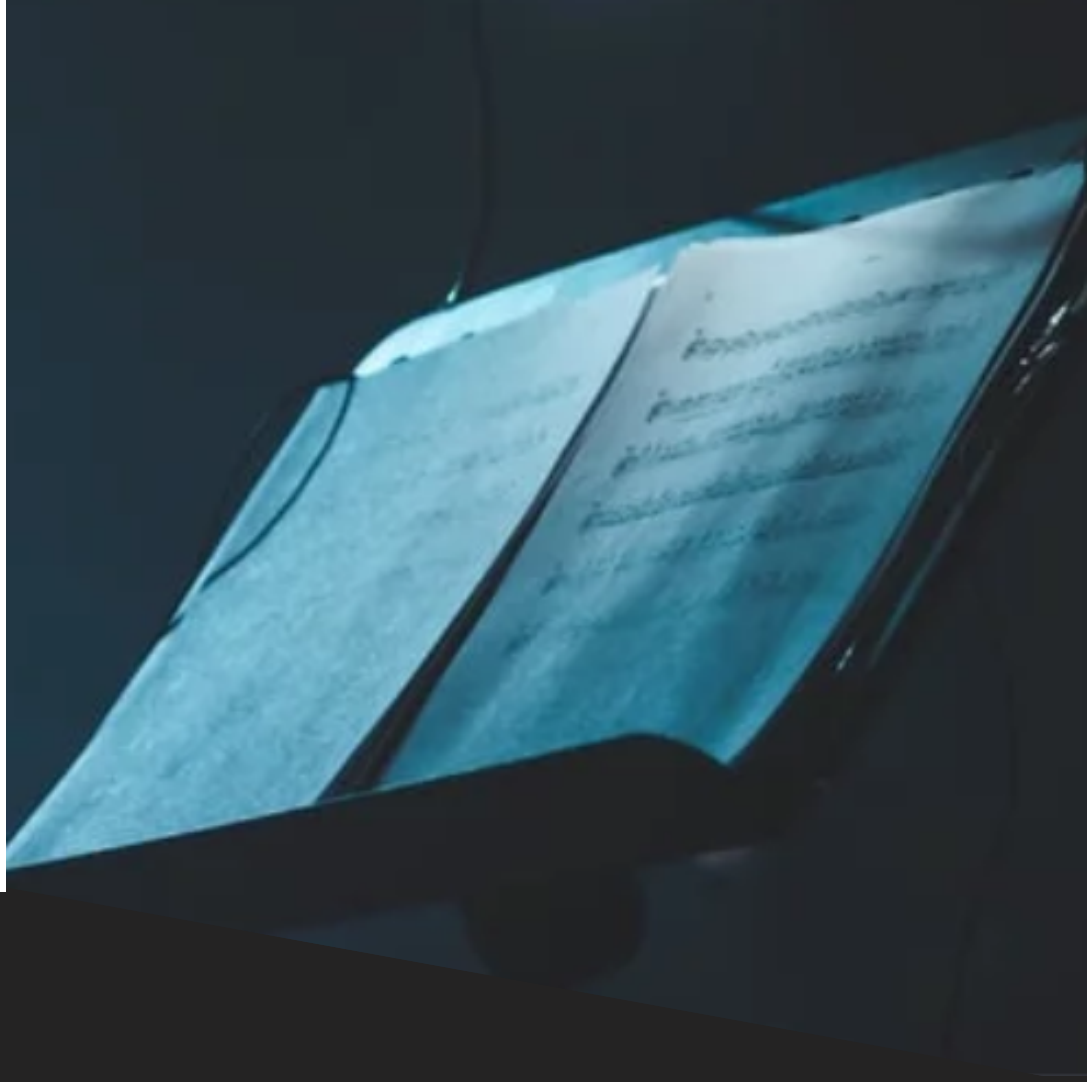
COURSE GUIDE



FOUNDATION DIPLOMA

FOR MORE INFORMATION VISIT
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AUSTRALIAN GUILD of MUSIC

ABOUT THE GUILD

The Australian Guild of Music (AGME) is a specialist provider of Music and Speech Education, from Beginner Levels to internationally recognised Licentiates, Fellowships and Degrees. The Guild was founded in 1969 when its parent organisation, the London College of Music ceased operations in Australia. Gordon Blake, from the LCM, supported by a group of like-minded individuals, created a centre of excellence that could deliver music education and examinations to all Australians, regardless of geographic location. In the intervening fifty-two years, the Guild has expanded its work from a Public Exam Board, to an Education Centre, a Higher Education Provider and Institute of Higher Learning.

The Higher Education Department is based in Melbourne, Victoria, with staff in Australia, Europe, Asia and North America and students in locations as diverse as Botswana, Canada, Hong Kong, Singapore and New Zealand - as well as Australia. Degree and Diploma students can work with instrumental tutors in person in their own region or with Guild Experts Online, located anywhere in the world.

The Bachelor of Music Degree was first accredited in 2002 by the Victorian Minister of Education. In 2006, the Guild was awarded official status as a Higher Education Provider It is regulated by TEQSA, the Tertiary Education Quality and Standards Agency. Until 2020 and the advent of COVID, it was Australia's only Music Degree with a Performance Major accredited to be delivered online and LIVE-Online.

At a time when the COVID-19 pandemic was making Education and International Education difficult for many, the Guild adapted its skills as Australia's most experienced and oldest provider of online music education and opened to accept International Students to study from their home countries. Fees were lowered, students accepted from anywhere in the world and a COVID scholarship system was introduced for those wanting to study through a period of other limitations.

AGME is focused on continual improvement through best practice methodologies and strives to maintain its position as a leader in higher education in music. The flexible nature of the course equips graduates with a strong foundation for a lifetime of learning and music-making regardless of geographical location.

A.G.M.E.
CONCORDIA ET FIDELITAS
Est. 1969

ABOUT THE FOUNDATION DIPLOMA

The Foundation Diploma comprises the first four units of our Bachelor degree or Term 1.

Up to 50% of the Foundation Diploma of Music can be awarded through Recognition of Prior Learning. This can include previous tertiary studies or Graded Instrumental and Theory or Teaching qualifications from recognised Examination Boards.

Many mature students wanting to do the Foundation Diploma will find that they have the necessary qualifications already to be granted RPL for Musicianship and Performance.
The Units are delivered alongside the Bachelor of Music with shared tutorials and ;ectures where appropriate.

COURSE OUTCOME

The general course covers the Four Disciplines of Musicianship, Music Performance, Music as Culture and Modern Music Creation. This course is the first term of the Bachelor of Music Degree and 100% counts towards the Bachelor of Music Degree. It provides a broad introductory level of knowledge and awareness of music performance, theory and history.

EXCEL IN YOUR CHOSEN CAREER

The Australian Guild of Music Education (AGME) provides students with a breadth of disciplinary knowledge and skill development for a range of professional contexts. We offer opportunities for beginners to learn new skills and for those already established in their careers to upskill and gain further knowledge.
A range of employment opportunities for our graduates includes:

- Accompanist
- Audio technician
- Concert manager
- Festival director
- Film scorer
- Music administrator
- Music arranger
- Music composer
- Music critic or reviewer
- Music producer or sound engineer
- Record producer or music director
- Performer for bands, studio and live recordings, film, theatre, television and live events
- Studio Music teacher
- Project curator
- Studio engineer
- Sound artist
- Touring soloist or ensemble member

LEARN FROM THE BEST

At AGME you'll be taught by music industry and educational professionals from Australia and around the world. Our academic staff are all committed, talented musicians and educators who are leaders in their fields and creative masterminds. At AGME we foster to provide an environment that allows our students to feel connected, even with online delivery. Below are a few members of our amazing academic team. Head to our website to meet more!

PROF. MATTHEW FIELD (PHD)
ACADEMIC DEAN
CHAIR OF MUSICIANSHIP

Matthew completed his Bachelor of Music in piano performance under Dr Mikhail Solovei. While studying his PhD through the University of Newcastle, he worked as a performer and educator. Matthew has previously worked at the Melba Conservatorium of Music, has run workshops in Australia, New Zealand, Singapore, Malaysia and the USA and has guest lectured in Singapore. He teaches the Musicianship units for all year levels

PROF ANDREAS BOYDE
CHAIR OF PIANO PERFORMANCE

Andreas was born in Oschatz, Germany and studied in London at the Guildhall School of Music & Drama. His solo recitals in renowned concert venues and appearances as soloist with such orchestras as the London Philharmonic Orchestra, the Sächsische Staatskapelle Dresden, the Malaysian Philharmonic Orchestra, the Prague Radio Orchestra, the Miami Symphony Orchestra, the Bolshoi Symphony Orchestra, the Berliner Symphoniker and the Auckland Philharmonia Orchestra have secured Boyde's reputation as an esteemed performing artist. For the 2018/19 season, the Brandenburgisches Staatsorchester Frankfurt appointed Andreas as the prestigious Artist in Residence before his relocation to Australia.

SIMONE MAURER (PHD CANDIDATE)
LECTURER MUSICIANSHIP & PERFORMANCE

Simone tutors in performance and coordinates academic governance support across the organization. Her doctoral thesis examines the types of body movements, gestures, and postures that musicians make in performance, how musicians perceive their own movements, and the ways in which audiences understand non-verbal communication of performers. She has a Bachelor of Music (Hons) in Advanced Flute Performance, Master of Philosophy in Music Studies (Performance Studies), and is currently completing her Doctorate of Philosophy (Music Performance).

PAUL WATT
PROFESSOR OF MUSICOLOGY

Paul Watt is Professor of Musicology at the Australian Guild of Music. His research interests include musical, intellectual, literary, and religious history, biography, and street music. He is the author or editor of seven books including the widely acclaimed Ernest Newman: A Critical Biography (2017) and The Regulation and Reform of Music Criticism in Nineteenth-Century England (2018). He has published widely in journals such as Music & Letters, the Royal Musical Association Research Chronicle, and Yale Journal of Music & Religion. He is a Fellow of the Royal Society of Arts and the Royal Historical Society (UK).

DR MEGAN BURSLEM
LECTURER
UNIT COORDINATOR: MUSIC AS CULTURE

Megan lectures and leads the Music as Culture unit series. She is a long-time presenter on ABC Classic, most recently on ABC Jazz Mornings daily. She is also an active participant in Melbourne's music education scene - actively mentoring musicians and music educators, and guiding public discussion around music. She has a Bachelor of Music (Hons), Bachelor of Arts, Master of Music (Performance), Master of Teaching (Secondary), Doctor of Philosophy (Musicology & Ethnomusicology).

BETH WOOLLACOTT
HEAD OF PERFORMANCE & ARTS MANAGEMENT

Joining AGME in late 2019, Beth leads the organization in its "back to fundamentals" transformation. Beth has 20+ years working in the NFP Arts and Education Sector. As a musician, director, producer and arts manager she has developed and presented work in 32 countries, leading significant cultural diplomacy initiatives for New Zealand and Australia. She has commissioned works for international festivals and recording from composers such as Paul Lewis, produced at Air Edel Studios in London, arranged recordings for the New Zealand Symphony Orchestra among many other ensembles, toured orchestras and Music Theatre works through 26 cities in China and arranged WW1 Commemorative works for New Zealand in Ypres, Belgium. In Higher Education, Beth has worked with the University of the Witwatersrand in South Africa, The Universities of Waikato and Victoria in New Zealand and Melbourne University in Australia. She has strong ties to the Shanghai Conservatory of Music and pre-COVID visited Shanghai on an annual basis.

CALEB GARFINKEL
SENIOR LECTURER & REGISTRAR
UNIT CO-ODINATOR: MODERN MUSIC CREATION

Joining AGME in 2017, Caleb is the Senior Lecturer in Music Technology & Composition. A composer, director and performer, he has an impressive live performance career including hit shows such as Come From Away. As a studio musician his work has featured on several releases, including supporting prominent performers.
Caleb is also involved in administrative student leadership. As Registrar he contributes to the Academic Board and strategic course direction. He has a Bachelor of Music (Performance, Honours), Master of Arts (Music Performance & Technology).

INSTRUMENTAL & VOCAL TUTORS

YOU CHOOSE YOUR TUTOR!

Here at AGME, we understand that if you have a music tutor you love working with already, it can be a great choice to stay under their tuition for your studies. It can also be great to make a change... so that's why we offer our students a choice!

If you already have an instrumental or vocal tutor that you are working with, you are welcome to continue studying with them - their qualifications need to be assessed to ensure that they can teach at the required level, but this is quite a straightforward process.

If you don't have a specific teacher with whom you'd like to study, we can assist you to find an appropriately qualified and experienced teacher in your area OR you can choose to study LIVE-Online with one of our amazing, approved teachers around the world.

AGME adds no additional administrative fees. The cost is passed on directly to the student as part of their fees for Fee-Help students or they can choose to pay their teacher directly if personally paying fees.

JUST SOME OF THE AGME INSTRUMENTAL TUTORS

AUGUSTO DIEMECKE
VIOLIN

SONOKA MIYAKE
PIANO

SUZANNE JOHNSTON
VOICE

PROF ANDREAS BOYDE
PIANO

ERIC CLAY
TROMBONE

ADRIAN TAMBURINI
VOICE

JEAN CALLAGHAN
VOICE

KEY DATES

STUDY PERIOD 1
Orientation Week Starts 24/01/2022
Orientation Week Ends 28/01/2022
Teaching Starts 31/01/2022
Census Date 18/02/2022
Teaching Ends 22/04/2022
Exam Week Starts 23/04/2022
Exam Week Ends 29/04/2022

STUDY PERIOD 2
Orientation Week Starts 23/05/2022
Orientation Week Ends 27/05/2022
Teaching Starts 30/05/2022
Census Date 17/06/2022
Teaching Ends 19/08/2022
Exam Week Starts 20/08/2022
Exam Week Ends 26/08/2022

STUDY PERIOD 3
Orientation Week Starts 12/09/2022
Orientation Week Ends 23/09/2022
Teaching Starts 19/09/2022
Census Date 07/10/2022
Teaching Ends 09/12/2022
Exam Week Starts 10/12/2022
Exam Week Ends 16/12/2022

STRUCTURE

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
MUSICIANSHIP Theory & Aural Harmony & Composition	Musicianship 101	Musicianship 102	Musicianship 201	Musicianship 202	Musicianship 301	Musicianship 302
PERFORMANCE & TEACHING	Performance 101	Performance 102	Performance 201	Performance 202	Performance 301*	Performance 302*
MUSIC AS A CULTURE	Music History 101	Collaborative Music Studies 101	Music History 201	Collaborative Music Studies 201	Music History 301	Collaborative Music Studies 301
MODERN MUSIC CREATION	Music Technology 101	Composition 101	Music Technology 201	Composition 201	Business Admin 301	Business Admin 302

COURSE CONTENT

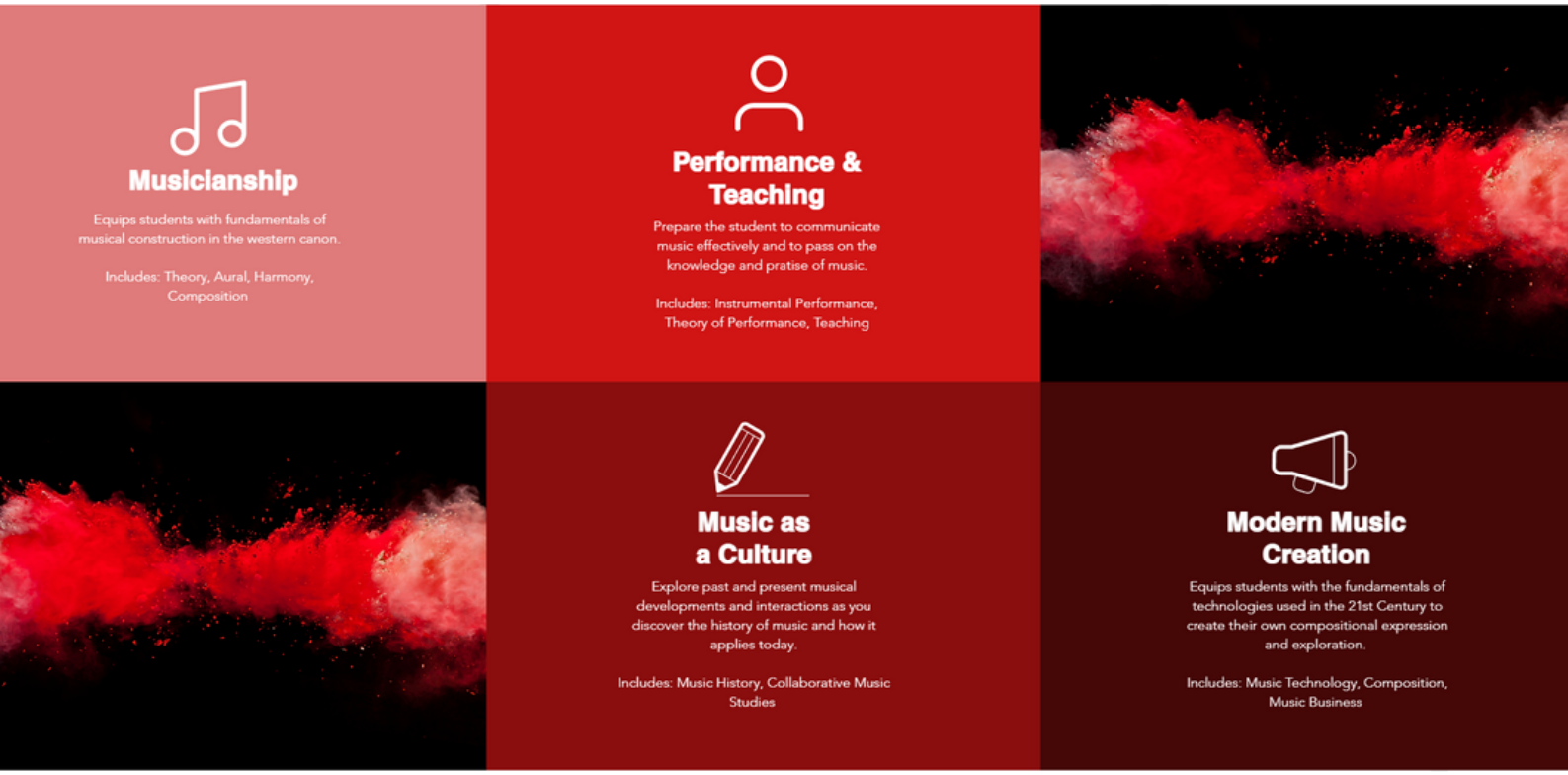
Students are informed by music from the past; have the capacity to work creatively, musically and intelligently with the realities of professional practices in the present; and have the facility to respond quickly and meaningfully to the innovations and changes that will characterise their careers in music in the future. The foundation Diploma is a general course offering an introduction into the key areas of music.

Graduates of the Foundation Diploma are fully prepared to continue their music careers whether that be in the workplace or by persusing further studies and undertaking the Diploma of Music or the Bachelor of Music. Once completed the diploma counts towards 100% of RPL for the Bachelor Degree and allows students to continue their studies with AGME!

Using the 4 major disciplines of music students will undertake a unit from each area. Including musicianship, Performance, Music Technology and Music History.
The Units are delivered alongside the Bachelor of Music with shared tutorials and lectures where appropriate.

THE FOUR CORE DISCIPLINES OF MUSIC

These are the essential and necessary knowledge and practical building blocks for a skilled working musician. The foundation Diploma is an introduction to all these disciplines.



DISCIPLINE 1 - MUSICIANSHIP

Musicianship brings music alive by unlocking the foundations upon which our music system is built. It is studied in all Six Study Periods of the degree. It takes the student from the basics of theory, aural and diatonic harmony, through to complex dives into chromaticism, jazz harmony, serialism and how these are used in award winning popular music. This discipline underpins most others and shapes our music making whether as performers, teachers or composers.

DISCIPLINE 2 - PERFORMANCE & TEACHING

Performing and the "master-to-student relationship" used for passing on knowledge and skills has been at the heart of musical traditions for hundreds of years. The Degree Candidate should not only become a master of their instrument, but also be equipped with the tools to pass that knowledge on to the next generation of musicians. Our teaching of this discipline consists of practical instrumental instruction & theoretical instruction as well exploration in performing and teaching. It is studied in the first Four Study Periods with an option to continue and major in the final Two Study Periods. There are additional choice elective in some Study Periods.

DISCIPLINE 3 - MODERN MUSIC CREATION

As musicians we create all the time. Sometimes we dig a bit deeper and create new music, music that reflects from and draws on our own experiences. We Compose! In the digital age, the opportunities for creating the organised sounds of music has expanded exponentially. It has become faster and easier to put those thoughts into a communicable manner by using the technologies available to us. This Creative Process consists of Music Technology and Composition. These are taken in the first Four Study Periods of study with the option to Continue and Major in either Music Technology or Composition.

DISCIPLINE 4 - MUSIC AS CULTURE

Music is influenced by the culture that it reflects and everything around it. It is also an influencer, and permeates every aspect of the world that we live in. We believe that every student needs to have a broad knowledge of the history of music and music in society in order to inform their own performing,teaching and composing. They should finish their undergraduate studies with the tools to be able to explore any aspect of music that interests them or will inform their work as a musician, teacher, producer etc. Music as Culture is studied in all Six Study Periods consisting of Music History and Collaborative Music Studies with additional elective choices.

RECOGNITION OF PRIOR LEARNING

Keen to study the Bachelor of Music but not sure you're ready to get started just yet? Our Foundation Diploma works hand in hand with our Bachelor of Music units! That means upon completion you can apply your studies to credit towards the degree or continue your studies with the Diploma of Music at AGME.

We can also assess this previous study to determine the best level of study for you! We also give recognition to a wide range of studies including Graded Public Exams e.g. AGME, IPVAEB, ABRSM, Trinity College London, vocational studies and other tertiary music studies.

DURATION & TERMS

1 term Full time
Up to 2 years Part Time

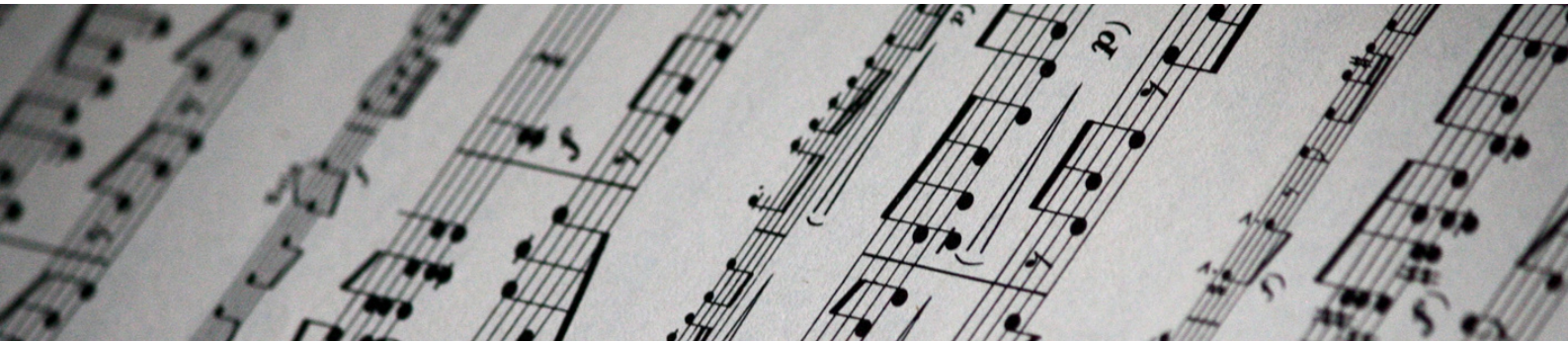
MODE OF DELIVERY

x E-learning (LIVE online)
x Distance/independent learning (un-timetabled)
x Part-time / Full-time

Students are required to attend live online (timetabled) lectures and participate in tutorials as well as undertake self study online (un-timetabled) via resources provided. You will also have readings, exercises and assignments to do, as well as an End of Term test and/or recital.

Your lectures are all pre-recorded. This lets you go at your own pace and watch the lecture or parts of it again if you need to. You can feel secure while you study that the content you need is at your fingertips and you can reach out to your lecturers and our professionals for further advice.

Tutorials give you the opportunity for interaction and to ask questions. This is done through LIVE-Online classrooms, pre-recorded tutorials or other forums where you submit questions, recordings or your other work. You get feedback from staff and at times, from other students



MUSICIANSHIP 101

CONTENT

In Musicianship 101 students will gain fundamental skills and knowledge in traditional and contemporary Western music theory. This will be achieved through ensuring a solid and flexible foundation in the rudiments of music and then developing further studies of melody, harmony and counterpoint through scaffolded and sequential learning tasks. Knowledge will be directly applied to creating, arranging and harmonizing music in contemporary styles with specific and clear requirements, to demonstrate competence in key areas. Students will also develop their aural skills ('inner ear') and develop sight singing and rhythm skills as well as transcription skills, applied to real world situations.

SKILLS DEVELOPED

- Explore the theoretical foundations of traditional and contemporary Western music
- Analyse contemporary music examples for conformity to or variation from standard practice
- Apply theoretical skills to create contemporary music
- Understand variations encountered in professional practice
- Clearly present musical ideas with notational software
- Develop aural skills to identify and write intervals as well as contemporary styled melodies, rhythms and harmonies

PERFORMANCE 101

Music Performance 101 introduces students to formal tertiary study of their principal study instrument and/or applying research and higher learning concepts to their developing instrumental and technical abilities. Students will explore and develop technical skills in their instrument or voice, and learn self-directed practice methods, analysis and time management skills in preparing for performances and exams.

In weekly workshops students will perform and provide feedback for other students, developing their self-reflection and critique skills through self analysis and providing constructive feedback for others.

Students will work towards a final technical exam, containing self directed study and technical pieces, which will address areas of development identified. This will benefit their progression to an end of year program, and their future studies

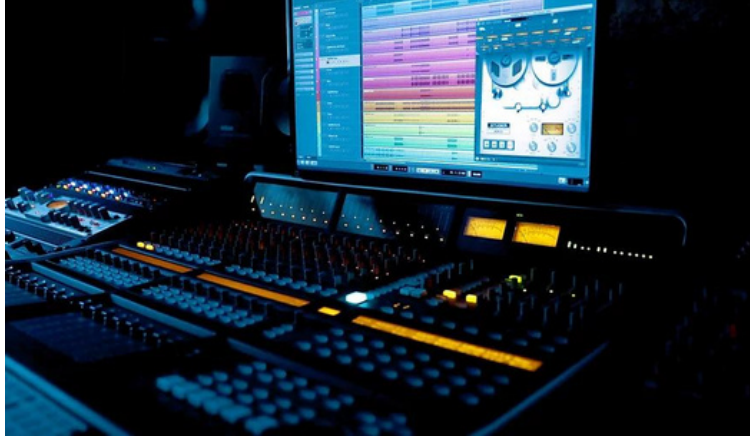
UNIT OUTCOME

- Select and perform a diverse and varied program of appropriate repertoire as a soloist at an appropriate first year University standard. It needs to demonstrate increasing control of instrumental ability and musicality, and also show an increasing openness to a variety of musical styles and developing influences.
- Develop technical control and musical fluency, showing sensitivity to expressive elements and performance characteristics, and demonstrating intonation, phrasing, dynamics, ornamentation, timing and tonal balance.
- Effectively rehearse material for performance, developing methods for solving technical difficulties in performance by analysing and evaluating technical demands and stylistic requirements through self-directed practice routines.
- Communicate musical concepts and appropriate stagecraft technique through effective audience engagement.
- Develop self-reflective and critical skills through constructive written and verbal analysis of their own and other students' musical performances.

LEARNING OUTCOMES

- Practice planning and goal setting
- Performance etiquette
- Music and practice philosophy
- Identifying personal goals, purpose and benefits of formal music study
- Incorporating music study as a lifelong and daily task beyond the instrument.

MUSIC TECHNOLOGY 101



Demonstrate an understanding of acoustic principals and how these relate to recording sound and synthesis relative to their stream.

SKILLS DEVELOPED

- “Explore different notational platforms to determine the best use for performance or professional publication while increasing knowledge of advanced data entry.
- “MIDI” 101 will support students with knowledge on how to utilise and set up MIDI instruments in performance or use for data entry into professional notated publications.
- This unit will develop student’s analytical, research, creative and communication skills.
- Assessments and training of software and equipment will focus on applications and knowledge required in music industry related careers.

Weekly content includes coverage of topics such as notational software (Finale, Sibelius, MuseScore etc), Practical sessions and practice of these tools. Overview and historical development of MIDI and introduction to synthesizers and electronic music.

LEARNING OUTCOMES

1. Demonstrate knowledge, confidence and understanding of notational software, MIDI and synthesizers to create professional notated scores for publication and use in practical applications.
2. Research current developments in MIDI, synthesizers, electronic music and notational software, and be able to communicate clearly on current trends and their application.
3. Critically analyse technologies and make recommendations for application to diverse contexts.

MUSIC HISTORY 101

Recognise and articulate some of the historical, social and cultural forces that have shaped music from around the world.

SKILLS DEVELOPED

- Employ basic research and storytelling techniques to present your interpretation of a historical event
- Synthesise and consolidate contemporary research
- Undertake basic scholarly work using music-specific bibliographic tools
- Demonstrate a capacity for independent critical thought

CONTENT COVERED

Weekly topics covered include:
1. The Birth of Music
2. The Oldest Living Musical Culture On Earth: Australian Aboriginal Music
3. Music and War
4. Music for Protest
5. Storytelling in Music
6. Women in Music: Western Art Music
7. Women in Music: The 21st Century Music Industry
8. Music Venues: How architecture shaped music.
9. Music and Technology: Recording Music
10. Music and Film
11. Music and Gaming
12. Music for the Mind

LEARNING OUTCOMES

1. Demonstrate knowledge and understanding of music theory rudiments including variations they may encounter in professional practice.
2. Create functional harmonies suitable for use in contemporary and traditional music styles.
3. Develop, research and evaluate melodic and harmonic techniques through exploration and creative practice.
4. Evaluate music in their repertoire or in popular use, regarding how various musical concepts are applied.
5. Identify melodic and harmonic devices in diverse musical genres and styles.
6. Vocalise intervals, harmonies, melodies and rhythms from selected examples.
7. Transcribe rhythms, intervals, harmonies, progressions and melodies from selected examples.

THEORY

-Overview demonstrating unity of foundational concepts. Diatonic, scales, intervals, chords, functional harmony, key signatures.
-Learn key technologies. Noteflight, Moodle Quizzes, Ear Master Pro.
-Contemporary melody writing. Melodic devices, structure and analysis of contemporary song.
-Extending functional harmony with related chords, substitution to min7.
-V7 & resolution in 4 parts.
-Chord naming conventions. Contemporary symbols, historical forms including figured bass and variations found in professional practice.
-Time signatures, grouping and barring.
-Writing contemporary songs with notated melody and harmony.
-4-Part writing conventions: stem direction, spacing, voice leading, doubling.
-Cadences: Perfect, plagual, imperfect, interrupted. Minor keys.
-Using diminished chords as V form
-Augmented chords in contemporary song
-Writing and identifying compound ascending intervals.
-Longer form contemporary melody writing with chords.
-Extensive contemporary song analysis to identify and apply features learnt
-Applying skills to rapidly sketch contemporary songs.

AURAL

-Singing / identify major scale, natural min, harmonic min, melodic min
-Singing / identifying ascending and descending intervals within octave
-Singing / identifying chords: Major, minor, Augmented, diminished
-Singing / identifying chord inversions: major, minor
-Sight clapping rhythms in common contemporary keys and syncopation
-Rhythm dictation in common contemporary keys and syncopation
-Melodic dictation with simple melody

APPLY NOW

Head to www.guildmusc.edu.au for more or
click here

READY TO APPLY?

TURN YOUR PASSION INTO YOUR CAREER!

Head to our website to get started

www.guildmusic.edu.au

or

Click here to enquire

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