 Points)
MUS 790B (15 Points)

Dissertation
To complete this course students must enrol in MUS 790 A and B

Prerequisite: Departmental approval
Restriction: MUSIC 790

MUS 792A (60 Points)
MUS 792B (60 Points)

Performance Research
Performance Ensemble - Presentation of at least one of the following: a concerto or similar work with orchestra; a lecture recital; a chamber work; such other work as has been approved by the Head of Music. Recital - A concert recital in an approved instrument or voice.

Prerequisite: MUS 721 or MUSIC 721, or MUSIC 722 and 723, or MUSIC 728

To complete this course students must enrol in MUS 792 A and B
**MUS 795A** (60 Points)  
**MUS 795B** (60 Points)  
**Composition Research Portfolio**  
Prerequisite: MUS 710 or MUSIC 710  
To complete this course students must enrol in MUS 795 A and B

**MUS 796A** (60 Points)  
**MUS 796B** (60 Points)  
**Thesis**  
Prerequisite: MUS 740 or MUS 741 or MUSIC 750  
To complete this course students must enrol in MUS 796 A and B

**MUS 797A** (60 Points)  
**MUS 797B** (60 Points)  
**Research Portfolio**  
To complete this course students must enrol in MUS 797 A and B

**MUS 798A** (60 Points)  
**MUS 798B** (60 Points)  
**Studio Pedagogy Research Portfolio**  
To complete this course students must enrol in MUS 798 A and B
Missed lectures and student handouts
Material made available to students will be distributed during lecture periods. Where a student is absent, it is the student’s responsibility to collect a copy of the relevant handout from the School Office or the staff member concerned.

Plagiarism, cheating and academic integrity
The University of Auckland does not tolerate cheating, or assisting others to cheat, and views cheating as a serious academic offence.

Academic referencing
Acknowledgement of sources is an important aspect of academic writing. The University’s ReferenCite website provides students with a one-stop online resource for academic referencing needs. ReferenCite explains the essentials of referencing and how to avoid plagiarism. It includes practical tools to help students reference correctly and use references effectively in writing, and gives fast access to some major reference formats with examples.

www.cite.auckland.ac.nz

What is cheating?
The general principle for determining whether cheating has occurred is whether work that is submitted for grading is your own work, reflecting your learning. If someone else’s work from whatever source, is portrayed by a student as being their own work, without proper attribution, then it is cheating. In addition, if you give some or all of your work to another student who then represents it as theirs, you are assisting or colluding in cheating. Both students in this case may be subject to penalties.

What is plagiarism?
Plagiarism means using the work of others in preparing an assignment and presenting it as your own without explicitly acknowledging, or referencing, where it came from. Plagiarism can also mean not acknowledging the full extent of indebtedness to a source. Work can be plagiarised from many sources — including books, articles, the internet, and other students’ assignments. Plagiarism can also occur unconsciously or inadvertently. Direct copying is definitely plagiarism. Paraphrasing of another work without attribution is also plagiarism. Submitting someone else’s unattributed or less than fully attributed work or ideas is not evidence of your own grasp of the material and cannot earn you marks. Plagiarism applies to all levels of work, including theses and dissertations.

Students should also consult the University’s page concerning plagiarism at:

www.cite.auckland.ac.nz

Both staff and students have a role in minimising cheating. The School deals with alleged cheating by applying The University of Auckland policy, including penalties prescribed. The University policy can be viewed on The University of Auckland website.

www.auckland.ac.nz/honesty

Furthermore, students may be required to submit coursework through:

www.turnitin.com
Recording of lectures
Where students wish to record the content of lectures or other teaching sessions, they are reminded that such recordings may be used solely for individual student study, and that copyright of all recorded material remains with the University. Students should also seek the permission of the lecturer prior to the class(es).

Return and collection of coursework
Taught courses and individual projects:
Documents and projects will be available after marking for collection by students at the School of Music Office as soon as is reasonably possible. Lecturers may notify students that work is ready to be collected.

Master of Music composition portfolios and theses:
Students can expect to receive one copy back, while the other will be kept in the Music and Dance Library.

Discarding of uncollected coursework
Work not collected by the first day of the following semester’s mid-semester break will be discarded. This applies both to work held by individual staff members and by the School Office.

Storage and disposal of student work
With the exception of the storage of doctoral theses, which are held in the University Library, examination scripts will be stored for at least six months by the School, and in the case of masters, student material will be retained until six months after the assessment has been completed for any thesis, dissertation or research project. After this time material is destroyed, in accordance with University examination regulations.

Student work held on NICAI servers will be saved for four months for graduate/postgraduate diplomas and six months for master’s degree programmes, from the last day of the current Semester. After this date any uncollected materials and files will be destroyed.

It is the responsibility of each individual student to collect any work (hard copy from the School Office; soft copy from the server) they wish to retain within the relevant period. Students wishing to collect their soft copy files from the server must provide their own storage devices.

Fermata
School research seminars are an ongoing forum that reinforces research projects and programmes undertaken by staff, research units, centres and postgraduate students. Participants and contributors to the research seminars could include:

- Staff
- PhD students
- Directors of research units and centres
- Visitors to the school

Research seminars are organised during both semesters, for which a programme will be advertised in advance. It is to your advantage to attend these seminars and become part of the research life of the school. The seminars are run by Assoc Prof Dean Sutcliffe, Associate Head, Postgraduate Studies

Word-length guidelines
Special Topics and similar papers (MUS 726, 740, 741, 742, 748, 752, 753, 760 and 761) fall within a 5,000–8,000-word framework. If your special topic is a research essay, 6,000 words is a reasonable goal to aim for, but if you have a lot of musical examples, 5,000 words may be enough.
Dissertations (MUS 790) fall within a 10,000–15,000 word framework. 12,000 is a median point to aim for, but if you have a lot of musical examples, 10,000 words may be enough.

Theses (MUS 796): 30,000 words is a median point to aim for, but if your research includes something like an editing project, 20,000 words may be enough.

Submission of work by students
Work completed for postgraduate courses is to be submitted as follows:

Master of Music (MMus) courses
In terms of the relevant regulations, MMus portfolios and theses are to be submitted to the NICAI Student Centre as follows:

Commence on 1 December 2014 – 30 November 2015
Commence on 1 March 2015 – 28 February 2016
Commence on 15 July 2015 – 14 July 2016

Note: MMus — Perf will have different dates as per clause 9 of the MMUS regulations.

Taught courses
Coursework comprises assignments, tests, tutorial/seminar presentations or other specified pieces of work. The requirement and the date(s) various elements of coursework are due or will be held will be advised at the start of the course. Students should note the dates relevant to the courses in which they are enrolled and plan their time accordingly.

All coursework must be completed by the time and date it is due. Coursework will only be received after it is due if an extension of time has been approved by the course coordinator.

All work should have the School Assignment Cover Sheet attached. The purpose of the cover sheet is to ensure that the work is fully and correctly identified, and that the plagiarism declaration is completed.

Late assignments
Late assignments which do not have an approved extension will be penalised 10% for each day or part thereof that the assignment is overdue. No assignment will be accepted after that assignment has been returned to students. Please note that calculations are based on the date of the office stamp (not that of the student signature).

Extension of time — master’s programmes
Students whose master’s programme includes a thesis, performance or research portfolio may apply for an extension of time. Application for extension of time will be considered in accordance with the University’s general regulations for master’s and postgraduate degrees, of up to four months. Fees will be payable in accordance with University regulations. Students can collect the Application for Senate Approval of Extension form (AS-503) from the Postgraduate Administrator.

The University of Auckland Calendar gives full details of submission dates and eligibility for extensions of time.
Performance examinations

Accompanists and harpsichord
Make sure your accompanist is aware of the final confirmed time of your exam. If you want to use a harpsichord in your exam, you must fill in the request form in the Music Office at least one week before the date of your exam. As long as you do this before the deadline you will be provided with an instrument. It is regretted that late requests cannot be considered.

Note: You will need to book room 115 for any rehearsals with harpsichord [except for students of historic instrument, who will need to liaise with the Head of Early Music Studies regarding use of Annexe Room 128].

Audience
Technical exams at all levels are closed. Honours students are encouraged to invite an audience to be present for their performance examination. MMus and DMA recitals are open to the public, and are publicised by the School of Music.

• Audience members must remember that this is a formal examination. Members who are creating a distraction may be asked by the moderator to leave the examination.

• Audience will not be admitted to enter or leave the examination during a piece, and will only be admitted between items if appropriate front of house personnel are present.

• Photography or recording of any kind is not permitted, other than by the official School of Music personnel. Audience members breaking this rule will be asked to leave the examination.

Dress code
Whether your exam is open to the public or not, you are encouraged to treat the assessment as a public performance, in terms of dress code and deportment.

Exam timetable
Make sure you check CECIL or the School of Music notice board for any updates to the timetable.

Note: The timetable is subject to change, so it is essential that you check for any recent changes. If there is a problem with your allotted day or time, email the performance administrator to request a time change. Changes will only be made in exceptional circumstances.

Illness or injury
If you are unable to perform in your performance examination, please notify the Music Office as soon as possible. You will need to provide a medical certificate and apply to defer your exam. Your exam will then be rescheduled as soon as you are able to perform.

Items for panel
Immediately prior to your exam give an Item List Form and a copy of all music on your programme to the invigilator, at the exam venue door.

Item List Form: this form can be obtained from the School of Music Office. Complete form in full, giving accurate timings.

Music for panel: Music provided for the panel should be a copy of the full music, ie, including any piano part etc and clearly indicating any cuts or alterations made.

Page-turners
You must provide your own page-turner if required (but do note the comment in the course outline re performance conventions relating to this); do make sure they have rehearsed with you and your accompanist in advance of the examination.
Programmes
You are advised to provide an approved programme note at least two weeks prior to your recital. Printing of programme notes will be done by the School. It is imperative that your programme notes adhere to the format of the School of Music programme template. You may download the programme template from CECIL.

Recording and photography
Examinations will be recorded for moderation purposes. In addition, audio recordings (CDs) will be available to students in Stage Three, honours and masters students doing recitals [this does not pertain to technical exams]. CDs may be ordered from the office prior to the commencement of the examination period. They must be paid for at the time of ordering. All payments should be made to the NICAI Student Centre and a copy of the receipt provided to the Music School Office.

Note: Personal, video or still photography [including using mobile phones etc] is not permitted during the examination. Photography is permitted in the foyer after the examination.

Rehearsal times
Limited time is available in the Music Theatre prior to the examination period, for students presenting recitals. Please note that no allocation is provided for students sitting technical exams.

Stage management
For MMus and DMA students, stage management is provided by the School of Music. Otherwise, no stage management support is provided. You are therefore strongly encouraged to enlist the support of other students to help with your setup and any adjustments required between works. You should ensure that this is all organised well in advance; it is suggested that you provide any assistants you arrange with a simple set of written instructions, ideally including a simple diagram. Any specific requests, eg, harpsichord, other instruments etc, will need to have been arranged well in advance of your recital date.
General Information

Accompanist Vouchers

Each student has an allocated number of hours of professional accompanying time for which the School will pay (see following table). Each student will be given a number of vouchers according to their entitlement.

The vouchers will be pre-numbered, and are ‘worth’ 30 minutes of accompanying time eg if your entitlement is for 4 hours you will be given 8 vouchers, numbered 1 to 8.

Your Performance teacher will distribute the vouchers during the first week of the semester.

At the time of accompanying, the voucher is to be signed by you the student, and the accompanist. The accompanist will retain the voucher and will return it to the Group Services Coordinator, so that a record can be kept of accompanying hours.

It is the student’s responsibility to retain the vouchers until they are used, as no replacements will be issued. The vouchers are non-transferable and will be valid until the end of the year.

Beyond that, it is the student’s responsibility to pay the pianist directly. Be sure to discuss this with your pianist prior to the first rehearsal, to avoid any misunderstanding at the end.

Accompanist allocation per semester — unless otherwise stated

<table>
<thead>
<tr>
<th>Postgraduate</th>
<th>Honours</th>
<th>Masters M-1 recital</th>
<th>Masters M-2 recital</th>
<th>DMA (per recital)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings, Wind, Brass</td>
<td>8 hours</td>
<td>12 hours*</td>
<td>12 hours*</td>
<td>15 hours**</td>
</tr>
<tr>
<td>Piano (two piano works)</td>
<td>4 hours</td>
<td>12 hours</td>
<td></td>
<td>**</td>
</tr>
<tr>
<td>Voice</td>
<td>3 hours</td>
<td>3 hours*</td>
<td>3 hours*</td>
<td>5 hours**</td>
</tr>
<tr>
<td>Other</td>
<td>8 hours</td>
<td>12 hours*</td>
<td>12 hours*</td>
<td>15 hours**</td>
</tr>
</tbody>
</table>

*The School of Music will pay for up to 12 hours of rehearsal for a chamber work presented for M-1 recital. This is limited to three contracted players for a total of 12 hours rehearsal and performance.

**The School of Music may pay for a small group of contracted players to accompany a Doctoral recital. The candidate will need to present a proposal to the Associate Head of Performance well in advance of the recital. The Head of Department will consult with the supervisor and approve or reject the proposal.
Equipment loan
The NICAI Student Centre has a variety of equipment which is available to our students, including a selection of items such as cameras, camcorders, and tripods. This equipment is available on loan from the NICAI Student Centre for limited periods of time. Conditions apply.

For more information about equipment loan, contact the NICAI Student Centre.

NICAI Student Centre
Level 2, Building 421
(Architecture and Planning Building)
26 Symonds Street

Phone and online contact can be made through The University of Auckland Student Information Services:

Phone: 0800 61 62 63
Email: nicai.studentcentre@auckland.ac.nz
www.creative.auckland.ac.nz/studentcentre

Friday lunchtime concerts
If you would like to perform in a Friday lunchtime concert, meet with your programme coordinator.

Instrument loans
There are a limited number of instruments for loan. Contact the Music Technician for availability of instruments.

Email: music-technicians@auckland.ac.nz

- If you have a School of Music instrument on loan you are not permitted to pass it on to any other person including students or staff members.
- Restrictions apply to the use of the instrument particularly outside of the School of Music. This policy is strictly policed.

- Students are required to undertake to pay the full replacement cost of any instrument damaged beyond repair, lost or stolen, and to pay for all repairs for all damage incurred during the loan period.

- Some instruments owned by the School of Music are not for loan including most of the percussion equipment, harpsichords, pianos, and harp.

Music and Dance Library
Ground Floor, School of Music
6 Symonds Street
Open: (during semester)
Monday to Friday, 8.45am–6pm
Saturday, 10am–2pm

Visit the University of Auckland Library website for more information about the Music and Dance Library, which includes contacts and exceptions to normal opening hours.

www.library.auckland.ac.nz/about-us/libraries/music-and-dance

Musician referral services
Students may join a list of available performers and teachers whose details can be supplied to members of the public for teaching and performing opportunities. All applications are subject to approval by programme coordinators and the Head of School.

To apply to join the gigs and teaching list, complete a Gigs and Teaching Information Release Form, available from the School of Music Office.

You need to complete a new application each year. Applications can be made from the start of Semester One.
Notices
Please note that when we communicate with you using email we will only use your University of Auckland webmail address. You may re-route this to another address if you wish. Most information is conveyed to students via CECIL, but it is still important to check noticeboards for non-academic, casual, or last minute announcements.

Noticeboards are located in:
Courtyard next to the Music Office (Symonds Street): official School notices, general information, and postgraduate noticeboard.

Inside main foyer doors: concerts noticeboard, restricted to information on School of Music concerts and events. All other notices will be removed.

Outside Room 114, Music Theatre foyer: Public noticeboard available for all student and University notices, such as accommodation, work available, for sale, public concerts, student notices, etc.

Level 2 opposite Room 210: Scholarship information.

Next to Electronic Studios: restricted to information relating to composition and contemporary and electronic music.

General KMC/Music noticeboard on Level 3 of KMC: for general notices pertaining to all music students and KMC users only.

KMC — Level 3 (next to room 307), and another on Level 1 in the Common Room: public noticeboard.

Jazz noticeboard on Level 3 of KMC: for Jazz Performance programme information only.

Popular Music noticeboard on Level 3 of KMC: for Popular Music programme information only.

Postgraduate seminars
All research students at masters and doctoral level are expected, as part of their programme requirements, to offer a seminar presentation or presentations as follows:

• Masters [Musicology and Composition]: one seminar during the second half of the study period (second semester or equivalent for part-time students);

• Doctoral [DMA, DMus, PhD]: two or more presentations during the period of study. DMA — one towards the end of Part II, a formal requirement for completing that part, and another during Part III, some time prior to submitting the exegesis. PhD — the final presentation should be as part of the public research seminar series.

Papers should last 20–30 minutes, and there will be time for questions and exchanges afterwards. These seminars are relatively informal in tone, but are a tremendously useful way to develop and question your own research.

In addition, the Fermata series is held each semester, which, like the postgraduate series, will be well publicised in advance. Attendance at both these sessions and the postgraduate seminars is socially and intellectually of high importance. In addition, attendance is obligatory for all research students, and you should make this a high priority.

Postgraduate Study Room
There is a study room specifically for Music postgraduate students in the Fisher Building, 18 Waterloo Crescent, Level 5. This room is equipped with two networked computers and desks. Access to this room is by application and a key and swipe card access is required. There is a $50 bond payable on the key, refundable on return of the key. Apply for access via the Music Office.
Scholarships

Music scholarships
The University of Auckland has a number of music-specific scholarships available to students at all levels of study. For more information on how and when to apply and application forms, go to:

www.auckland.ac.nz/scholarships

Additional information on scholarships, prizes and grants can also be found on the Scholarships noticeboard on Level 2 of the School of Music building, opposite Room 210.

Composition competitions such as the Llewelyn Jones Piano Prize, the Douglas Lilburn Trust Composition Prize and the Douglas Mews Prize for Choral Composition take place in Semester Two.

Summer Scholarships
NICAI annually offers summer scholarships to foster student research projects during the summer months, prior to the students’ enrolment in one of our postgraduate programmes.

Each scholarship provides a $5,000 stipend for the student, and $1,000 towards expenses incurred by the research project. This is a great opportunity to help ease the transition from undergraduate to postgraduate study.

Information about the application process and deadlines for applications will be available on the NICAI website in Semester Two.

www.creative.auckland.ac.nz/summerscholarships

Safety and security

If you need to call emergency services
• Dial 1-111 from any internal phone and ask for fire, ambulance or police.
• Tell them the building name, the street address (including the suburb and city), and the nature of the emergency.
• Phone University Security on ext 966.

If you need to evacuate a building
• In the event of a fire sound the nearest alarm — you will find them close to all building exits. Do not attempt to put out a fire yourself.

• Evacuate by the nearest exit. Move quickly but don’t run. Close doors but don’t turn off lights. Don’t use any lift. When the Fire Service arrives, let them know that the building hasn’t been searched.
• Phone University Security on ext 966.
• Follow all Fire Service, Police, Ambulance and University Security staff instructions.
• Only re-enter the building when told by either Fire Service or University Security staff that it is okay to do so.

If you become aware of an unsafe situation
• Where feasible make the situation safe by stopping any work that’s happening or by preventing contact. Report the situation to University security as soon as possible.

• If you witness any potential unsafe practices report the situation to University Security or a member of staff as soon as possible.
Take responsibility for your own safety
• If planning to work after daylight hours, arrange to move your car to a park close to the exit doors where practical, or arrange to be collected by a friend or family member at an agreed time close to the exit doors.

• If making your own way home, phone ahead to a flatmate or family member to advise them of your departure and expected arrival time, or travel with a friend.

• Carry a personal alarm in your hand when walking to your vehicle at night.

Take some responsibility for other people’s safety and the security of the building
• Do not admit unauthorised people in to the buildings, even if they identify themselves as being a friend or relative of another student. No access card — no entry.

• Watch to ensure that no one follows you into a building.

• Advise University Security immediately if there are people present in the building who are not eligible to have access or who are behaving in an unsafe or irresponsible way.

• Ensure that all doors and windows are left secure when you exit a space or building.

Access cards
To apply for an access card, visit the Music Office with your ID card and complete an application form. Access cards are required for entry into Music Annexe, KMC and Level 5 of the Fisher Building during office hours as well as after hours. If you lose your access card, report the loss to security (ext 85000) and to the Music Office. An administration fee of $15 will be charged to replace the card. All payments should be made to the NICAI Student Centre and a copy of the receipt provided to the Music Office.

Keys
A key may be issued with prior approval for permitted access to certain areas. There is a $50 bond payable for each key issued, refundable on return of the key. Contact the Music Office.

Locked In?
Please phone University Security. Internal phones are located next to room 114 in the Music Annexe, opposite room 114 at the Symonds Street building and on Level 3 at KMC.

University Security (Unisafe)
Phone: +64 9 373 7599 ext 85000 or
DD: 0800 373 7550 (non-emergency)
Phone: +64 9 373 7599 ext 966 (emergency)

Lockers
A small number of lockers are available on the mezzanine floor of the Music Building for an annual fee of $20. At the beginning of the year a notice is posted giving priority to previous holders and performance students with instruments. Padlocks are students’ responsibility and must be removed by 30 November. All payments should be made to the NICAI Student Centre and a copy of the receipt provided to the Music Office.

Secure storage
Secure storage rooms are available for instruments and equipment in the School of Music building. These are overseen by technical staff and may be accessed during office hours. The backstage area of Studio 1 at KMC may also be used for temporary secure storage — however, this area is restricted access and has to be arranged with the Music/Sound Technician based at KMC.
Security

Be vigilant, and be smart. Do not leave any valuables, even large instruments, unattended or in an insecure location, such as the library, office, foyer or performance studios. Never leave bags unattended, even for a minute. If you lose anything, contact the office in the first instance.

School of Music buildings

The School of Music (building 250), is at 6 Symonds Street and houses the Music and Dance Library, the Music Theatre, the School of Music Office and most of the academic and administrative staff. Mobility access is available from Charles Nalden Lane and carpark sides of the building.

The School of Music Office is open on weekdays from 9.30am–3.30pm (closed Friday 1–2pm). Students are not allowed to hand assignments to office staff, except in the case of assignments that are too large to fit in the assignment boxes.

The Music Theatre is a purpose-built, 155-seat facility containing two Steinway D concert grand pianos and is used mainly for performance classes and concerts. It has an e-lectern with large-scale video and DVD replay, making it suitable for lecture and conference activities. It is not available for practice except at exam time, when usage is pre-allocated. Food and drink are not allowed in the Music Theatre at any time.

Electronic Music Studios: there are two state-of-the-art electronic studios, fully maintained by technical staff, located on the first floor, on the left of the main staircase in the Symonds Street building. These studios exist for the use of students studying electronic music or sound design; access is limited and needs to be arranged in consultation with the Coordinator of Composition Studies. Food and drink are not allowed in the electronic studios.

Kenneth Myers Centre (KMC, building 820), at 74 Shortland Street, houses a performance theatre space (Studio 1) and provides a home for most of the activities related to the Jazz Performance, Popular Music and Sound Recording and Design programmes. It also houses the percussion instruments. It offers a wide variety of practice rooms and lecture rooms. Mobility access is from the side door.

KMC Studio 1: This is NICAI’s major theatre performance space, used by departments in NICAI including the School of Music. It is used mainly for performance classes, concerts, and recording. It has a theatre-grade professional lighting installation, specialist curtains and acoustic baffling with dedicated control room for recording, a highly flexible audio routing system, and a sprung wooden floor also suitable for dance. Food and drink are not permitted in Studio 1 at any time.

Music Annexe (building 206), located in the ground floor of the Arts 1 building, 23 Wynyard Street, has many practice facilities and a music workshop. Building hours: Monday to Friday, 7.30am–6pm.

Fisher Building (building 804), at 18 Waterloo Crescent. Levels 6 and 8 house staff offices and Level 5 houses the postgraduate study room and teaching rooms.

Practice rooms: these are located in the Music Annexe, and in KMC. Practice rooms can be booked by students taking Classical Performance courses. Practice rooms in KMC can be booked by students in the Popular Music and Jazz Performance majors. Students in the Composition and Musicology majors may use practice rooms that have not been booked on a first come first served basis. Rules and hours are
posted in each room. Any student who is found in practice rooms outside permitted hours or is using a practice room for any purpose other than music practice may have their access revoked.

Practice rooms and performance studios may contain upright pianos, music stands, orchestral chairs, electric instrument amplification, audio and power cabling, and drum kits. **These must not be removed.** If you use additional equipment, remember to take it away at the end of your session. If you do not need a piano, please try to book a room without a piano out of consideration to pianists.

To book an Annexe practise room:

http://rosalie.creative.auckland.ac.nz/practise

1. Log in with your UPI and password.
2. Double click on the time you would like to book.
3. Add your full name in the **Brief Description** field.
4. Select End time.
5. Click **Save**.

Bookings can be made for a maximum of two hours per session, up to four hours across the day. All bookings will be closely monitored. Anyone found to have made bookings in excess of the maximum time will have their bookings cancelled by the Music Office. Your booking will expire if you do not arrive within the first 15 minutes of your booked time.

To book a KMC practice room:

http://rosalie.creative.auckland.ac.nz/practise

1. Select available room (820–202, 820–208 and 820–313 can currently be booked). Maximum time allowed 3 hours.
2. Email the room, date and time, your name and ID number to: **Email:** music-technicians@auckland.ac.nz

Please allow 24 hours for the booking to be processed.

Performance studios in the School of Music building are not available for student practice at any time.

**Music practice rooms rules**

Standard opening hours: Monday to Friday, 7.30am–6pm, during semesters.

The facilities are for the exclusive use of Music students. Under no circumstances are the rooms to be used for private teaching or for any other purpose than practice. Do not allow other people to enter on your access card or your access will be revoked. Unauthorised persons will be asked to leave.

- Maximum two hours per session. Any bookings for more than two hours will be deleted without notice.
- No water bottles, food, etc on any piano.
- No lunches, dinners, parties or gatherings.
- No noise (other than practising).
- Leave the facility clean and tidy and place rubbish in bins.
- Do not remove music stands, bins or pianos for any reason.
- Do not leave instruments or belongings in an unoccupied room. If you do, the room will be deemed available to another user.
• All belongings left unattended are the sole responsibility of the owner and may be removed. The School of Music accepts no responsibility for missing belongings.

• **Music Annexe after-hours access**

  **Undergraduate Students**
  Monday to Friday: 6pm–11pm  
  Saturday and Sunday: 9am–6pm

  **Postgraduate Students**
  Monday to Friday: 6pm–11pm  
  Saturday and Sunday: 9am–6pm  
  (with special permission: 8am–11pm)

  You must have permission to use these facilities after hours. Please contact the Music Office to obtain written authorisation which you must produce to security staff on request whenever you are in the building after hours. If you cannot produce proof of permission you will be asked by Security to leave the premises and your access rights/card may be confiscated without notice.

  This procedure complies with NICAI/University policy and is for your own safety as well as for security of the School’s equipment.

**Staff-Student Consultative Committee (SSCC)**

A committee of staff and student representatives is formed in each school at the beginning of each year. Student representatives are elected in the first week of Semester One. Two SSCC members from each school are elected to a faculty SSCC.

School and faculty SSC Committees generally meet four times a year — twice a semester — to discuss relevant developments or initiatives being taken by the school and to discuss issues raised by student representatives. Additional meetings can be held if required. Contact your school SSCC coordinator, WAVE or AUSA for more information.

The AUSA runs training sessions and workshops for class representatives throughout the year.

[www.ausa.auckland.ac.nz](http://www.ausa.auckland.ac.nz)

**Study and studio space**

NICAI is striving towards increasing resources for postgraduate students. At present the aim is to provide full-time PhD students with dedicated study space, with all other postgraduate students, including part-time doctoral students, provided with access to shared postgraduate studio and/or shared postgraduate study space. NICAI does not guarantee that it will be able to meet or consistently sustain these levels; however we are working on meeting and sustaining these targets as far as possible.
Staff

Areas of expertise

Assoc Prof Allan BADLEY — Head of School
• Eighteenth-century music
• Music editing

Dr Davinia CADDY (SL)
• French music, culture and criticism in the belle époque
• Music and film
• Musicology, modernism and interdisciplinarity
• Twentieth-century music and dance

Dr Gregory CAMP (L)
• Historical and Critical musicology
• Early opera
• Film music

Assoc Prof Eve de CASTRO-ROBINSON (AP)
• Composition
• New Zealand music
• Orchestration

Dr John COULTER (SL)
• Composition
• Electroacoustic music studies
• Electroacoustic composition

Kevin FIELD (SL)
• Jazz composition
• Jazz piano

Godfrey de GRUT (PTF)
• Composition
• Recording and production
• Popular music theory and analysis
• Ensemble arrangement

Professor Uwe GRODD
(on leave Semester 1, 2015)
• Flute performance and pedagogy
• Late eighteenth- and nineteenth-century music editing
• Orchestral and choral conducting and pedagogy

Assoc Prof Karen GRYLLS (AP)
• Choral conducting
• Choral repertoire and pedagogy
• The quality of conducting gesture
• New Zealand Choral Music

Jason HOLE (PTF)
• Popular Music Production
• Audio engineering
• Professional and commercial studio practice

Olivier HOLLAND (L)
• Jazz bass; upright and electric
• Jazz composition and arranging

Dr Leonie HOLMES (SL)
(on leave Semester 2, 2015)
• Composition
• New Zealand Music
• Music theory
• Orchestration

Elizabeth HOLOWELL (SL)
• Advanced pedagogy and pedagogical repertoire for violin and viola
• Alexander Technique as applicable to musicians
• Violin performance
Stephen LARSEN (PTF)
- Violin
- Viola
- Chamber music
- Pedagogy

Assoc Prof David LINES (AP)
- Critical studies in the arts
- Curriculum development in music
- Instrumental and vocal music pedagogy
- Jazz education
- Music in cultural contexts
- Philosophy of music education

Assoc Prof Rae DE LISLE (AP)
- Chamber music
- Musicians’ health
- Piano performance and repertory
- Piano pedagogy

Roger MANINS (L)
- Jazz saxophone
- Jazz composition

Stephen MATTHEWS (L)
- Composition
- Multimedia
- Performance studies
- Songwriting

Dr Nancy NOVEMBER (SL)
(on leave 2015)
- Chamber music in the era of Beethoven
- Historical performance practices
- Large lecture theatre teaching
- Music in art
- Music and aesthetics ca.1800

Stephen de PLEDGE (SL)
- Chamber music
- Piano performance

Dr Te Oti RAKENA (SL)
- Collaborative performance research
- Diction for singers
- Māori and Pacific studio learning
- Studio learning
- Vocal function

Ron SAMSOM (SL)
- Jazz composition
- Jazz drums

Edith SALZMANN (SL)
- Cello
- Chamber Music pedagogy

Dean SKY-LUCAS (SL)
- Collaborative piano
- Early-music studies
- Voice studies

Assoc Prof W. Dean SUTCLIFFE (AP)
- Eighteenth-century music
- Theory and analysis of music
James TIBBLES (SL)
• Early keyboards
• Early music in New Zealand
• Eighteenth-century music
• Historic performance practice
• Seventeenth-century music

Peter WATTS (PTF)
(on leave Semester 2, 2015)
• Theory
• Musicology — Renaissance
• Choral

Robert WIREMU (PTF)
• Choral repertoire and pedagogy
• Lyrical linguistics
• Operatic repertoire and pedagogy
• Singing technique and practices
• Vocal coaching

(PTF) — Professional Teaching Fellow
(L) — Lecturer
(SL) — Senior Lecturer
(AP) — Associate Professor
## Staff directory

### Key academic staff for academic enquiries

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head of School</td>
<td>Associate Professor Allan Badley</td>
<td><a href="mailto:a.badley@auckland.ac.nz">a.badley@auckland.ac.nz</a></td>
<td>82071</td>
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<tr>
<td>Deputy Head of School</td>
<td>Associate Professor David Lines</td>
<td><a href="mailto:d.lines@auckland.ac.nz">d.lines@auckland.ac.nz</a></td>
<td>82071</td>
</tr>
<tr>
<td>Head of Composition</td>
<td>Associate Professor Eve de Castro-Robinson</td>
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<td>87403</td>
</tr>
<tr>
<td>Associate Head, Postgraduate</td>
<td>Associate Professor Dean Sutcliffe</td>
<td><a href="mailto:wd.sutcliffe@auckland.ac.nz">wd.sutcliffe@auckland.ac.nz</a></td>
<td>82367</td>
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<tr>
<td>Undergraduate Academic Advisor</td>
<td>Associate Professor Karen Grylls</td>
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<td>Associate Head Performance — Undergraduate</td>
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<td>85856</td>
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<tr>
<td>Associate Head Performance — Postgraduate</td>
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<tr>
<td>Head of Jazz Performance</td>
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<td>82034</td>
</tr>
<tr>
<td>Head of Popular Music</td>
<td>Stephen Matthews</td>
<td><a href="mailto:s.matthews@auckland.ac.nz">s.matthews@auckland.ac.nz</a></td>
<td>83977</td>
</tr>
</tbody>
</table>

### Professional staff

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>School Group Services Manager</td>
<td>Wendy Chambers</td>
<td><a href="mailto:w.chambers@auckland.ac.nz">w.chambers@auckland.ac.nz</a></td>
<td>82083</td>
</tr>
<tr>
<td>School Group Services Coordinator</td>
<td>Kim Ellis</td>
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<td>87409</td>
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<tr>
<td>School Group Services Administrator</td>
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<td>84660</td>
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<tr>
<td>Group Services Administrator</td>
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<td><a href="mailto:robyn.chin@auckland.ac.nz">robyn.chin@auckland.ac.nz</a></td>
<td>87409</td>
</tr>
<tr>
<td>Operations Coordinator</td>
<td>Diana Kim</td>
<td><a href="mailto:diana.kim@auckland.ac.nz">diana.kim@auckland.ac.nz</a></td>
<td>tba</td>
</tr>
<tr>
<td>Position</td>
<td>Name</td>
<td>Email</td>
<td>Extension</td>
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<tr>
<td>Technician — KMC, Fisher</td>
<td>John Kim</td>
<td><a href="mailto:john.kim@auckland.ac.nz">john.kim@auckland.ac.nz</a></td>
<td>82466</td>
</tr>
<tr>
<td>Technician — Building 250</td>
<td>tba</td>
<td></td>
<td>87567</td>
</tr>
</tbody>
</table>

**Music and Dance Library**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>Librarian</td>
<td>Phillipa McKeown-Green</td>
<td><a href="mailto:p.mckeown-green@auckland.ac.nz">p.mckeown-green@auckland.ac.nz</a></td>
<td>87024</td>
</tr>
</tbody>
</table>

A complete staff contact list is available on the NICAi website:

www.creative.auckland.ac.nz/uoa/music-academic-staff
1. Practitioners with significant experience in the relevant field may apply for admission.

Notes:
- The diagram above represents pathways for academic study only. Please refer to The University of Auckland Calendar for programme and course regulations.
- All programmes listed in the table above are taught at the City Campus unless otherwise noted.
- Other admission and entry requirements apply. Please contact the NICAI Student Centre for application forms and policies.
Got a question?
AskAuckland has answers to frequently asked questions about the University of Auckland. Find information about programmes and courses, applications for admission, enrolment, and much more.
www.askauckland.ac.nz

NICAI Student Centre
Level 2, Building 421
26 Symonds Street
Auckland

Student Information Centre
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+64 9 373 7513 (International)
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www.creative.auckland.ac.nz