School of Music Handbook 2015
WELCOME

Welcome to the School of Music for the 2015 academic year.

The mission of the School of Music is to deliver a world-class education in music performance, music education, musicology, as well as fostering outstanding research into music and related fields.

We are delighted that you have chosen UWA to continue your personal and musical journey. The School of Music has an enviable reputation for producing professionals as performers, composers, teachers and researchers, as well as the myriad of related areas in which School of Music graduates find employment. Our programs are designed to develop reflective and creative practitioners capable of great musical and academic achievements, who can operate in any formal or informal situation.

This handbook is your guide to the day-to-day administration of the music teaching programs offered by the School of Music at The University of Western Australia. Please read this along with the UWA Undergraduate Handbook 2015, the University’s official document relating to units and courses, which can be found at www.handbooks.uwa.edu.au. Together, these publications provide the necessary information for all music students.

Supplementary information may be issued from time to time, which will be posted on the School’s website, www.music.uwa.edu.au. A PDF copy of this handbook is also available for download on the School’s website.

Further information for students is distributed on the School notice boards (ground level) throughout the year, and other information will be distributed by email.

The information contained herein is accurate as of February 2015, but is subject to change. It’s always a very good idea to check with the School of Music office for any updates.

All questions and concerns about classes and ensembles should be addressed either to the relevant staff member or the unit coordinator.

The study of music can be challenging but ultimately rewarding. Maintain your passion for music, and remember that it is supposed to be enjoyable!

I look forward to meeting you, working with you and watching you perform. I know you will enjoy your encounters with our world-class staff members.

Dr Alan Lourens, FRSA
Head, School of Music
# TABLE OF CONTENTS

1. WELCOME ..................................................................................................................... 2
2. CONTACTING US ....................................................................................................... 4
3. STAFF ......................................................................................................................... 5
4. MUSIC STUDENTS SOCIETY .................................................................................... 8
5. CONCERTS .................................................................................................................. 8
6. DISCOVER MUSIC ...................................................................................................... 9
7. WIGMORE MUSIC LIBRARY ..................................................................................... 9
8. THE CALLAWAY CENTRE ....................................................................................... 11
9. COMPUTER AND MUSIC TECHNOLOGY/KEYBOARD LABS .................................... 11
10. COMMON ROOM ...................................................................................................... 11
11. STUDENT ACCESS TO PRACTICE AND TEACHING ROOMS ............................... 12
12. PRACTICE AND TEACHING ROOM BOOKINGS ..................................................... 12
13. INSTRUMENT COLLECTION AND HIRE ............................................................... 14
14. RESEARCH AND POSTGRADUATE ACTIVITIES ................................................... 14
15. IMPORTANT THINGS THAT YOU MUST KNOW .................................................... 14
16. ACADEMIC AND PERFORMANCE ASSESSMENT .............................................. 19
17. PERFORMANCE ACTIVITIES ..................................................................................... 22
18. TIMETABLE ............................................................................................................. 24
19. MUSIC SEMESTER DATES 2014 ............................................................................ 24
20. ACADEMIC CALENDAR .......................................................................................... 24
22. SCHOLARSHIPS AND PRIZES .............................................................................. 24
23. PAID WORK FOR MUSIC STUDENTS ................................................................... 24
APPENDIX A: USEFUL WEB ADDRESSES ................................................................... 26
APPENDIX B: COURSES FLOWCHART ......................................................................... 27
COURSE PATHWAY FOR CONTINUING STUDENTS ..................................................... 28
APPENDIX C: UNIT CODES AND COORDINATORS .................................................... 29
APPENDIX D: ACADEMIC CALENDAR ....................................................................... 30
APPENDIX E: SCHOOL OF MUSIC MARKING CRITERIA ............................................ 31
Academic Work ............................................................................................................. 31
Composition ................................................................................................................... 32
Performance .................................................................................................................. 34
APPENDIX F: SCHOOL OF MUSIC ASSIGNMENT COVER SHEET ............................. 36
APPENDIX G: SCHOOL OF MUSIC PERFORMANCE EXAM COVER SHEET .............. 37
APPENDIX H: STUDENT LEAVE OF ABSENCE FORM ............................................ 38
APPENDIX I: EMERGENCY EVACUATION PROCEDURES ....................................... 39
APPENDIX J: FAHSS SAFETY AND HEALTH HANDBOOK ........................................ 40
## 2. CONTACTING US

| **Location** | Crawley Campus  
Corner of Hackett Drive and Mounts Bay Road  
Music Building, Level 1, Room 1.10, Crawley WA |
|---------------|------------------------------------------------|
| **Postal Address** | School of Music  
The University of Western Australia  
Mailbag M413  
35 Stirling Highway, Crawley WA  6009 |
| **Telephone number** | 08 6488 2051 |
| **Fax number** | 08 6488 1076 |
| **Email** | music@uwa.edu.au |
| **Facebook** | [http://www.facebook.com/UWAMusic](http://www.facebook.com/UWAMusic) |
| **Twitter** | [http://twitter.com/UWAMusic](http://twitter.com/UWAMusic) |
| **Office hours** | 8:30am – 4.30pm  
Monday to Friday |

*(Please note the office will be closed 1-2pm on Thursdays due to Lunchtime Concerts)*
3. STAFF

ACADEMIC STAFF

Dr Alan Lourens  
D.Mus, M.Mus, PerfCert (Indiana)  
B.Ed, DipTeach (WACAE) FRSA  
Head of School  
Associate Professor  
Coordinator, Brass and Percussion

Mr Paul Wright  
BA SACAE  
Winthrop Professor  
Coordinator, Strings

Dr Nicholas Bannan  
BA MA Cantab.  
PGCertEd PhD Reading  
Associate Professor  
Coordinator, Secondary Music Education  
Graduate Research Coordinator

Dr Victoria Rogers  
BA DipEd MPhil PhD West Australia  
AMusA  
Coordinator, Honours

Dr David Symons  
MA DipEd Sydney  
PhD West Australia  
AMusA  
Coordinator, Academic Studies  
Moderator, Postgraduate Studies and Research  
Music Course Advisor

Dr Suzanne Wijsman  
BMus Oberlin Conservatory  
BA Oberlin College  
MA Michigan  
MusM DMA Rochester  
Associate Professor

Mr Graeme Gilling  
MusM West Australia  
MusB Cant., LRSM ABRSM  
Assistant Professor  
Coordinator, Keyboard Studies  
Coordinator, Performance

Mr Ashley Smith  
BMus West Australia  
MMus Yale  
Artist in Residence

Dr Christopher Tonkin  
BMus West Australia  
MMus Texas  
PhD UCSD  
Coordinator, Composition

Ms Caroline Badnall  
AMusA, LMusA  
FMusA  
BMus  
Lecturer, Vocal Coach/Accompaniment/Repetitieur

Mr Andrew Foote  
HDR  
Helpmann Award 2010  
Lecturer, Head of Voice

Mr James Ledger  
BMus West Australia  
Lecturer, Composition

HONORARY STAFF

Emeritus Prof. Sandra Bowdler  
BA Syd., PhD A.N.U.  
Senior Honorary Research Fellow  
Musicology
Dr Andrea Emberly  
**Honorary Research Fellow**

**BMus Alberta, MMus Bloomington**
**MA Washington, Seattle**
**PhD Washington, Seattle**

Mr Iain Grandage  
**Honorary Research Fellow**

Prof. Geoffrey Lancaster AM  
**BA A.N.U., MMus Tas**
**PhD Syd, FAHA, FACE, FRSA**

Mr Peter Moore OAM  
**BA Open**
**FTCL, LTCL, ATCL TCL**
**LRAM ABRSM**

Mr Joseph Nolan  
**Honorary Research Fellow**

Dr Jennifer Post  
**Senior Honorary Research Fellow**

Emeritus Prof. Margaret Seares  
**Senior Honorary Research Fellow**

Emeritus Prof. Roger Smalley  
**MA Cantab., MusD, ARCM, FAHA**

Emeritus Prof. David Tunley  
**Chevalier de L’Ordre des Palmes Académiques, AM, MMus Dunelm., DLitt Hon.DMus W.Aust., FAHA, DSCM, LTCL**

**ADJUNCT ACADEMIC STAFF**

Mr Alexander Jensen  
**Adjunct Lecturer**

Mr Craig Ogden  
**Adjunct Research Fellow**

**Guitar and Chamber Music**

**CASUAL ACADEMIC STAFF**

Roland Adeney  
Daniel Burton  
Brian Copping  
Louise Devenish  
Aaron Hales  
Hugh Lydon  
Dale Pointon  
Lee Stanley  
Paul Tanner

In addition to our fulltime staff, we have a number of sessional instrumental staff at the School of Music in 2014:

**Violin**
Tatiana Kobets  
Semra Lee-Smith*  
Shaun Lee-Chen*

**Viola**
Tzvi Friedl

**Harp**
Sarah Bowman*

**Oboe**
Elizabeth Chee

**Clarinet**
Catherine Cahill  
Philip Everall  
Alan Meyer**

**Percussion**
Louise Devenish  
Troy Greatz*  
Paul Tanner  
Tim White*

**Piano**
Jana Kovan  
Adam Pinto  
Pauline Belviso

**Saxophone**
Jesse Deane
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Name</th>
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<tr>
<td>Double Bass</td>
<td>Joan Wright*</td>
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<tr>
<td></td>
<td>Mark Tooby*</td>
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<tr>
<td>Guitar</td>
<td>Alan Banks</td>
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<td></td>
<td>John Casey</td>
</tr>
<tr>
<td>Flute</td>
<td>Mary-Anne Blades*</td>
</tr>
<tr>
<td></td>
<td>Emily Clements</td>
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<td></td>
<td>Andrew Nicholas**</td>
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<td></td>
<td>Diane Riddell</td>
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<td></td>
<td>Michael Waye**</td>
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<tr>
<td>Recorder</td>
<td>Georg Corall</td>
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<tr>
<td>French Horn</td>
<td>Rob Gladstones*</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Evan Cromie*</td>
</tr>
<tr>
<td>Trombone</td>
<td>Liam O’Malley*</td>
</tr>
<tr>
<td>Tuba</td>
<td>Cameron Brook*</td>
</tr>
<tr>
<td></td>
<td>Chris Goff</td>
</tr>
<tr>
<td>Organ</td>
<td>Annette Goerke</td>
</tr>
<tr>
<td>Voice</td>
<td>Sara Macliver</td>
</tr>
<tr>
<td></td>
<td>Fiona McAndrew</td>
</tr>
<tr>
<td></td>
<td>Megan Sutton</td>
</tr>
<tr>
<td></td>
<td>Katie How</td>
</tr>
</tbody>
</table>

* Member of the West Australian Symphony Orchestra
** Principal West Australian Symphony Orchestra

**Assistant Concertmaster West Australian Symphony Orchestra

### Professional Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah Brittenden</td>
<td>School Manager</td>
</tr>
<tr>
<td>Marian Riddell</td>
<td>Acting Accounts Officer</td>
</tr>
<tr>
<td>Danielle Loiseau</td>
<td>Administrative Officer</td>
</tr>
<tr>
<td>Mary-Anne Spalding</td>
<td>Administrative Officer</td>
</tr>
<tr>
<td>Pip White</td>
<td>Coordinator, Concerts &amp; Outreach</td>
</tr>
<tr>
<td>Julie Seaton</td>
<td>Administrative Assistant, Concerts &amp; Outreach (Tues – Fri)</td>
</tr>
<tr>
<td>Laura Connell</td>
<td>Administrative Assistant, Junior Music School (Mon, Thurs – Sat)</td>
</tr>
<tr>
<td>Jesse Stack</td>
<td>Audio Technician (Mon, Wed - Thurs)</td>
</tr>
</tbody>
</table>
4. MUSIC STUDENTS SOCIETY

www.musicstudentssociety.org

The Music Students’ Society (MSS) is a non-profit student-based organisation with membership open to all students at the University of WA. A committee is elected every year from the music student body. The MSS is affiliated as a Faculty Society with the UWA Guild of Undergraduates, recognising the School of Music students as a separate and highly specialised body within the general Arts population. This affiliation means that members of the committee attend regular Guild meetings, including Education Council (ED) and Societies Council (SOC).

The MSS liaises with the School of Music staff by the President attending all staff meetings where any student issues can be addressed. The MSS organises a large number of concerts and performance opportunities displaying the talents of the performance students as well as composition and education students. The MSS also provides a multitude of social events throughout the year that provide opportunity for students to get to know one another and to enjoy the community aspect of university life. Current committee members are as follows:

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Student Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Ebony Lim</td>
<td><a href="mailto:21108899@student.uwa.edu.au">21108899@student.uwa.edu.au</a></td>
</tr>
<tr>
<td>Vice President, Social</td>
<td>Rachel Hicks</td>
<td><a href="mailto:21150668@student.uwa.edu.au">21150668@student.uwa.edu.au</a></td>
</tr>
<tr>
<td>Vice President, Educational</td>
<td>Julia Nicholls</td>
<td><a href="mailto:21486188@student.uwa.edu.au">21486188@student.uwa.edu.au</a></td>
</tr>
<tr>
<td>Vice President, Concerts Coordinator</td>
<td>Jonty Coy</td>
<td><a href="mailto:21502266@student.uwa.edu.au">21502266@student.uwa.edu.au</a></td>
</tr>
<tr>
<td>Treasurer</td>
<td>Fleur Brockway</td>
<td><a href="mailto:20773421@student.uwa.edu.au">20773421@student.uwa.edu.au</a></td>
</tr>
<tr>
<td>Secretary</td>
<td>Jennifer Trease</td>
<td><a href="mailto:21295352@student.uwa.edu.au">21295352@student.uwa.edu.au</a></td>
</tr>
<tr>
<td>Publications Officer</td>
<td>Adam Tan</td>
<td><a href="mailto:21112679@student.uwa.edu.au">21112679@student.uwa.edu.au</a></td>
</tr>
<tr>
<td>Sports Rep</td>
<td>John Mondelo</td>
<td><a href="mailto:21292433@student.uwa.edu.au">21292433@student.uwa.edu.au</a></td>
</tr>
<tr>
<td>Ordinary Committee Members:</td>
<td>John Marks</td>
<td><a href="mailto:21134766@student.uwa.edu.au">21134766@student.uwa.edu.au</a></td>
</tr>
<tr>
<td></td>
<td>Scott Collinson</td>
<td><a href="mailto:20525134@student.uwa.edu.au">20525134@student.uwa.edu.au</a></td>
</tr>
</tbody>
</table>

5. CONCERTS

The School of Music presents a number of public concerts and events throughout the year. The Artistry! series consists of 4 evening mixed-repertoire concerts featuring students, staff, and visiting artists. The Keyed Up! piano recital series consists of 4 solo piano recitals by visiting pianists in Callaway Music Auditorium. Assembled! brings together outstanding young emerging artists in ensembles, celebrating their passion for music. This year also sees the development of our Voice! Series including Fridays@ Five a new series of workshop and solo/ensemble performances showcasing our Vocal students.

The free Lunchtime Concert series features free recitals by students, staff and visiting artists in the Callaway Music Auditorium each Thursday of semester. We also run a number of special events, including masterclasses, community events, and additional recitals. Full details of 2014 concerts and events are available on the concerts page of the School of Music website, http://www.music.uwa.edu.au/concerts and in our On the Map 2014 concerts brochure.

A number of School of Music concerts feature students. Details of concerts you may be involved in (including rehearsal schedules) are distributed with as much notice as possible for all events. Please check your student email, LMS and the student notice board regularly throughout the year for any updates, and check in with your ensemble director or the Coordinator, Concerts with any questions or concerns.

PRINTING OF SCORES FROM IMSLP

Students can expect to be involved in a number of concerts each year. Where possible, scores are provided from the library or elsewhere, however students are sometimes required to download and print their own scores from websites such as IMSLP. The cost to students is usually nominal, although it can be larger for choral works etc. The University’s onsite print shop UniPrint provides competitive copying and binding rates. Students should find this option cheaper than buying published copies of scores. Where works are not available on IMSLP or through the library the School covers the cost of hiring these works.

OTHER UNIVERSITY EVENTS

There are a number of University events throughout the year that involve performances by students from the School of Music, including the March and September Graduation Ceremonies and UWA Open Day. Please keep an eye out for details of these events throughout the year and check in with the Coordinator, Concerts & Outreach if you have any queries.
PAYMENT POLICY
Please note that it is not University policy to pay students for performing in UWA events/concerts/ceremonies. Students are required to consult with the Coordinator, Concerts & Outreach, or Head of School before negotiating or accepting fees for any performance work on campus.

RECITALS
Senior recitals for 3rd and 4th year performance students generally take place at the end of second semester. Further details are provided throughout the year. These are public recitals and all students are encouraged to attend. Recitals are listed on the website here: http://www.music.uwa.edu.au/concerts/special-events/recital-schedule

TICKETS AND ATTENDANCE
All students are encouraged to attend concerts wherever possible. All in-house School of Music concerts are FREE for music students, but for ticketed events you must reserve your seat prior to the day of the concert by visiting the concerts office (Rm 1.15) or emailing concerts@uwa.edu.au We are only able to allocate one ticket per student, and these tickets are not transferable (i.e. they must be used by the person who booked the ticket and cannot be passed onto a friend or family member). The proceeds from concert ticket sales go towards running future events and programs at the School of Music, so please encourage others to come along wherever possible.

6. DISCOVER MUSIC
The School of Music has an exciting range of classes available to the wider community through the Discover Music Outreach Program. This program includes the ever-popular Junior Music School for 18 months -12 year olds and the new UWA Summer Music Academy designed to bring together young West Australian musicians for a week of intensive music training and fun!

7. WIGMORE MUSIC LIBRARY
The Wigmore Music Library contains scores, performing editions of musical works, sound-recordings, DVD’s/videos and music reference books (dictionaries, encyclopaedias, etc.). Books about composers, history and theory of music, etc. and music journals are housed in the Reid Library building (Dewey number 780). Some music education books are also housed in the Education, Fine Arts and Architecture Library (EDFAA).

The UWA Library subscribes to a number of online resources including:
Oxford Music Online (including Grove)
Naxos Music Library
Naxos Video Library
Classical Scores Library
Medici.tv
Music Online (including The Garland Encyclopedia of World Music Online; Classical Music Reference Library; Classical Music in Video; Classical Music Library; Classical Scores Library; Contemporary World Music; Jazz Music Library; Smithsonian Global Sound for Libraries)
…and much more (see the Music Guide for more online resources).

You can access these through the University Library website (http://www.library.uwa.edu.au).

Guides
The Music Library has created the following guides for staff and students in the UWA School of Music.
Music: http://guides.is.uwa.edu.au/music
Music Referencing: http://guides.is.uwa.edu.au/music_referencing

Borrowing
UWA undergraduate students may borrow up to 30 books, recordings or videos as well as an unlimited number of scores for 6 weeks. Some high demand items may be limited to 3 hours/overnight loans but these are clearly marked.
Finding Key Resources for your Units
The Course Material Online (CMO) link in OneSearch gives you access to CMO lists for your units. CMO lists contain essential reading/listening sources required for your units – these may include online journal articles, book chapters, exam papers or links to books, music scores, sound recordings held in the collection.

Print and AV materials relevant to your units are held in the High Demand Collection in the Music Library. You can borrow two High Demand items at a time for a maximum of 3 hours – they may also be borrowed overnight and should be returned the next morning.

Reciprocal Borrowing from Other Libraries
UWA students may register to borrow from Edith Cowan, Curtin, Murdoch and Notre Dame universities. You need to take your UWA Campus Card and register at each library where you want to borrow. You can also register at http://wagul.curtin.edu.au/reciprocal_registration.html. (For more information about reciprocal borrowing, visit http://www.is.uwa.edu.au/about/visitors-friends/visitors/reciprocal).

It is highly recommended that music students join the State Library of Western Australia to access its valuable scores collection – this service is free. To register online visit http://catalogue.slwa.wa.gov.au/selfreg-S2

Music Library Hours
During Semester
Monday - Thursday 8.30am - 8.30pm
Friday 8.30am - 5.00pm
Sunday 1.00pm - 5.00pm

Photocopying
There is a photocopier and a printer in the Music Library and you can use your UWA Campus Card to pay for photocopying and printing. The standard b&w A4 page costs 10 cents. You can add credit to your UWA Campus Card using an autoloader machine available in every library. The library photocopier can also scan and send documents as PDFs to your registered UWA e-mail address. This is a free service.

Laptop Internet Network Access (Unifi)
You can access UWA and external web sites from your own laptop or mobile device in the Music Library using Unifi. Unifi requires a “Full Internet Access” account which is activated through Pheme (https://www.pheme.uwa.edu.au/). More information and registration is available from the Unifi website: http://www.is.uwa.edu.au/it-help/access/wireless/unifi

Group Study Rooms
The Music Library has two group study rooms. Both have electronic whiteboards and large LCD screens.

Library Room Booking Link: http://is.uwa.libcal.com/

Room Booking Instructions
To book a group study room:
1. Click on the relevant subject library from the Room Bookings list above. You will then see a display of the room availabilities for today.
2. Use the Calendar to select what day you want to make the booking on. The display will automatically refresh with the relevant information. Available slots will display as green. Unavailable slots will display as blue.
3. Click on an available slot to make a booking. You may select two slots per subject library per day.
4. Click Continue. You will then be prompted to enter your Full Name and Email. You must use your UWA email address to make bookings.
5. Click Submit my Booking to complete the process. You will be sent a confirmation email.

To cancel a group study room booking:
1. Open the confirmation email forwarded to your UWA email account.
2. Click on the link to cancel your booking.
3. You will be asked to confirm that you want to cancel your booking. Click Yes to cancel your booking.

Group study room bookings:
• Are available for UWA students using a student email address
• Are limited to 2 hours, per building, per day, per group
• Will only be held for 15 minutes after the start of the booking time
• Can only be made on the hour
• Can only be made up to two weeks in advance

For more information or help with using the Room Booking system, contact University Library staff in subject libraries.

Music Library Enquiries
Telephone Number: 6488 2055
Email: genmusic-lib@uwa.edu.au

8. THE CALLAWAY CENTRE

The Callaway Centre is an international research Centre based in the School of Music. The Centre promotes study and research for the advancement of musicology, music education, music psychology and ethnomusicology. As the conceptual home of music scholarship at the University it has developed a sophisticated research infrastructure to support its important archival collections.

The Callaway Centre Archive is the repository of a number of unique music-related archival collections, including the personal papers of notable musicians and educators such as Sir Frank Callaway, famed English ethnomusicologist John Blacking, Western Australian pianist Eileen Joyce and English musician and teacher Irene Kohler. In addition to personal papers the Archive houses the Handa Collection, a significant example of a formed collection of Australian music history in sound and print.

The Centre is a research hub that develops and supports interdisciplinary scholarship in music, and extends its teaching-research nexus through national and international collaborations.

Website http://www.callaway.uwa.edu.au

9. COMPUTER AND MUSIC TECHNOLOGY/KEYBOARD LABS

There are PC’s and a laser printer in the Wigmore Music Library where you can access web services and resources, access your student email, and use a variety of software applications.

Undergraduate Computer Facilities
Students who enrol in units offered by the School of Music are able to use the Faculty’s undergraduate computer labs in Room 1.54, Arts and Room 1.49, Social Sciences building. These rooms have a smart card reader by the door, and can be opened using your UWA campus card. The labs are usually open to eligible students during term time (unless being used for classes), after hours and at weekends. Printing is available, and there is a small fee per page.

Postgraduate Computer Facilities
The School provides postgraduate research students with a range of facilities in order to conduct research. Room 1.18 in the School of Music has computers available for Postgraduate students. Postgraduate students are expected to share the available facilities and can book use of the computers using the online room booking system. The Faculty of Arts and the Library also provide computer facilities for postgraduate students.

For more information on computer facilities for postgraduate students, please contact the Postgraduate Coordinators, Suzanne Wijsman (Semester 1) or Chris Tonkin (Semester 2) or your supervisor.

10. COMMON ROOM

The Student Common Room is located on the ground floor (G04) in the music building and is available to all Music students. This room is usually open from 7am – 8pm during weekdays and provides kitchenette facilities and a comfortable space for students to relax between classes and rehearsals.

The common room is often made available to external hirers after hours and on weekends. As such, it is
important that the room is maintained. The Music Students' Society ensure that the common room is a comfortable space for all students through some basic regulations that they ask all students to abide by. For any concerns regarding the common room, please contact the President, Music Student's Society (Ebony Lim).

11. STUDENT ACCESS TO PRACTICE AND TEACHING ROOMS

There are 10 practice rooms located on the top floor of the Music building for the exclusive use of Music students. There are also a number of teaching and performance rooms on the ground floor that may be made available for student practice under certain circumstances. Smoking, eating and drinking are not permitted in any room. The School would appreciate it if students could please report any suspicious behaviour or persons to the Music Office.

To access a practice and/or teaching room you have booked (see booking information below) you require your Campus (Student) Card. To gain entry simply badge (swipe) the control outside the door ONCE; once you are inside the room the door will lock behind you. To exit, press the button inside the room (if applicable). When you leave the door will lock behind you.

It is VERY IMPORTANT when you use a room you DO NOT prop the doors open. Doors that are propped open cause an alarm at Security. It is not acceptable for security staff to be attending to these alarms simply because doors have been left ajar. This system was installed to provide staff and students with safety and protection. It is imperative therefore that doors remain closed whilst you are practising (if necessary windows can be opened for fresh air).

Please note access levels have been granted according to your year of study and/or instrument group. They are as follows:

BMus 3rd/4th yr students, BA 3rd yr students, Postgrad students
Callaway, EJS, G12

All enrolled students
G18, G5, G7, G8 and Practice Rooms 2.01 – 2.10 on the second level

Piano students
Rooms above as applies plus G9

Percussions students
Rooms above as applies plus G20 and G11

Postgrad students
Rooms above as applies plus 1.18

Students must be aware that the School does not allow any student to use the School's facilities to conduct private lessons. University insurance does not cover private lessons; therefore students who conduct private lessons within the School may face legal ramifications.

Rooms are only also be used for School related activities. Rehearsals for non-SoM ensembles/groups are not permitted without prior permission from the School Manager (Toni Johnson).

12. PRACTICE AND TEACHING ROOM BOOKINGS

Bookings for the practice and/or teaching rooms can be made through the online booking system available at http://bookings.arts.uwa.edu.au/music. To book, follow the procedure below, please note no more than one two hour block/student/day during teaching hours is allowed unless you have permission from your Unit Coordinator.

• Login in using your student number and Pheme password.
• Go to ‘My Bookings’ located underneath ‘My Quick Links.’
• Locate the room and the time you want and double click on the corresponding box.
• ('G' before a room number denotes ground floor and '2' denotes the practice rooms on the 2nd level).
• A Reservation sheet for that room will pop up.
• Enter the following information:
  • Start and Finish time - no more than two hours.
  • Your first name, surname and contact phone number in the ‘summary box.’ **This information is essential** as it allows us to contact you quickly should a room become unavailable for any reason. If you are making a booking for a lesson or group rehearsal please also note this in the summary box.

To modify your booking:
• Double click on the booking you have made, make the change and save.
To delete
• Double click on the booking and tick the ‘delete’ box, press save.

If you decide not to use a room you have booked, it is important in the interests of fairness to all, and at times when there is heavy usage of rooms, that you delete your booking from the system.

You will note on the booking system that where bookings have been made the times will be blocked out in colour. You cannot override bookings made by others.

Please note you only have the ability to books rooms to which you have been granted access to as per the list in point 11 above.

**All equipment, including music stands and chairs, borrowed from rooms must be returned to the room of origin immediately following use.**

Access to Callaway during the recital period will be limited to students undertaking recitals. Priority will be given to Piano students who require access to the Piano in Callaway. All students will be allowed at least one 2hr rehearsal so that they can practice in venue with their accompanist, additional bookings may be made ONLY if there is space available.

Outside use of School of Music rooms and facilities is not allowed unless arrangements are made through the office.

**UPSTAIRS PRACTICE ROOMS**
**Weekday and Weekend Bookings:**
Practice rooms are available from 7am till midnight.

**DOWNSTAIRS PRACTICE ROOMS**
Rooms are available from 7am till midnight except when they are being used for teaching purposes.

**Weekday Conditions**
Downstairs rooms are principally reserved for teaching activities, chamber music or other ensemble practice. Outside of these times, these rooms are available for student practice as per access levels listed above. You can see when rooms are booked by logging in to the online booking system.

Students should be aware that staff have priority over the usage of all Music rooms. Therefore if a staff member should require a room booked by a student, we will need to contact you to make other arrangements.

**Weekend Conditions**
Please note that Junior Music School utilises most available downstairs rooms on Saturday mornings throughout semester.

**Strict security procedures apply to the use of all School of Music rooms and students who breach these procedures will be denied future access.**

**FAZIOLI KEY**
Permission to use the Fazioli piano must come from Graeme Gilling, Coordinator - Performance. When making your booking you MUST type FAZ in large letters on your booking sheet, this will ensure the key is left at security for you.
13. INSTRUMENT COLLECTION AND HIRE

Instrument Hire
A limited number of historic and modern instruments are available from the School of Music for student use. Students should consult with their Instrumental Coordinator about their needs. If a suitable instrument is available they should then see Julie Seaton, Administrative Assistant Concerts & Outreach to arrange instrument hire. No hire charge applies where the use of the instrument is required for the completion of an enrolled performance unit (this must be confirmed by the appropriate Instrumental Coordinator). Hire charges apply for instrument hire not related to the completion of a School of Music unit. Details of these arrangements and charges can be obtained from the Concerts & Outreach Coordinator. All instruments must be returned by the stipulated date, and will be inspected upon their return. Although instruments are insured, students will be liable for any damage incurred due to negligence.

With written approval from your Instrumental Coordinator, see Julie Seaton Rm 1.11A (Tues-Thurs 9.00am-2.30pm) to secure your instrument hire.

Historic Keyboard Instruments
The School of Music’s collection of historic keyboard instruments is housed in the Eileen Joyce Studio and is open for public viewing by appointment. Please contact the School of Music office on 6488 2051 to arrange a viewing time. As the instruments are extremely valuable they are not for general use, and when classes are held in EJS students are asked to refrain from opening lids, playing or moving any of the instruments behind the barriers. However, certain instruments such as the replica harpsichords & fortepianos may be used for solo performance or accompaniment WITH PERMISSION from Graeme Gilling – Coordinator, Performance.

14. RESEARCH AND POSTGRADUATE ACTIVITIES

An emphasis on research and research training is a defining characteristic of the University of Western Australia. The University is one of Australia’s leading research-intensive universities and the premier research institution in Western Australia. This ethos extends to the School of Music, where many of the UWA School of Music staff are actively involved in research and creative work in many areas, including Musicology, Ethnomusicology, Psychology and Sociology of Music, Music Education, Composition and Performance. The School of Music also offers an extensive array of postgraduate study options, via both coursework and thesis.

All students interested in music-related research are invited to attend the weekly Research Seminars that are held in the School of Music on Tuesday evening from 4.30pm – 6.00pm throughout both semesters. More information on these seminars, including guest speakers and upcoming events, can be found on the music website (http://www.music.uwa.edu.au/research/seminar-series). For more information about postgraduate studies in music, please see Postgraduate Coordinators, Suzanne Wijsman (Semester 1) or Christopher Tonkin (Semester 2).

15. IMPORTANT THINGS THAT YOU MUST KNOW

STUDENT EMAIL
All students are entitled to their own email address through the University of Western Australia. Students must make use of this facility in order to effect efficient communication - critical information will be disseminated by email throughout the year. If an email is sent to you, you are deemed to have been advised of relevant information and no other effort will be made to contact you. Students can upgrade their account to gain full access to the internet through askUWA or through the Student IT Support Office. Support staff are located in the various subject libraries or can be contacted by phone on 6488 3242, or by email at: askuwa-is@uwa.edu.au. For more information about student email, please visit http://www.is.uwa.edu.au/it-help/email

STUDENT CONNECT
www.studentadmin.uwa.edu.au/welcome/student_connect

Student Connect is UWA’s student access to the Callista Student Information Management System. Using Student Connect, you can:
• View and update your current address, and notify us of any changes
• View your current and past course and unit enrolments
• View your exam timetable and past unit results and see new results when released

askUWA
http://www.ask.uwa.edu.au/

askUWA provides current UWA students and staff with a website where they can search for answers to commonly asked questions. They also have the ability to "Ask a Question" and receive a response from a Customer Service Officer within two working days.

askUWA enables historical knowledge to be captured and retained within one system, with the knowledge base growing as more frequently asked questions are added. It also provides incident tracking so the full history of a customers contact is available.

EMERGENCY CONTACTS
UWA Security
24 hour, 7 day emergency phone number 6488 2222
or freecall from public phones on campus 1800 655 222

Emergency phones (which can be used to call UWA Security) are located by the central stairwell on each floor.

NB: In case of emergency at UWA, please dial 2222, NOT 000

First Aid Officer, Music
Sarah Brittenden
Acting School Manager
Music Office (1st Floor), School of Music
6488 2052

SAFETY INFORMATION
Please contact Pip White, Safety and Health Representative, School of Music, for any Safety and Health enquiries:
Phone: 6488 7835
Email: pip.white@uwa.edu.au

Further safety and health information can be found by visiting the Safety and Health website, www.safety.uwa.edu.au

There is also valuable information about security and personal safety on campus available on the Facilities Management website, www.fm.uwa.edu.au/about/security_safety

HEARING PROTECTION
Listening to and performing music at high decibel levels can pose a risk to your hearing health. Cumulative and/or prolonged exposure to moderately high decibel levels, or short exposure to very high decibel levels, can adversely affect and permanently damage your hearing. The maximum average safe level of exposure time and sound level per day for ALL sound exposure including your music activities is 85dB for 8 hours—the level equivalent, for example, to playing or listening to unamplified chamber music at close range. Listening to recorded music at high volume (for example using an iPod with headphones) can contribute significantly to risk levels in combination with exposure to live music practice, rehearsal and performance. Students in Music performance units are advised to take precautions to protect their hearing, including the use of musicians’ earplugs when exposed to high decibel levels. Musicians’ earplugs have been shown to effectively filter excessive noise and thereby reduce the risk of hearing damage and are now widely used and promoted in the music industry.

It is expected that students who will be regularly exposed to high decibel levels in music practice, rehearsal and performance in School units and performance activities will take necessary precautions to protect their hearing. The School of Music will provide, free of charge, a single pair of generic musicians’ earplugs per student per year to students enrolled in a performance unit. Students can collect their free musicians
earplugs from the Music Office. Students with consistently high levels of exposure may need to contact a professional audiologist for advice concerning earplugs appropriate for their specific needs, to ensure the maximum musical and health benefit.

Further information on hearing health for musicians, including sample instrument-specific decibel levels and exposure times, can be found in the hearing module of Soundperformers.com:

Access to soundperformers.com is restricted to current students enrolled in a Music performance unit. Students enrolled in MUSC1341 will receive a username and password automatically. Students enrolled in other Music units may request a username and password by contacting Assoc. Prof. Suzanne Wijsman by email: suzanne.wijsman@uwa.edu.au

CHARTER OF STUDENT RIGHTS AND RESPONSIBILITIES
The Charter of Student Rights and Responsibilities upholds the fundamental rights of students who undertake their education at the University of Western Australia. The University’s charter of Student Rights and Responsibilities is available at http://www.secretariat.uwa.edu.au/home/policies/charter

GRIEVANCE POLICY
Details regarding student grievances can be found at: http://www.aps.uwa.edu.au/home/policies/griev

STUDENT GUILD
The UWA Student Guild represents the students of UWA to the University, government and the wider community, and organises campus-wide events and activities each year. The Guild also provides a variety of financial assistance to Guild members, through interest-free ‘ordinary’ and ‘emergency’ loans and also through textbook subsidies. For more information about the Guild, visit their website at www.guild.uwa.edu.au, or head over to the Student Guild Office, located in the Guild Village (near the Refectory).

COURSE ADVISOR APPOINTMENTS
Dr David Symons is the Course Advisor for the School of Music. Dr Symons sees students on Tuesday and Thursday mornings at 11.00am or 11.15am.

15 minute appointments can be booked online using the online booking system http://bookings.arts.uwa.edu.au/music - select ‘Course Advisor’ from the drop down menu and then book your appointment as you would book a practice room (see point 12). If you require a longer appointment, please book 2 consecutive appointments.

If you are unable to attend your appointment, please ensure that you cancel your booking online straight away so that the appointment can be made available to other students. Please note that you will not be able to cancel or make an appointment less than 1 hour before it is due to commence, in this instance please contact the office on 6488 2051.

CHANGING YOUR ENROLMENT
Most changes to enrolments can be made online through Student Connect. For more information, please visit: www.studentadmin.uwa.edu.au/welcome/enrolment/enrolment_methods/changing.

ATTENDANCE REQUIREMENTS: CLASSES AND TUTORIALS
The School of Music expects students to attend all lectures and (if applicable) workshops/tutorials for which they are enrolled. In all cases, students are required to remain for the full duration of each class. If a student is unable to attend a class, s/he must notify the unit lecturer/tutor (in writing) at least 24 hours in advance, with a medical certificate supporting any absence. Students with unsatisfactory attendance/participation may not have their work assessed and this will result in the award of a zero mark for the unit.

Please note that a number of different options are available concerning the timetabling of tutorials for some ethnomusicology, music history units and performance electives. It is important that students register for their preferred tutorial time(s) at the start of each semester via OLCR, www.olcr.uwa.edu.au.

ATTENDANCE REQUIREMENTS: COMPOSITION/INSTRUMENTAL/VOCAL LESSONS
For all practical studies units, individual composition, instrumental, vocal and lessons are organised between student and teacher. If you are unable to attend a lesson notice must be given directly to your
tutor at least 24 hours prior to the scheduled lesson time, or the lesson will be considered forfeited. In the case of sudden illness or emergency, notice must be given to both the tutor and Music Office at the earliest possible time. As a courtesy to your tutor, you should make every possible effort to attend all lessons as scheduled; changes/cancellations to your scheduled times should only be made where absolutely essential.

**ATTENDANCE REQUIREMENTS: ENSEMBLES**

Orchestras, chamber groups, ensembles and some classes, by their very nature, require 100% attendance in order to function adequately. It is also expected that all members of ensembles will arrive well in advance of the announced commencement time of rehearsals and performances in order to prepare, tune and be ready to start at the appointed time. Students with unsatisfactory attendance/participation may not have their work assessed and this will result in the award of a zero mark for the unit.

**ATTENDANCE REQUIREMENTS: CONCERTS**

It is expected that all music students will make every effort to attend as many concerts as possible. All students will receive free admission to School of Music concerts. Attendance at the weekly Lunchtime Concerts is compulsory for those students enrolled in the BMus and the BA (with one or more majors in music).

**ABSENCE**

If you are unable to meet the attendance requirements outlined above for any reason, you must discuss this with the appropriate Unit Coordinator, or the School of Music Admin Office staff, who will advise you of the appropriate course of action dependant on your situation. Failure to do this may result in academic penalties for unexplained absence. This policy applies to all students, including music education students on teaching practicum.

**SPECIAL CONSIDERATION**

Special consideration is a provision through which faculties are able to consider significant and unforeseen factors that may have affected a student’s academic preparation or performance. Consideration is given to significant personal illness, the death or serious illness of someone close to a student, or other significant circumstances that compromise a student's studies. An application for Special Consideration enables a student's faculty to make informed and fair decisions concerning his/her academic progress (e.g. extensions for assignments, withdrawal or course change, determining a student's final grade in a unit of study, or approval of deferred examinations).

Applying for special consideration will not save a student from the consequences of poor academic preparation. Applications must be well grounded and be accompanied by convincing documentary support. The final decision rests with the faculty. For further advice regarding Special Consideration, contact the FA Student Office.

**FA Student Office contact details**

Location: Ground floor, Arts Building
Opening Hours: 9am-4pm, Monday to Friday
Mailing Address: M200, 35 Stirling Highway, Crawley Western Australia 6009
Phone: +61 8 6488 2091
Fax: +61 8 6488 1008

**DEFERRED EXAMS**

If your special circumstances prevent you sitting exams as originally scheduled you can apply for a deferred examination. Be proactive. If you think something serious is affecting your study, tell your academic student adviser as soon as possible. For further information on deferred exams please contact the School of Music or Faculty Student Office.

**APPLYING FOR LEAVE**

Students must seek permission from the Head of School before participating in external activities that are likely to prevent full attendance at classes and/or ensembles. In such cases, a leave of absence may be granted for certain external engagements or activities provided they are, in the School of Music’s view, likely to make a contribution to a student’s overall studies. The support of a student’s tutor is also required in all cases. Applications for a leave of absence must also be submitted to the Head of School in writing.
Application forms are available here: www.music.uwa.edu.au/for/current_students. Non-compliance with these regulations may result in failing the unit in question or a penalty in the final assessment.

UNIT OUTLINES
It is expected that all music students obtain a current copy of the unit outline for each unit they are enrolled in. Unit outlines can be obtained from the website at http://www.unitoutlines.arts.uwa.edu.au/

Lecture Capture System (LCS)
Echo is UWA’s lecture capture service (LCS). Many of the lectures that take place in Callaway and the Tunley Lecture Theatre, as well as many Arts Lecture Theatres, are recorded and uploaded to the web, where students can access and listen to lectures at their own convenience. All recorded lectures are accessible via LMS: http://www.lms.uwa.edu.au/

Learning Management System (LMS)
LMS (Moodle) is UWA’s online Learning Management System used by many lecturers and unit coordinators to enhance their teaching programs. Throughout the semester teaching staff may upload materials such as unit outlines, lecture notes and/or create quizzes, class discussions and online assignments for students to use as part of their learning.

For more information about LMS, please go to the Student Help Page at: http://www.lms.uwa.edu.au/course/

STUDENT PHOTOGRAPHS
The School of Music reserves the right to use photographs and recordings taken during student performances to use in publication materials (including online). If you prefer that your image not be used for these purposes, please advise the office by emailing music@uwa.edu.au

SEXUAL HARRASSMENT
The University of Western Australia is committed to maintaining a work and study environment which is free from sexual harassment. Sexual harassment is unacceptable behaviour. It conflicts with the University’s Equal Opportunity Policy and with the rights of staff and students to receive fair treatment.

This policy is aimed at deterring sexual harassment, increasing awareness that such behaviour is unacceptable, and ensuring that complaints are dealt with fairly and promptly. Please access: http://www.hr.uwa.edu.au/policies/policies/conduct/sexual-harassment

PROCEDURE FOR RESOLVING COMPLAINTS OF SEXUAL HARRASSMENT
The University has established procedures to assist staff and students who may have experienced sexual harassment. No action will be taken unless requested by the complainant, and at all stages, confidentiality will be preserved.

Anyone concerned about sexual harassment may approach a Contact Officer on an informal basis. Contact Officers will provide assistance and support as well as information on the University’s policy, relevant legislation and options available to deal with the problem.

If the complainant wishes, conciliation may be sought with the assistance of a Mediator. The Contact Officer will provide the necessary information and assistance.

If the matter is not resolved, the complainant may make a formal written complaint to the Vice-Chancellor directly or through a Contact Officer. Resolution of formal complaints will follow set guidelines.

Full details of these procedures are available from the Registrar’s Office, Faculty Offices, the Guild of Undergraduates, Human Resources, the University Health Services, Student Support Services, the Libraries and the Equity Office.

POLICY FOR PHYSICAL CONTACT IN TEACHING AND LEARNING OF MUSIC PERFORMANCE
The School of Music regularly teaches students, with some of these students being minors, in a manner that sometimes may require physical contact between a staff member and the student. Due to the nature of our one-to-one music performance teaching program, the School acknowledges that staff may at times touch students during instruction to effectively teach instrumental/vocal technique. Any physical contact is to be done in a manner that is seen as appropriate to both the staff member and the student.
Before a staff member commences the first teaching session with a student, students are to be provided with an explanation of any future touching procedure. Students are to advise the staff member of any concerns they may have with the types of physical contact that are explained, at any time throughout the course. A student also has the option of having another person of their choice present during teaching.

Staff members are responsible for ensuring that as far as practical, students’ concerns are considered and action is taken to eliminate these concerns whilst teaching. All Unit Coordinators will ensure that all sessional/casual academic staff are informed of this policy and their responsibilities as outlined, towards their students.

Any staff member or student who feels that that this policy has not been adhered to may discuss this:

- with the person whose behaviour is causing concern
- with the Head of School
- with the University Equity and Diversity Advisers
- with the Guild Education Officer

Further information on the policy can be found at: http://www.music.uwa.edu.au/students/policy

16. ACADEMIC AND PERFORMANCE ASSESSMENT

The University General Rules for Academic Courses relating to examination and assessment apply to examination and assessment in the Faculty of Arts. The University General Rules can be found at http://rules.handbooks.uwa.edu.au/rules/student_rules

Within the Faculty, the means of assessment of student performance varies from unit to unit, but most involve at least one examination (or other assessment) at the end of the semester. In most units, performance throughout the semester is taken into account. This may involve assessment of essays and assignments and a mark for tutorial/seminar attendance and participation. The onus is on the student to be aware of assessment procedures for a unit as published by the relevant school in the assessment mechanism statement (unit outline) for the unit.

Expectations regarding satisfactory attendance and acceptable standards of work are incorporated in the unit outline. In accordance with University General Rule 1.2.1.16, a student whose work during the semester has not been acceptable or whose attendance at classes for a unit has been unsatisfactory in the opinion of the Head of School (having regard to the advice of the relevant members of staff) may be denied completion of the unit in the form of refusal to attend the examination or in the case of a non-examined unit, refusal to accept the ultimate piece of assessment. In such a case, a recommendation to this effect is made by the Head of School to the Faculty and the Dean decides upon the outcome. A student who is refused admission to the examination or whose ultimate assessment piece is refused for grading may be deemed failed.

Assessment tasks are due on the scheduled date. Extensions are not normally granted for late submission of assessment tasks. Where illness or other emergent personal circumstances prevents a student from sitting for an examination, presenting an assignment, oral presentation, recital or other agreed task on a scheduled date, the appropriate staff member should be informed (in writing) at least 24 hours prior to the submission date. A medical certificate or other statutory documentation (e.g. counsellor’s letter) must accompany this notification. No late submission shall be accepted and marked without prior approval from the Unit lecturer. In the event that such approval is given, late assignments may be subject to a 5% penalty per day late. All written assignments will be marked and can be collected from the Administration Office within four weeks.

ASSIGNMENTS

All written assessments are due by 3pm on the day of submission. All written assessments must be accompanied by a School of Music Assignment Coversheet which can be downloaded and printed from the UWA School of Music website (http://www.music.uwa.edu.au/students/forms). Unless otherwise stated in the unit outline, all assessments must be submitted via the Assignment Box outside the School of Music Office, from where they will be registered with the date of submission. No faxed or emailed assessments will be accepted.

Submission via LMS is available for some units; please check with you unit coordinator.
It is preferable (and easier for Unit Lecturers) for all assignments to be word-processed (where applicable). However, the School of Music recognises that some students may have difficulty accessing printers and, therefore, handwritten assignments are acceptable as long as the handwriting is legible. This does not apply to honours/thesis papers, which must be word-processed. Please speak with your supervisor for details regarding formatting and printing. For further information pertaining to assessment and examinations, please consult the UWA Undergraduate Handbook.

**POLICY REGARDING THE LATE SUBMISSION OF ASSESSMENT**

**Conditions For Late Submissions Accepted Without Penalty**

The School of Music does not provide extensions for late submission of assessments. However, late submission of assessments may be accepted without penalty only if the student concerned has applied for Special Consideration. Applying for Special Consideration entails completing the application form, providing supporting documentation and submitting all relevant documentation to the student’s home advising degree office. For example, BA, BMus or BMusEd students must submit the completed Special Consideration application to the Arts Student Office; BCom students must submit the completed application to the Business School Student Office; BDes students must submit the completed application to the ALVA Student Office, and BSc, students must submit the completed application to the Science Student Office.

The Special Consideration application form is available at: [http://www.studentadmin.uwa.edu.au/welcome/forms](http://www.studentadmin.uwa.edu.au/welcome/forms)

**Note 1:** Ideally, students should apply for Special Consideration before the assessment due date. However, if this is not possible, students must apply for Special Consideration within three working days of the assessment due date. Applications for Special Consideration lodged after this time may be declined unless students are able to provide evidence that there were exceptional circumstances preventing them for submitting the request within the three-day time limit.

**Note 2:** Exemptions from penalty will only apply for those dates that are tabled in the documentary evidence. In addition, students should attempt to contact the Unit Coordinator as soon as practicable in the instance of illness or misadventure, and not wait until after the due date.

**Conditions For Late Submissions Accepted with Penalty**

The School of Music will accept late submission of assessments up to five working days after the due date. Such submissions will accrue a penalty of five percentage points (5%) per day.

**Conditions For Late Submissions Not Accepted**

Assessments submitted later than five working days after the due date, without approved Special Consideration, will not be accepted under any circumstances. The School of Music reserves the right to refuse to accept assessments under these circumstances.

**SCHOOL OF MUSIC REFERENCING STYLES**

There are three referencing styles used by Staff and Students in the School of Music:

1. Musicology: ('short-title system')
2. Ethnomusicology: ('Harvard style')
3. Music Psychology and Music Education: ('APA style')

The above subject referencing guides can be accessed using the following URLs:


**ADVICE OF EXAMINATION RESULTS**

Students are informed via email when their results are available at: [http://www.studentconnect.uwa.edu.au/](http://www.studentconnect.uwa.edu.au/)
Students who have any outstanding debt/debts to the University will be able to view their results but will not be able to graduate, re-enrol or obtain documentation from Student Administration until all outstanding debt/debts have been paid.

For more information on results, including release dates, please visit: http://www.studentadmin.uwa.edu.au/welcome/results.

PERFORMANCE ASSESSMENT
Assessment in performance units occurs in technical and repertoire examinations, depending on the unit enrolment, with one normally being held at the end of first semester and the other at the end of the year. However, instrument-specific unit assessments may have additional requirements, including attendance at performance classes, ensemble participation and performances, and additional technical or performance examinations.

For the units MUSC3401, MUSC3402, MUSC4401, MUSC4402, MUSC4140 and MUSC4141 one additional elective performance class is required, such as historical performance practice, contemporary performance practice, chamber music or conducting, with choices varying each semester. A full list of available electives may be discussed with your Course Adviser prior to enrolment. All students in those 3rd and 4th year performance units will be required to enrol for one of these elective classes in each semester. Further details are available from the Music Course Adviser (Assoc/Prof. David Symons), and Coordinator Performance (Assist/Prof. Graeme Gilling).

SUPPLEMENTARY ASSESSMENT (AND EXCEPTIONS)
Students in degrees offered by the Faculty of Arts will be eligible for supplementary assessment only in the following circumstances:

- Where the unit in question is the final unit needed for degree completion.
- Where a result of 45-49% (inclusive) has been obtained for the unit in question.

Students do not apply for supplementary assessment. If students are entitled to a supplementary assessment then a grade of SG will appear as their final grade.

Supplementary assessment will be in the form of an examination or other additional assessment at the discretion of the Unit Coordinator. It will only be available at the end of each semester to students who meet the above criteria for a unit taken during that semester. For example, if a student fails a unit in semester one and is then one unit short of completing their degree in semester two, the failed unit will not be considered the final unit needed for their degree and supplementary assessment will not be available.

Combined course students will be eligible for supplementary assessment in the final unit for each of their degree components. This policy will apply to the BA or BMus component of combined courses and the other faculty’s policy will apply to the other degree component.

Exceptions to this policy:
There are a number of units offered by the Faculty for which it is not possible to offer supplementary assessment, usually because they consist of placements in external organisations. The following units are approved exceptions to the supplementary assessment policy:

- MUSC4611 Secondary Music Teaching Practice 1
- MUSC4612 Secondary Music Teaching Practice 2
- MUSC4701 Instrumental Teaching Practice 1
- MUSC4702 Instrumental Teaching Practice 2
- MUSC4711 Instrumental and Vocal Music Curriculum 1
- MUSC4712 Instrumental and Vocal Music Curriculum 2

Students should note that if they fail one of these units as the last unit in their degree, supplementary assessment will not be available. Students should consult the Faculty Student Office for advice.

APPEALS AGAINST ACADEMIC ASSESSMENT
In the first instance, students are strongly advised to talk informally to the lecturer about the grade awarded. The University provides the opportunity for students to lodge an appeal against any mark which he or she feels is unfair. Any student making an appeal is under an obligation to establish a prima facie case by providing particular and substantial reasons for the appeal. Students may wish to contact the Guild Education Officers to aid them in the appeals process. There is a 20 working day time limit for making any such appeal. An appeal against academic assessment may result, as appropriate, in an increase or
decrease in the mark originally awarded. The University regulations relating to appeals and the form on which the appeal should be lodged can be found at: http://www.secretariat.uwa.edu.au/home/policies/appeals

ACADEMIC LITERACY AND ACADEMIC MISCONDUCT

Within the Faculty of Arts you are expected to approach your scholarly work with integrity and honesty, and penalties will be applied, in accordance with University guidelines, to all instances of plagiarism and other forms of academic misconduct.

Academic misconduct is defined at this University as: “any activity or practice engaged in by a student that breaches explicit guidelines relating to the production of work for assessment, in a manner that compromises or defeats the purpose of that assessment. Students must not engage in academic misconduct. Any such activity undermines an ethos of ethical scholarship.”

PLAGIARISM

Be aware that the work you submit must be your own with no unacknowledged debt to some other writer or source. To pass off written work as your own, whether you have copied it from someone else or from somewhere else (be it a published writer, another person, a TV program, a library anthology, a lecture, a website or whatever) is to deprive yourself of the real benefits of this unit and to be guilty of plagiarism. Plagiarism is a serious offence! University policy is that plagiarism, the unacknowledged quotation of material from other people's work, is a ground for failure. Moreover, your name is placed on a central plagiarism register. If you take notes from other sources (critical articles, background works, etc.) you must quote carefully and accurately, and acknowledge the quotation. Even if you paraphrase, you must still acknowledge that you are paraphrasing.

Please refer to the University's policy document for further information http://www.arts.uwa.edu.au/students/policies/dishonesty

APPEALS AGAINST ACADEMIC ASSESSMENT

In the first instance, students are strongly advised to talk informally to the lecturer about the grade awarded. The University provides the opportunity for students to lodge an appeal against any mark which he or she feels is unfair. Any student making an appeal is under an obligation to establish a prima facie case by providing particular and substantial reasons for the appeal. Students may wish to contact the Guild Education Officers to aid them in the appeals process. There is a 20 working day time limit for making any such appeal. An appeal against academic assessment may result, as appropriate, in an increase or decrease in the mark originally awarded. The University regulations relating to appeals and the form on which the appeal should be lodged can be found at http://www.secretariat.uwa.edu.au/home/policies/appeals

GUIDE TO UWA GRADES

Assessment of students’ academic progress is made each semester and results awarded according to the following grading scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Mark</th>
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<tbody>
<tr>
<td>Higher Distinction (HD)</td>
<td>80-100</td>
</tr>
<tr>
<td>Distinction (D)</td>
<td>70-79</td>
</tr>
<tr>
<td>Credit Pass (CR)</td>
<td>60-69</td>
</tr>
<tr>
<td>Pass (P)</td>
<td>50-59</td>
</tr>
<tr>
<td>Ungraded Pass (UP)</td>
<td></td>
</tr>
<tr>
<td>Fail (N+)</td>
<td>45-49</td>
</tr>
<tr>
<td>Fail (N)</td>
<td>0-44</td>
</tr>
<tr>
<td>Ungraded Fail (UF)</td>
<td></td>
</tr>
<tr>
<td>Failed Component (FC)</td>
<td></td>
</tr>
</tbody>
</table>

The final result for a unit in which a student has achieved a mark of at least 50 but of which the student has failed a component that must be passed in order to pass the unit

More information on grades can be found in the University Handbook online: http://www.student.uwa.edu.au/course/exams/grades

17. PERFORMANCE ACTIVITIES
INSTRUMENTAL ENSEMBLES
Symphony Orchestra
Wind Orchestra
String Orchestra
Brass Ensemble
New Music Ensemble
Flute Ensemble
Clarinet Ensemble

CHORAL GROUPS
Vocal Consort
Symphony Chorus
The Winthrop Singers

LARGE ENSEMBLE PARTICIPATION
Enrolment in an approved large ensemble is a compulsory component of all practical studies/practical music units. Full participation is required for rehearsals and performances. Attendance will be taken at all large ensemble rehearsals and performances. Penalties, including potential failure of performance units, will be imposed for students with inadequate attendance. Students are required to make themselves available for public performances and tours.

Mandatory attendance requirements highlighted throughout this handbook should be carefully noted.

CHAMBER MUSIC
Students’ eligibility and level of performance will be determined by full-time performance staff. For those participating, weekly rehearsals will be timetabled and supervised by staff. Coaching will be provided on a rotational basis, subject to staff availability. Students are required to make themselves available for public performances (Lunchtime Concerts and Special Events), dates of which will be decided in consultation between staff and students.

HOW DO YOU FIND AN ACCOMPANIST?
The School of Music will provide an accompanist for concert practice class (strings; wind and brass; vocal studies) for 1st, 2nd, 3rd and 4th year students. Please note that MUSC1341, MUSC1342, MUSC2401/MUSC2451, MUSC2402/MUSC2452 students are responsible for arranging and paying for their own accompanists for technical exams (semester 1) and performance exams (semester 2).

MUSC3402/MUSC3542, MUSC4402 and MUSC4141 students taking public recital exams must ensure that recital programs are submitted to the Assist/Prof. Graeme Gilling by week 4 of first semester (for the first semester recital) or week 1 of second semester (for the second semester recital). The timely submission of public recital exam forms (available from the School of Music office) will enable the process of accompanist allocation and rehearsal to begin as soon as possible. Upon application and where necessary, the School will contribute $200 towards accompaniment for public recital exams. Please note that any further costs must be borne by the student. In order to receive the contribution students should pay their accompanist direct and then bring their receipt to the Javid Mastan (Accounts Officer) in order to receive a reimbursement.

All enquires concerning accompaniment should be directed to Assist/Prof. Graeme Gilling.

RE-AUDITIONS
If you withdraw from your principal performance unit during the academic year, take a year or more off from your performance unit, or fail the performance unit, you will be required to re-audition at the appropriate level. Following this you may then be permitted to re-enrol in your instrumental/vocal specialisation. This ensures that performance standards are maintained. It is your responsibility to arrange your re-audition with the appropriate Instrumental Coordinator.

PERFORMANCE TUTORS
Performance tutors are allocated annually by the Head of School to all students enrolled in performance units. If you have a request for a particular tutor, you may request your preference by writing to the Head of School no later than the end of the enrolment period. Where possible, requests will be granted, but the decision of the Head of School in this matter is final.

CHANGING YOUR TUTOR
Should you wish to change your tutor during your course of study, you must first write to the Head of School giving reasons for the change. The Head of School will discuss the matter with the relevant tutors and inform the student of the outcome in due course. Under no circumstances should a student approach another member of staff, or external tutors, regarding a change of tutor.

18. TIMETABLE

The music timetable is accessible online through the UWA Timetables website www.timetable.uwa.edu.au

19. MUSIC SEMESTER DATES 2015

<table>
<thead>
<tr>
<th>First Semester</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation Week begins</td>
<td>Monday 16 February</td>
<td></td>
</tr>
<tr>
<td>First Semester begins</td>
<td>Monday 23 February</td>
<td></td>
</tr>
<tr>
<td>PROSH</td>
<td>Wednesday 1 April (*morning classes cancelled)</td>
<td></td>
</tr>
<tr>
<td>Good Friday</td>
<td>Friday 3 April</td>
<td></td>
</tr>
<tr>
<td>Easter Monday</td>
<td>Monday 6 April</td>
<td></td>
</tr>
<tr>
<td><strong>(Note: Good Friday and Easter Monday are UWA holidays)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-Teaching Study Break</td>
<td>6 - 10 April</td>
<td></td>
</tr>
<tr>
<td>Production Week</td>
<td>13 – 15 May; 18 -19 May</td>
<td></td>
</tr>
<tr>
<td>Pre-Examination Study Break</td>
<td>1 June – 5 June</td>
<td></td>
</tr>
<tr>
<td>Examinations</td>
<td>Saturday 6 June – Saturday 20 June</td>
<td></td>
</tr>
<tr>
<td>Student Vacation</td>
<td>22 June – 27 July</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Semester</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Semester begins</td>
<td>Monday 27 July</td>
<td></td>
</tr>
<tr>
<td>Production Week</td>
<td>24 – 28 August</td>
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</tr>
<tr>
<td>Non-Teaching Study Break</td>
<td>28 September – 2 October</td>
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</tr>
<tr>
<td>Pre-Examination Study Break</td>
<td>2 – 6 November</td>
<td></td>
</tr>
<tr>
<td>Examinations</td>
<td>Saturday 7 – Saturday 21 November</td>
<td></td>
</tr>
<tr>
<td>Student Vacation</td>
<td>From 23 November</td>
<td></td>
</tr>
</tbody>
</table>

20. ACADEMIC CALENDAR

The School of Music Academic Calendar is available on the Music website here: http://www.music.uwa.edu.au/students and includes semester dates, production and exam weeks, as well as other important academic dates in the School of Music. A copy of this calendar can also be found in the appendix of this handbook.

21. SCHOLARSHIPS AND PRIZES

All information on Scholarships and Prizes is available from the following website http://spe.publishing.uwa.edu.au. Music specific prizes for both performance and academic can be found at http://www.music.uwa.edu.au/students/prizes these will be advertised throughout the year via the music website, our facebook page and email. Please read conditions (including the general conditions if appropriate) before applying for any prize.

The home page for Scholarships contains information on funding opportunities that may become available during the year. Please access www.scholarships.uwa.edu.au. Current and prospective postgraduate students will find useful information on opportunities at this university and links to universities intrastate, interstate and overseas.

22. PAID WORK FOR MUSIC STUDENTS

VENUE ASSISTANTS
Each year, the School employs several students to help with concerts, events, external hire of our rooms and other odd jobs. The work is on a casual basis (hours cannot be guaranteed), is well paid and can provide an excellent opportunity for those wishing to gain experience in arts administration and events management. Please contact Pip White (Concerts & Outreach Coordinator) on 6488 2054 or pip.white@uwa.edu.au if you are interested in becoming a Venue Assistant.

PERFORMANCE WORK
The office often receives enquiries from other organisations and members of the public offering paid performance work to students. If you wish to be contacted with regards this kind of work, please lodge your details by emailing concerts@uwa.edu.au Please include details of your instrument/ensemble as well as your contact details.
APPENDIX A: USEFUL WEB ADDRESSES

School of Music Home Page
www.music.uwa.edu.au

Faculty of Arts Home Page
www.arts.uwa.edu.au

The University of Western Australia Home Page
www.uwa.edu.au

Student Connect
http://studentconnect.uwa.edu.au

Timetable
www.timetable.uwa.edu.au

2015 Academic Calendar (for Music)
http://www.music.uwa.edu.au/students

Appeals Against Assessment

Callaway Centre
http://www.callaway.uwa.edu.au

Charter of Student Rights
http://www.aps.uwa.edu.au/home/policies/charter

School of Music Forms
http://www.music.uwa.edu.au/students/forms

Library
http://www.is.uwa.edu.au/

Music Guide:
http://libguides.is.uwa.edu.au/music

Music Referencing Guide:
http://libguides.is.uwa.edu.au/music_referencing

Unifi:
http://www.is.uwa.edu.au/it-help/access/wireless/unifi

askUWA:
http://www.ask.uwa.edu.au/

Plagiarism
http://www.arts.uwa.edu.au/students/policies/dishonesty

Sexual Harassment
http://www.studentservices.uwa.edu.au
http://www.music.uwa.edu.au/students/policy

Scholarships and Prizes
http://www.music.uwa.edu.au/students/prizes
http://www.scholarships.uwa.edu.au

Student Guild
http://www.guild.uwa.edu.au
### Recommended Pathway: NC2015

<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Communication Skills in Music</td>
<td>Communication Skills in Music</td>
<td>Communication Skills in Music</td>
</tr>
<tr>
<td></td>
<td>Popular Music in Global Perspective</td>
<td>Popular Music in Global Perspective</td>
<td>Popular Music in Global Perspective</td>
</tr>
<tr>
<td></td>
<td>Practical Music 1 &amp; 2</td>
<td>Practical Music 1 &amp; 2</td>
<td>Practical Music 1 &amp; 2</td>
</tr>
<tr>
<td></td>
<td>Music Language 1 &amp; 2</td>
<td>Music Language 1 &amp; 2</td>
<td>Music Language 1 &amp; 2</td>
</tr>
<tr>
<td></td>
<td>2 x Broadening/ Elective/2(^{rd}) Major Units</td>
<td>2 x Broadening/ Elective/2(^{rd}) Major Units</td>
<td>2 x Broadening/ Elective/2(^{nd}) Major Units</td>
</tr>
<tr>
<td>Year Two</td>
<td>Western Art Music 1 &amp; 2</td>
<td>Western Art Music 1 &amp; 2</td>
<td>Western Art Music 1 &amp; 2</td>
</tr>
<tr>
<td></td>
<td>Music in World Cultures or Chamber Music</td>
<td>Music in World Cultures or Chamber Music</td>
<td>Music in World Cultures</td>
</tr>
<tr>
<td></td>
<td>5 x Broadening/ Elective/2(^{nd}) Major Units</td>
<td>Practical Music 3 &amp; 4</td>
<td>5 x Broadening/ Elective/2(^{nd}) Major Units</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music Language 3 &amp; 4</td>
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<tr>
<td>Year Three</td>
<td>Western Art Music 3</td>
<td>Western Art Music 3</td>
<td>Western Art Music 3</td>
</tr>
<tr>
<td></td>
<td>2 x Music Studies Level 3 Options</td>
<td>Music Education in Research and Practice</td>
<td>2 x Music Studies Level 3 Options</td>
</tr>
<tr>
<td></td>
<td>5 x Broadening/ Elective/2(^{nd}) Major Units</td>
<td>Digital Audio</td>
<td>5 x Broadening/ Elective/1(^{st}) Major Units</td>
</tr>
</tbody>
</table>

### Music Studies Level 3 Options
- Drama Through Music: Studies in Opera*
- Soundscapes of Australia
- Gongs, Punks and Shadow Plays*
- Music, Identity and Place*
- Music in the Community*
- Music, Mind and Medicine*
- Advanced Ensemble

### Specialist Music Studies Level 3 Options
- Music Analysis in Theory and Practice*
- Practical Music 6
- Topics in Performance Practice

*not available in 2015
## Recommended Course Pathway for Students Entering 3rd Year in 2015

<table>
<thead>
<tr>
<th>Year Three (2015)</th>
<th>BMus Applied Music Composition/Performance</th>
<th>BMus Music Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>– Western Art Music 3</td>
<td>– Western Art Music 3</td>
</tr>
<tr>
<td></td>
<td>– Music Education in Research and Practice</td>
<td>– Music Education in Research and Practice</td>
</tr>
<tr>
<td></td>
<td>– Practical Studies 5 &amp; 6</td>
<td>– 4 x Level 3 Electives</td>
</tr>
<tr>
<td></td>
<td>– 2 x Level 3 Electives</td>
<td>– Music Ensemble 1 &amp; 2</td>
</tr>
<tr>
<td>Year Four* (2016)</td>
<td>– 4 x Level 3 Electives</td>
<td>– 7 x Level 3 Electives</td>
</tr>
<tr>
<td></td>
<td>– Practical Studies 7 &amp; 8</td>
<td>– Music Ensemble 3</td>
</tr>
</tbody>
</table>

## Recommended Course Pathway for Students Entering 4th Year in 2015

<table>
<thead>
<tr>
<th>Year Four* (2015)</th>
<th>BMus Applied Music Composition/Performance</th>
<th>BMus Music Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>– 4 x Level 3 Electives</td>
<td>– 4 x Level 3 Electives</td>
</tr>
<tr>
<td></td>
<td>– Practical Studies 7 &amp; 8</td>
<td>– Music Ensemble 1 &amp; 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Music and Science</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Non-music elective (level 2)</td>
</tr>
</tbody>
</table>

*Students interested in honours should see the course advisor to determine their course pathway in year 4.
## APPENDIX C: UNIT CODES AND COORDINATORS

<table>
<thead>
<tr>
<th>Unit Code</th>
<th>Unit Name</th>
<th>Unit Coordinator</th>
<th>Availability</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC1310</td>
<td>Communication Skills in Music</td>
<td>Alan Lourens</td>
<td>Sem 1</td>
</tr>
<tr>
<td>MUSC1321</td>
<td>Music Language 1</td>
<td>Alan Lourens</td>
<td>Sem 1</td>
</tr>
<tr>
<td>MUSC1322</td>
<td>Music Language 2</td>
<td>Alan Lourens</td>
<td>Sem 2</td>
</tr>
<tr>
<td>MUSC1341</td>
<td>Practical Music 1</td>
<td>Graeme Gilling / Christopher Tonkin</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC1342</td>
<td>Practical Music 2</td>
<td>Graeme Gilling / Christopher Tonkin</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC1350</td>
<td>Popular Music in Global Perspective</td>
<td>Ashley Smith</td>
<td>Sem 2</td>
</tr>
<tr>
<td>MUSC1981</td>
<td>Music Ensemble 1</td>
<td>Suzanne Wijsman</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC1982</td>
<td>Music Ensemble 2</td>
<td>Suzanne Wijsman</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC2331</td>
<td>Western Art Music 1 (Renaissance &amp; Baroque)</td>
<td>David Symons</td>
<td>Sem 1</td>
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<tr>
<td></td>
<td>Western Art Music 2 (Classical and Romantic)</td>
<td>David Symons</td>
<td>Sem 2</td>
</tr>
<tr>
<td>MUSC2350</td>
<td>Music in World Cultures</td>
<td>Louise Devenish</td>
<td>Sem 2</td>
</tr>
<tr>
<td>MUSC2355</td>
<td>Chamber Music</td>
<td>Alan Lourens</td>
<td>Sem 1 &amp; Sem 2</td>
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<tr>
<td>MUSC2520</td>
<td>Music Language 3</td>
<td>Alan Lourens</td>
<td>Sem 1</td>
</tr>
<tr>
<td>MUSC2525</td>
<td>Music Language 4</td>
<td>Alan Lourens</td>
<td>Sem 2</td>
</tr>
<tr>
<td>MUSC2541</td>
<td>Practical Music 3</td>
<td>Graeme Gilling / Christopher Tonkin</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC2542</td>
<td>Practical Music 4</td>
<td>Graeme Gilling / Christopher Tonkin</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC2550</td>
<td>Music and Science</td>
<td>Alan Lourens</td>
<td>Sem 2</td>
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<tr>
<td>MUSC2981</td>
<td>Music Ensemble 3</td>
<td>Suzanne Wijsman</td>
<td>Sem 1 &amp; Sem 2</td>
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<tr>
<td>MUSC2892</td>
<td>Music Ensemble 4</td>
<td>Suzanne Wijsman</td>
<td>Sem 1 &amp; Sem 2</td>
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<tr>
<td>MUSC3331</td>
<td>Western Art Music 3 (Modernist &amp; Postmodernist)</td>
<td>David Symons</td>
<td>Sem 1</td>
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<tr>
<td>MUSC3334</td>
<td>Soundscapes of Australia</td>
<td>David Symons</td>
<td>Sem 2</td>
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<tr>
<td>MUSC3401</td>
<td>Practical Studies 5</td>
<td>Christopher Tonkin / Graeme Gilling</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC3402</td>
<td>Practical Studies 6</td>
<td>Christopher Tonkin / Graeme Gilling</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC3521</td>
<td>Digital Audio</td>
<td>Christopher Tonkin</td>
<td>Sem 1 &amp; Sem 2</td>
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<tr>
<td>MUSC3541</td>
<td>Practical Music 5</td>
<td>Graeme Gilling</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC3542</td>
<td>Practical Music 6</td>
<td>Graeme Gilling</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC3543</td>
<td>Advanced Ensemble</td>
<td>Graeme Gilling</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC3544</td>
<td>Topics in Performance Practice</td>
<td>Suzanne Wijsman/Paul Wright</td>
<td>Sem 2</td>
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<tr>
<td>MUSC3560</td>
<td>Music Education in Research &amp; Practice</td>
<td>Alan Lourens</td>
<td>Sem 1</td>
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<tr>
<td>MUSC4101</td>
<td>Contemporary Debates in Music</td>
<td>Alan Lourens</td>
<td>Sem 1</td>
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<tr>
<td>MUSC4103</td>
<td>Intro to Music Research</td>
<td>Alan Lourens</td>
<td>Sem 1</td>
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<tr>
<td>MUSC4104</td>
<td>Music Research Project</td>
<td>Alan Lourens</td>
<td>Sem 1 &amp; Sem 2</td>
</tr>
<tr>
<td>MUSC4105</td>
<td>Music, Aesthetics &amp; Criticism</td>
<td>Ashley Smith</td>
<td>Sem 2</td>
</tr>
<tr>
<td>MUSC4140</td>
<td>Music Honours Research 1</td>
<td>Ashley Smith</td>
<td>Sem 1 &amp; Sem 2</td>
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<tr>
<td>MUSC4141</td>
<td>Music Honours Research 2</td>
<td>Ashley Smith</td>
<td>Sem 1 &amp; Sem 2</td>
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<tr>
<td>MUSC4401</td>
<td>Practical Studies 7</td>
<td>Christopher Tonkin / Graeme Gilling</td>
<td>Sem 1 &amp; Sem 2</td>
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<tr>
<td>MUSC4402</td>
<td>Practical Studies 8</td>
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<td>Sem 1 &amp; Sem 2</td>
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<tr>
<td>MUSC4631</td>
<td>Secondary Music Curriculum 1</td>
<td>Alan Lourens</td>
<td>Sem 1</td>
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<tr>
<td>MUSC4632</td>
<td>Secondary Music Curriculum 2</td>
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<td>MUSC4711</td>
<td>Instrumental and Vocal Music Curriculum 1</td>
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<td>MUSC4712</td>
<td>Instrumental and Vocal Music Curriculum 2</td>
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<td>Sem 2</td>
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<td>WK BEGINNING</td>
<td>TEACHING WEEKS</td>
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<tr>
<td>--------------</td>
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<tr>
<td>5-Jan</td>
<td>Student Vacation</td>
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<tr>
<td>12-Jan</td>
<td>Student Vacation</td>
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<td>19-Jan</td>
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<td>26-Jan</td>
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<tr>
<td>2-Feb</td>
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<td>9-Feb</td>
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<td>16-Feb</td>
<td>0 - ORIENTATION WEEK</td>
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<td>23-Feb</td>
<td>1 - 1ST SEMESTER BEGINS</td>
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<td>2-Mar</td>
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<td>16-Mar</td>
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<td>23-Mar</td>
<td>5</td>
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<td>30-Mar</td>
<td>6 - PROSH DAY (1st - No teaching am) Good Friday (3rd)</td>
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<tr>
<td>6-Apr</td>
<td>Non Teaching Study Break, Easter Monday (6th)</td>
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<tr>
<td>13-Apr</td>
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<td>20-Apr</td>
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<td>27-Apr</td>
<td>9 - Production Days 27/4, 1/5, 3/5</td>
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<td>4-May</td>
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<td>11-May</td>
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<tr>
<td>18-May</td>
<td>12 - Production Days 12-15 May, 18/5 19/5</td>
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<tr>
<td>25-May</td>
<td>13</td>
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<tr>
<td>1-Jun</td>
<td>Study Break</td>
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<tr>
<td>8-Jun</td>
<td>Exam Week</td>
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<td>15-Jun</td>
<td>Exam Week</td>
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<tr>
<td>22-Jun</td>
<td>Student Vacation</td>
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<td>6-Jul</td>
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<td>13-Jul</td>
<td>Student Vacation</td>
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<tr>
<td>20-Jul</td>
<td>Student Vaction - Production Days 23 &amp; 24 July</td>
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<tr>
<td>27-Jul</td>
<td>1 - 2ND SEMESTER BEGINS</td>
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<td>3-Aug</td>
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<td>10-Aug</td>
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<td>17-Aug</td>
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<td>24-Aug</td>
<td>5 - Production Days 24, 25, 26, 27 &amp; 28 August</td>
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<td>31-Aug</td>
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<td>7-Sep</td>
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<td>14-Sep</td>
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<td>21-Sep</td>
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<td>28-Sep</td>
<td>Non Teaching Study Break</td>
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<tr>
<td>5-Oct</td>
<td>10 - Production Days 5, 9, 12 October</td>
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<tr>
<td>12-Oct</td>
<td>11 Production Day 13/10</td>
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<td>19-Oct</td>
<td>12</td>
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<tr>
<td>26-Oct</td>
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<tr>
<td>2-Nov</td>
<td>Study Break</td>
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<td>9-Nov</td>
<td>Exam Week</td>
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<td>16-Nov</td>
<td>Exam Week</td>
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<tr>
<td>23-Nov</td>
<td>Student Vacation</td>
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<tr>
<td>30-Nov</td>
<td>Student Vacation</td>
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<td>7-Dec</td>
<td>Student Vacation</td>
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<td>14-Dec</td>
<td>Student Vacation</td>
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<tr>
<td>21-Dec</td>
<td>Christmas Vacation</td>
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APPENDIX E: SCHOOL OF MUSIC MARKING CRITERIA

School of Music Marking Criteria

Academic Work

High Distinction 1 (90%+)
• The student shows an exceptional grasp of the issues, source material and theoretical framework/s.
• The student demonstrates an exceptional level of originality, insight and critical synthesis.
• The student shows an outstanding capacity for independent and original research.
• The student demonstrates a sophisticated handling of evidence leading to compelling conclusions.
• The student demonstrates outstanding academic writing skills, a persuasive use of language, and an extremely proficient level of written presentation that includes a clear structure.

High Distinction 2 (80-89%)
• The student shows an excellent grasp of the issues, source material and theoretical framework/s.
• The student demonstrates an excellent level of originality, insight and critical synthesis.
• The student shows an admirable capacity for independent and original research.
• The student demonstrates persuasive handling of evidence leading to convincing conclusions.
• The student demonstrates a proficient level of written presentation.
• The student demonstrates highly proficient academic writing skills, use of language, and written presentation that includes a clear structure.

Distinction (70-79%)
• The student shows a convincing awareness of the main issues and their theoretical and/or practical implications.
• The student shows evidence of originality, insight and critical synthesis.
• The student shows a promising capacity for the independent handling of research findings.
• The student presents a well organised, distinctive argument which demonstrates innovative thought.
• The student demonstrates a very good standard of academic writing and written presentation, with a clear structure and correct referencing techniques, spelling, grammar and punctuation.

Credit (60-69%)
• The student shows a creditable awareness of the main issues and their theoretical and/or practical implications.
• The student shows competence in assimilating and synthesising a wide range of source material.
• The student shows some capacity for the independent handling of research findings.
• The student presents a coherent argument.
• The student demonstrates a creditable standard of academic writing and written presentation, with a clear structure and correct referencing techniques, spelling, grammar and punctuation.

Pass (50-59%)
• The student shows awareness of the main issues and their theoretical and/or practical implications.
• The student shows familiarity with a satisfactory range of source material.
• The student's perspective is limited to conclusions reached in the existing literature.
• The student presents an adequate argument.
• The student demonstrates an acceptable standard of academic writing and written presentation in terms of structure, referencing techniques, spelling, grammar and punctuation.

Fail 1 (40-49%)
• The student needs to develop greater awareness of the main issues and their theoretical and/or practical implications.
• The student needs to develop greater familiarity with available source material.
• The student needs to develop greater competence in synthesising ideas drawn from the literature.
• The student needs to develop a more convincing argument.
• The student needs to provide a higher standard of academic writing and written presentation with respect to referencing techniques, spelling, grammar and punctuation.

Fail 2 (0-39%)
• The work does not meet the criteria listed for Fail 1.
Composition

High Distinction 1 (90%+)
• The student displays an exceptional level of development toward an individual compositional technique and method.
• The student presents work that demonstrates an exceptional technical command over the media and materials employed.
• The student shows an exceptional capacity for the sophisticated development and effective communication of conceptual/musical ideas.
• The student's work demonstrates an exceptional level of creativity and independent thought.
• The student's scores display an exceptional level of presentation and attention to detail that enables effective musical realisation.

High Distinction 2 (80-89%)
• The student displays an excellent level of development toward an individual compositional technique and method.
• The student presents work that demonstrates an excellent level of engagement with, and understanding of studied historical, stylistic conventions.
• The student presents work that demonstrates an excellent technical command over the media and materials employed.
• The student shows an excellent capacity for the sophisticated development and effective communication of conceptual/musical ideas.
• The student's work demonstrates an excellent level of creativity and independent thought.
• The student's scores display an excellent level of presentation and attention to detail that enables effective musical realisation.

Distinction (70-79%)
• The student displays a convincing level of development toward an individual compositional technique and method.
• The student presents work that demonstrates a convincing level of engagement with, and understanding of studied historical, stylistic conventions.
• The student presents work that demonstrates a convincing technical command over the media and materials employed.
• The student shows a good capacity for the sophisticated development and effective communication of conceptual/musical ideas.
• The student's work demonstrates a convincing level of creativity and independent thought.
• The student's scores display a convincing level of presentation and attention to detail that enables effective musical realisation.

Credit (60-69%)
• The student presents work that demonstrates a creditable level of engagement with, and understanding of studied historical, stylistic conventions.
• The student presents work that demonstrates a creditable technical command over the media and materials employed.
• The student shows a creditable capacity for the sophisticated development and effective communication of conceptual/musical ideas.
• The student's work demonstrates a creditable level of creativity and independent thought.
• The student's scores display a creditable level of presentation and attention to detail that enables effective musical realisation.

Pass (50-59%)
• The student presents work that demonstrates a satisfactory level of engagement with, and understanding of studied historical, stylistic conventions.
• The student presents work that demonstrates a satisfactory technical command over the media and materials employed.
• The student shows a satisfactory capacity for the sophisticated development and effective communication of conceptual/musical ideas.
• The student's work demonstrates a satisfactory level of creativity and independent thought.
• The student's scores display a satisfactory level of presentation and attention to detail that enables effective musical realisation.
Fail 1 (40-49%)
- The student needs to work towards demonstrating a satisfactory level of engagement with, and understanding of studied historical, stylistic conventions.
- The student needs to work towards demonstrating a satisfactory technical command over the media and materials employed.
- The student needs to work towards demonstrating a satisfactory capacity for the sophisticated development and effective communication of conceptual/musical ideas.
- The student needs to work towards demonstrating a satisfactory level of creativity and independent thought.
- The student needs to work towards demonstrating a satisfactory level of presentation and attention to detail that enables effective musical realisation.

Fail 2 (0-39%)
- The work does not meet the criteria listed for Fail 1.
Performance

High Distinction 1 (90%+)
- The student presents a performance that shows an exceptional technical fluency and capacity for musical expression.
- The student demonstrates a consistently convincing and coherent interpretation, and an exceptionally mature understanding of form and style.
- The student conveys the musical material imaginatively and with an outstanding level of personal engagement, demonstrating exceptional control of tone production, dynamics, articulation/diction, phrasing/musical line and sense of time.
- The student presents a performance demonstrating an exceptional level of aural skills in relation to pitch centre and rhythm.
- The student presents a program of exceptionally challenging repertoire for this level of the course.
- The student presents a performance with excellent stage deportment and dress appropriate to the performance context.

High Distinction 2 (80-89%)
- The student presents a performance that shows excellent technical fluency and capacity for musical expression.
- The student demonstrates a highly convincing and coherent interpretation, and an excellent understanding of form and style.
- The student conveys the musical material imaginatively and with a high level of personal engagement, demonstrating excellent control of tone production, dynamics, articulation/diction, phrasing/musical line and sense of time.
- The student presents a performance demonstrating an excellent level of aural skills in relation to pitch centre and rhythm.
- The student presents a program of highly challenging repertoire for this level of the course.
- The student presents a performance with excellent stage deportment and dress appropriate to the performance context.

Distinction (70-79%)
- The student presents a performance that shows convincing technical fluency and capacity for musical expression.
- The student demonstrates a convincing and coherent interpretation, and a persuasive understanding of form and style.
- The student conveys the musical material with a convincing level of personal engagement, demonstrating good control of tone production, dynamics, articulation/diction, phrasing/musical line and sense of time.
- The student presents a performance demonstrating a convincing level of aural skills in relation to pitch centre and rhythm.
- The student presents a program of challenging repertoire for this level of the course.
- The student presents a performance with good stage deportment and dress appropriate to the performance context.

Credit (60-69%)
- The student presents a performance that shows creditable technical fluency and capacity for musical expression, but this is not consistent in the performance.
- The student demonstrates an ability to convey a coherent interpretation and a good understanding of form and style.
- The student conveys the musical material with a creditable level of personal engagement, demonstrating creditable control of tone production, dynamics, articulation/diction, phrasing/musical line and sense of time.
- The student presents a performance demonstrating a creditable level of aural skills in relation to pitch centre and rhythm.
- The student presents a program of moderately challenging repertoire for this level of the course.
- The student presents a performance with a developing sense of stage deportment and dress appropriate to the performance context.

Pass (50-59%)
- The student presents a performance that shows satisfactory technical fluency and capacity for musical expression, but needs to work towards greater consistency.
• The student demonstrates an ability to convey a satisfactory interpretation and some understanding of form and style, but needs to work towards greater consistency.
• The student conveys the musical material with a developing level of personal engagement, demonstrating some control of tone production, dynamics, articulation/diction, phrasing/musical line and sense of time, but needs to work towards greater consistency.
• The student presents a performance demonstrating a satisfactory level of aural skills in relation to pitch centre and rhythm.
• The student presents a program of reasonably challenging repertoire for this level of the course.
• The student presents a performance demonstrating an acceptable sense of stage deportment and dress appropriate to the performance context.

Fail 1 (40-49%)
• The student needs to work towards achieving a performance that shows satisfactory development in technical fluency and capacity for musical expression.
• The student needs to work towards demonstrating a satisfactory interpretation and some understanding of form and style.
• The student needs to work towards conveying the musical material with a developing level of personal engagement, demonstrating more satisfactory control of tone production, dynamics, articulation/diction, phrasing/musical line and sense of time.
• The student needs to develop a satisfactory level of aural skills in relation to pitch centre and rhythm in performance
• The student needs to present repertoire of a higher standard of difficulty for this level of the course.
• The student presents a performance demonstrating a sense of stage deportment or dress that is inappropriate to the performance context.

Fail 2 (0-39%)
• The work does not meet the criteria listed for Fail 1.
# APPENDIX F: SCHOOL OF MUSIC ASSIGNMENT COVER SHEET

<table>
<thead>
<tr>
<th>Name of Student</th>
<th>Unit Code</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Surname:</strong> ______________________________________</td>
<td></td>
</tr>
<tr>
<td><strong>First Name:</strong> ____________________________________</td>
<td></td>
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<tr>
<td><strong>Student ID Number:</strong> ___________________________</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of Lecturer</th>
<th>Due Date</th>
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<table>
<thead>
<tr>
<th>Assignment and Topic Number</th>
<th>Office Date Stamp When Submitted</th>
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No assignment will be accepted unless the following declaration is signed and dated:

I declare that:
1. The assignment submitted is my own work and all ideas and materials derived from secondary sources have been fully and accurately documented;
2. I have read the Faculty of Arts’s policy on plagiarism ([http://intranet.uwa.edu.au/arts/staff/teaching_and_learning/academic_conduct](http://intranet.uwa.edu.au/arts/staff/teaching_and_learning/academic_conduct)); and,
3. I possess a photocopy or a computer back-up of this work.

Signature of student: __________________________ Date submitted: ________________

**Marker’s Comments**
School of Music Performance Exam Cover Sheet

<table>
<thead>
<tr>
<th>Name of Student</th>
<th>Unit Code</th>
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<tbody>
<tr>
<td>Surname:</td>
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<tr>
<td>First Name:</td>
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<td>Student ID Number:</td>
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<tr>
<th>Name of Teacher</th>
<th>Exam Date</th>
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Technical Work/Repertoire presented:

Please ensure the following declaration is brought signed and dated to the exam:

I declare that:

In consultation with my teacher, the material presented for this assessment is in fulfilment of the technical, musical and developmental requirements of this unit, and complies with the unit outline.

Signature of teacher: ___________________________ Date: ______________

Signature of student: ___________________________ Date: ______________

Examiners:
APPENDIX H: STUDENT LEAVE OF ABSENCE FORM

Student Leave of Absence Form

Students must seek permission from the Head of School before participating in external activities that are likely to prevent full attendance at classes and/or ensembles. In such cases, a leave of absence may be granted for certain external engagements or activities provided they are, in the School of Music's view, likely to make a contribution to a student's overall studies. The support of a student's lecturer / tutor is also required in all cases.

Full Name: _______________________________    Student No: ____________________________

Dear Head of School,

I am requesting leave for the period of: _______________________________________________

To participate in: ________________________________________________

The following lecturers have approved my absence from their lectures/tutorials during this period:

<table>
<thead>
<tr>
<th>Unit Number</th>
<th>Lecturers Name</th>
<th>Lecturers Signature</th>
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Student Signature: ___________________________________________    Date: ________________

Head of School Signature: ________________________________________    Date: ________________
APPENDIX I: EMERGENCY EVACUATION PROCEDURES

SAFETY INFORMATION
Please contact Pip White, Safety and Health Representative, School of Music, for any Safety and Health enquiries:
Phone: 6488 7835
Email: pip.white@uwa.edu.au

Emergency Evacuation Procedures:
These instructions must be followed to assist you in the event of an emergency.

- **Fire/Smoke – Raise the alarm**
  1. On hearing the fire alarm, immediately evacuate the building.
  2. If safe to do so ensure the immediate safety of anyone within the vicinity of the fire
  3. Warn others by shouting "Fire, Fire, Fire", raise the alarm if not already sounding and telephone 2222 UWA Security

- **Fire/Smoke – Fire Fighting**
  1. If safe to do so and trained in the use of fire equipment attempt to extinguish the fire
  2. Choose the correct fire extinguisher, do not use water or foam on an electrical fire

- **Fire/Smoke – Evacuate**
  1. Evacuate the building by the nearest emergency exit – do not use the lift
  2. Close all doors and window as you exit only if safe to do so; do not lock doors
  3. Walk quickly to the assembly area being the corner of 1 Car Park 1 (by the tennis courts) or 2 Music Car Park (next to the Wigmore Music Library) – circled on the diagram to the right
  4. Remain in the assembly area until instructed to leave by a Warden or Fire and Rescue Services personnel
  5. Do not re-enter the building until informed that it is safe to do so by the Warden or Fire and Rescue Services personnel
  6. Mobility impaired people - If you encounter a person with some form of physical disability that restricts their mobility you may be required to assist them from the building. If you are unable to remove them from the building many stairwells have respite areas for mobility-impaired persons. They can be left here, where they are shielded from the fire, and a person should wait with them until retrieved by emergency personnel on arrival. It is important to inform the emergency personnel or Building Warden of their location so that they can be retrieved as soon as possible.

For further detailed information on Emergency - Fire Evacuation:
http://www.safety.uwa.edu.au/policies/emergency_fire_and_evacuation

Personal safety on campus (security, emergency procedures):
Emergency phones are available on each level of the Music Building. These phones dial direct to the UWA Security 6488 2222, to report any personal safety issue or medical emergency. If you can not access these phones in an emergency; dial 6488 2222 from your mobile phone.

Contact Information:
For assistance and further information with implementing these guidelines:

**School of Music Office**
Tel: 6488 2051
Email: music@uwa.edu.au
Web: www.music.uwa.edu.au

**Safety and Health Office**
Tel: 6488 3938
Email: safety@uwa.edu.au
Web: www.safety.uwa.edu.au
Please refer the FAHSS Safety & Health Handbook for guidelines and procedures.

Further safety and health information for students, including the *Student Guide to Safety and Health*, can be found by visiting the Safety and Health website, [http://www.safety.uwa.edu.au/students](http://www.safety.uwa.edu.au/students).

There is also valuable information about security and personal safety on campus available on the Facilities Management website, [http://www.fm.uwa.edu.au/about/security_safety](http://www.fm.uwa.edu.au/about/security_safety).

**APPENDIX J: FAHSS SAFETY AND HEALTH HANDBOOK**