

**COURSE GUIDE**



# **BACHELOR OF MUSIC**

**WITH SPECIALISATIONS IN  
INSTRUMENTAL/VOCAL  
TEACHING AND COMPOSITION**



**AUSTRALIAN  
GUILD  
of  
MUSIC**

FOR MORE INFORMATION VISIT  
[WWW.GUILDMUSIC.EDU.AU](http://WWW.GUILDMUSIC.EDU.AU)  
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# 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.



# THE BACHELOR OF MUSIC

The Bachelor of Music Degree equips musicians to become proactive leaders in their profession.

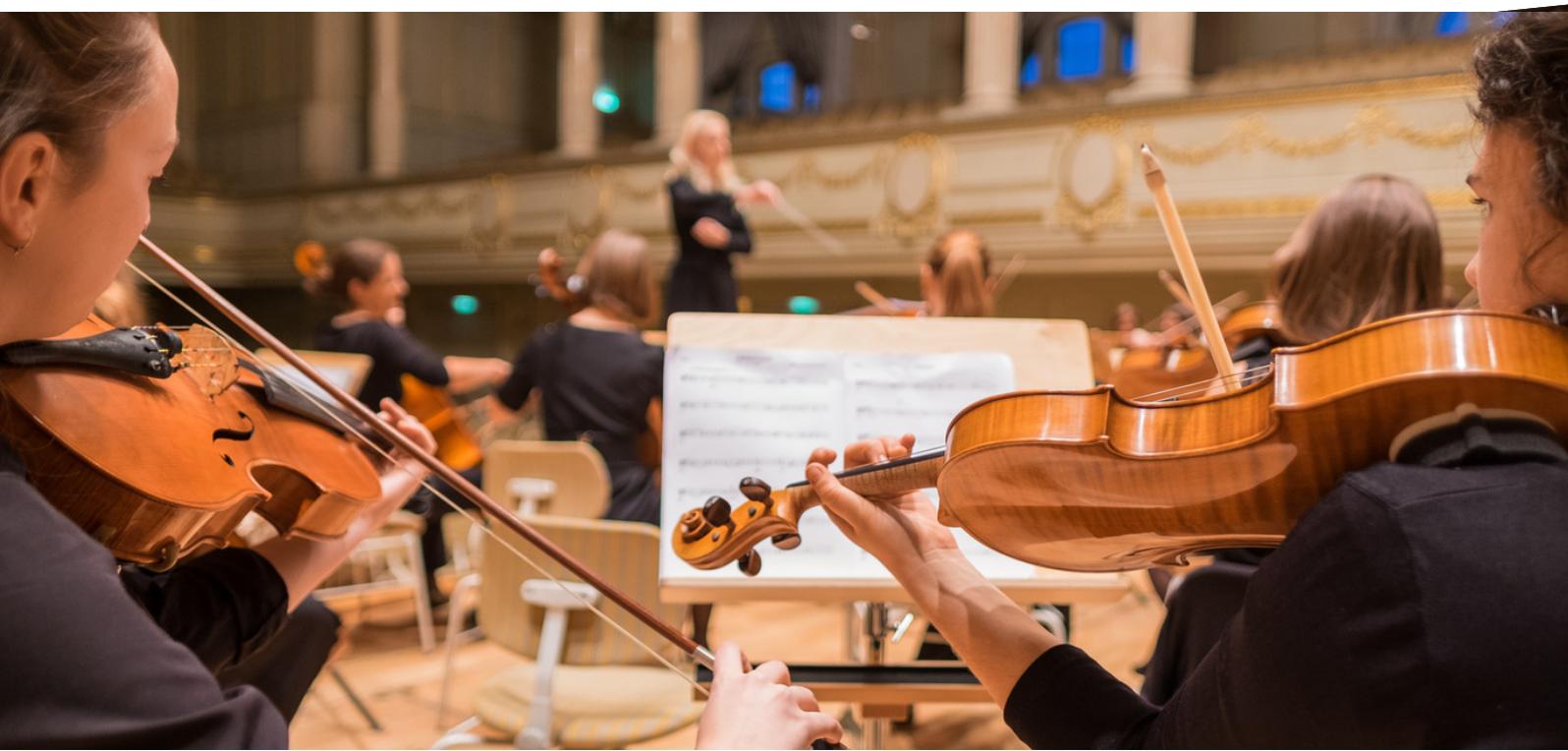
They are informed by a sophisticated understanding of the sources and resources of music from the past; have the capacity to work creatively, musically and intelligently with the realities of professional practices in the present; and have the facility to respond quickly and meaningfully to the innovations and changes that will characterise their careers in music in the future.

Graduates are prepared fully for further higher study and a range of employment contexts and opportunities.

AGME is a leader in LIVE-Online higher education. We deliver programs to students with a mix of LIVE-Online Lectures and Tutorials as well as through recorded content for students unable to attend classes. This flexible course of study equips graduates with a strong foundation for a lifetime of learning and music making.

AGME has the resources, staff expertise and facilities to create dedicated musicians, developing and preparing them for entry into a rewarding fulfilling life-time career.

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## OUR GRADUATES

- Demonstrate expertise with industry ready, transferable skills
- Deep & broad disciplinary knowledge
- Effective communication skills for diverse workplace contexts
- Apply knowledge and skills in innovative and creative ways
- Are committed to lifelong learning



## ACCREDITATION

The AGME BMus is a fully accredited Australian Degree that can be studied from anywhere in the world. It receives accreditation through the Australian Tertiary Standards Regulator, TEQSA, regardless of the location of the student.

## COURSE OUTCOMES

1. Broad knowledge of the applied, theoretical and historical basis of the discipline.
2. A depth of disciplinary knowledge in a professionally applicable specialisation.
3. An understanding of the processes of musical scholarship and research.
4. The ability to work both independently and collaboratively in diverse and complex musical settings.
5. Effective written, verbal and interpersonal communication skills.
6. Critical thinking and analytical skills appropriate to a range of contexts including further study.
7. The ability to apply specific musical skills to a wide range of professional contexts.
8. The capacity to apply technological and creative solutions to contemporary musical practices.
9. The ability to incorporate knowledge from the business and legal fields to a portfolio career in the music profession and arts industry.

# 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**

### **LECTURER**

#### **UNIT COORDINATOR: PEDAGOGY/MUSICOLOGY**

Paul Watt is Professor of Musicology at the Australian Guild of Music, Melbourne and Adjunct Professor of Music in the University of Adelaide. His research crosses a range of fields including nineteenth-century music, musical biography and criticism, popular music, intellectual history and religious and literary studies. He is the author of two books, *Ernest Newman: A Critical Biography* (2017) and *The Regulation and Reform of Music Criticism in Nineteenth-Century England* (2018). His articles have been published in a variety of journals including *Music & Letters*, the *Royal Musical Association Research Chronicle*, *19th-century Music* and the *Yale Journal of Music & Religion*.



## **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).





## EXCEL IN YOUR CHOSEN CAREER

The Bachelor of Music provides students with a breadth of disciplinary knowledge and skill development for a range of professional contexts. Additionally, by choosing a third year specialization through through capstone (major) units, students develop specialist expertise and skills for further study and employment.

A range of employment opportunities for graduates of the Bachelor of Music include:

- 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



# COURSE STRUCTURE

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Composition Specialisation Stream	Composition Specialisation 101	Composition Specialisation 102	Composition Specialisation 201	Composition Specialisation 202	Composition Specialisation 301	Composition Specialisation 302
					Composition Analysis Presentation 301	Composition Analysis Presentation 302
Pedagogy Specialisation Stream	Pedagogy Specialisation 101	Pedagogy Specialisation 102	Pedagogy Specialisation 201	Pedagogy Specialisation 202	Pedagogy Specialisation 301	Pedagogy Specialisation 302
Musicianship	Musicianship 101	Musicianship 102	Musicianship 201	Musicianship 301		
			Musicianship 202	Musicianship 302		
Musicology	Musicology 101	Musicology 102	Musicology 201	Musicology 202	Musicology 301	Musicology 302
Modern Music Creation	Technology & Composition 101	Technology & Composition 201	Technology & Composition 102	Technology & Composition 202		
Business Fundamentals					Music Business 301	Music Business 302

## 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

## CREDIT POINTS

Candidates are required to complete 300 Credit Points to be eligible to graduate and be awarded the Degree.

A Full-Time study-load is 50 Credit Points a Term.

Units of Study credit points range from 5 credit points for a mini subject through to 20 credit points for Capstone subjects.

Up to 50% of the Degree can be awarded through Recognition of Prior Learning(RPL).

## DURATION & TERMS

The Bachelor of Music can be studied Full-Time or Part-Time. Full-Time the degree takes 3 years with an accelerated 2 Year stream.

There are three Study Periods(terms) and student intakes a year. Each term is 14 weeks commencing with an Orientation Week and finishing with an Examination Week. Students may start the degree in any Study Period and must enrol for at least two Study Periods per year for Full-Time Study.

By adding a third Study Period in the year, AGME provides the opportunity for Full-Time students to progress faster through the course if they so choose, however only two Study Periods a year are required for Full-Time study.

## MODE OF DELIVERY

x E-learning (online)

x Distance/independent learning (un-timetabled)

x Part-time / Full-time

AGME students get the best of both worlds with flexible LIVE-Online and pre-recorded delivery of content as well as dedicated support from lecturers and staff. With LIVE-Online lectures & tutorials being recorded students are able to have constant access to resources needed and move at their own pace even when they can't attend in person. Students also have consistent and regular readings, exercises and assignments as well as end of term exams and recitals/performances.



# COURSE CONTENT

The course content emphasises the simultaneous acquisition of practical, applied and theoretical knowledge and understanding of music. Additionally, the course has been designed to develop higher order analytical, communication and problem-solving skills that can be transferable to a range of professional and academic contexts.

The first year of the program provides a broad introductory level of knowledge and awareness of music performance, theory, culture and history while the second year builds an advanced framework of knowledge and skills. The final year enables students to choose a specialisation and prepare for entry on a professional basis to workforce engagement and further study.

## THE DISCIPLINES OF MUSIC

The Bachelor of Music is arranged into core disciplines of musical study. These are the essential and necessary knowledge and practical building blocks for a skilled working musician. Our pathway and short courses are also derived from these four disciplines.



### Musicanship

Equips students with fundamentals of musical construction in the western canon.

Includes: Theory, Aural, Harmony, Composition



### Pedagogy

Prepare the student to communicate music effectively and to pass on the knowledge and practise of music.

Includes: Music Teaching, Music Psychology



### Business Fundamentals

Prepare the student to communicate music effectively and to pass on the knowledge and practise of music.

Includes: Entrepreneurship, Music Business Finances



### Modern Music Creation

Equips students with the fundamentals of technologies used in the 21st Century to create their own compositional expression and exploration.

Includes: Music Technology, Composition



### Composition

Further enhances students' compositional skills and their ability to recognize different aspects of music

Includes: Compositional specific classes, Presentation units



### Musicology

Explore past and present musical developments and interactions as you discover the history of music and how it applies today.

Includes: Music History, Collaborative Music Studies

## **DISCIPLINE 1 - PEDAGOGY**

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 pedagogical units that will focus on contemporary methods of music teaching. It is studied through all Six terms in the degree as a specialisation.

## **DISCIPLINE 2 - COMPOSITION**

Composing 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 the composition specialisation units that are designed to further students' ability to create and the composition analysis units. The specialisation units are studied in all Six terms in the degree and the analysis units are studied in the final Two as project units.

## **DISCIPLINE 3 - 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 4 - 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 terms.

## **DISCIPLINE 5 - MUSICOLOGY**

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 terms consisting of units with content in Music History and Collaborative Music Studies.

## **DISCIPLINE 6 - BUSINESS FUNDAMENTALS**

Business Fundamentals is key for any student/teacher. Whether they are looking at starting their own studio, already have one or want to join a student. Looking at entrepreneurship in music and the financial side of working in a small environment is key for any musician. Business Fundamentals is studied in the final two terms of study.

# DISCIPLINE 1 - PEDAGOGY SPECIALISATION

## Pedagogy Specialisation 101, 102

Introduces the major theories, practices, and methods of music education utilised in the teaching studio and in schools. It takes a comparative and cross-cultural approach to explore and critique contemporary music education practice and its application in a variety of settings.

## Pedagogy Specialisation 201, 202

Examines the processes, practices, theory, and creative value of instrumental and vocal teaching in the studio and classroom. It encourages the critique of contemporary theory and practice and involves a series of workshops to test ideas, practice, and modes of creativity.

## Pedagogy Specialisation 301, 302

Explores the role and function of music education across the student life cycle. It addresses successful teaching techniques for a range of students including those with special needs. The unit provides instruction on how to establish a career as a studio teacher and introduces advanced techniques on the theory and practice of teaching technique and musicality.



## DISCIPLINE 2 - COMPOSITION SPECIALISATION

### Composition Specialisation 101

Introduces students undertaking a Specialisation in Composition to musical analysis tools and methodologies relevant to the analysis of existing works. Working in parallel with music theory and compositional tools introduced in Musicianship and Technology & Composition units, this unit equips students with analytical tools necessary to comprehend and investigate traditional works and compositional practices.

### Composition Specialisation 102

Continues to develop students' musical analysis tools and methodologies of analysis of existing works, with a focus on creating new works materials. This unit places a focus on the practical analysis and development of musical works, focusing deeper on melodic structures, instrumental textures, musical forms and harmonic structures, and the tools required to derive new and unique materials to incorporate into students' own works.

### Composition Specialisation 201, 202

### Composition Specialisation 301

Allows students to develop their engagement and exploration in contemporary composition and music styles by focusing on areas and directions of interest to the student's career and creative goals. By developing self-guided folio studies in individual areas, in consultation with the unit lecturer, students will continue to develop their compositional investigations, focusing on areas of immediate and discovered interest and defining compositional methodology for developing their own portfolios and skills.

### Composition Specialisation 302

Draws on all elements explored in previous Composition Specialisation and Technology & Composition units, allowing students to focus on an area of compositional exploration of interest relevant to their career and creative goals. In consultation with the unit lecturer, students will define an area of interest, and develop a detailed folio of large scale composition works.

# DISCIPLINE 3 - MUSICIANSHIP CONTENT

## **Musicianship 101**

Brings music alive by unlocking the foundations upon which our music system is built. This course focuses on Music in Contemporary practice and will explore foundations of harmony, writing contemporary songs, varieties of chord symbols and other matters as commonly encountered in a musical life. Musicianship is studied in every term.

## **Musicianship 102**

Focuses on foundations for melody and part writing by exploring historical counterpoint and applying those ideas to modern music writing. By the end of the course students will be writing 2-part contemporary styled melodies demonstrating clear harmonic outlines and modulations.

## **Musicianship 201**

Extends your creative possibility by introducing intermediate harmonic concepts of chromatic harmony. Students will apply their skills to craft compelling 'complex' melodic lines demonstrating an advanced harmonic, melodic and rhythmic skills.

## **Musicianship 202**

Extends the part-writing skills of 102 to include advanced counterpoint skills, introduction to fugue writing and then combining these 'historic' skills to craft modern multi-part works.

## **Musicianship 301**

Dives deeply into chromatic harmony and complex rhythms including how to use the Augmented 6th chords, Neapolitan chord, Tritone Substitution, flat 6 substitutions, complex time signature and advanced modulations. Delivery is through online self-study lectures and tutorials.

## **Musicianship 302**

Explores the world of 20th Century developments in harmony and the move away from 'tonal' and 'diatonic' music. Topics include introduction to Jazz concepts, pitch sets, serialism, resultant rhythms and harmonies, intervallic harmonies, split-third chords and other techniques. The course also explores the use of some of these techniques in popular and award winning music.

# DISCIPLINE 4 - MODERN MUSIC CREATION

## Music Technology and Composition 101

Music Technology and Composition 101 unlocks the possibilities of digital recording and audio editing, a surprising counterpart to instrumental musicians. The course explores the history and bridges the gaps of knowledge between many music technology tools musicians all use, and equips students with the tools they never knew they needed to take their practice, recording and performance to new levels in today's technological environment.

## Music Technology and Composition 102

Music Technology and Composition 102 introduces creative and practice ways to utilise musicianship and theoretical tools to create individual musical pieces. All musicians, without realising it, have the resources to compose music with a mix of their instrumental, theoretical, technological and musicianship tools, and this course excites students to practically apply these to create music that is personally theirs.

## Music Technology and Composition 201

Music Technology and Composition 201 advances concepts of audio, recording, editing and production to expand the creative palette available to musicians. Students will explore more creative and unique approaches to composing and producing with only digital tools and instruments, dramatically enhancing their prospects and capabilities as contemporary musicians.

## Music Technology and Composition 202

Music Technology and Composition 202 considers the rules and frameworks of traditional composition, and encourages students to casually ignore them, in favour of breaking rules and creating completely new works in the vein of 20th century and contemporary composition. Combined with Music Technology tools, students will find their composition prospects drastically opened up, limited only by their imagination.

# DISCIPLINE 5 - MUSICOLOGY

## Musicology 101

Introduces the listener to classical music, from Bach fugues to Mozart symphonies to Puccini operas; bridging the eras of the baroque, the classical, the romantic and the 20th century. In exploring these musical eras, students will explore questions such as 'how does music work?' and 'why do we listen to classical music?' This unit empowers students who want to learn about intricate and complex Western music histories whilst developing skills in writing for the music profession.

## Musicology 102

Includes inquiry into a set of ideas in philosophy of aesthetics; a discussion about freedom, civil society, and ways that art can play a role in readying people for democracy; a discussion on philosophy of education as it relates to the question of positive social change; and an exploration of musical and artistic initiatives that have been particularly focused on a positive social impact.

## Musicology 201, 202

## Musicology 301

Introduces students to the aims and process of undertaking an original research project using primary sources and critical methodologies.

Topics include how to develop the components of a research project including a research topic, research questions, literature review and methodology.

This unit also includes analysis techniques for long-form scholarly writing, time management and the use of technology suited to specific research endeavours.

## Musicology 302

undertake an original research project using primary sources and critical methodologies. The project will comprise a research topic, abstract, research questions, literature review and methodology, and an analysis of results. Students will work with a supervisor over the course of the teaching period.

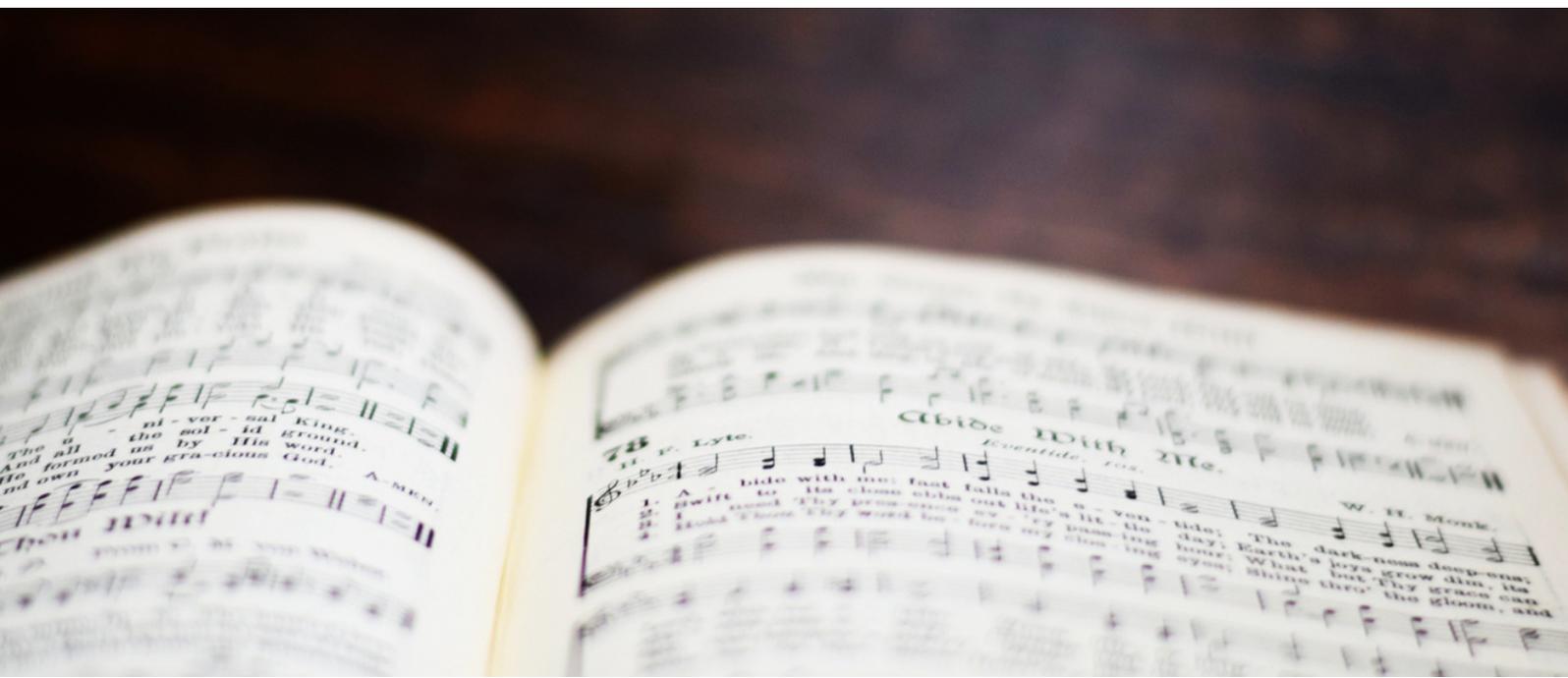
# DISCIPLINE 6 - BUSINESS FUNDAMENTALS

## Music Business 301

Music Business 301 provides foundational business skills necessary for every musician who will at some time manage their own work. The course explores basics such as business planning, budgeting and marketing, while also challenging the student about their place in the Arts Economy, what they have to offer and finding their niche.

## Music Business 302

Music Business 302 provides the opportunity to focus on a singular aspect of the Business of Music. These include running a studio, event management, marketing, copyright or digging deeper into understanding financial planning.



# WORLD CLASS ELECTIVES

Students have the choice to do extra performance classes to further hone their craft. These can be taken while studying and with our large range of instrumental teachers.

We partner to offer a range of diverse electives online from around the world. These are offered at different stages of the Degree and some for extra credit. If you would like to do any elective in addition to your other studies this can be done for extra credit. We pride ourselves on constantly developing and partnering to deliver a range of exciting courses and electives. We partner with some of the best universities and lecturers in the USA, Asia and Europe to bring you world-class programs of varied study.

We are proud to offer our students electives in a wide range of subjects including music business, modern music creation, music as culture, teaching, performance and composition from the following institutions.



# 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 BMus. 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 a BMus 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.

As the most expensive part of any music degree is the instrumental lessons, AGME adds no additional administrative fees. The cost is passed on directly to the student as part of their fees for FeeHelp 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



# ENTRY & ADMISSIONS

## ENTRY REQUIREMENTS

1. Identity Document

2. Performance Document : Graded Examination Instrumental Certificate (Highest Level Only) e.g. Grade 8; ATCL etc OR Evidence of Competence in Primary Instrument - e.g. Curriculum Vitae specific to Composition, Music Production, or Arranging OR Composition Folio of at least 2 original musical works, 5-10 minutes in duration, demonstrating 2 contrasting styles reflective of contemporary practice. See Folio Requirements documentation here: [Composition Application Requirements](#)

AND Graded Examination Instrumental Certificate (Highest Level Only) e.g. Grade 8; ATCL etc OR Evidence of Competence in Primary Instrument - e.g. Curriculum Vitae specific to instrument and/or instrumental teaching OR Recorded Audition of 6 - 9 minutes demonstrating at least three contrasting styles. These may be parts of works.

1. Music Theory Document : Graded Examination Theory Certificate (Highest Level Only) OR Guild Theory test 1&2

2. Education Document: High School Certificate OR Statement about education undertaken

3. For non- English speaking country: IELTS or Equivalent English Certificate OR A statement about English competency, including information about previous English study or work usage.

Any other documents of previous music or tertiary study - these can be assessed for Recognition of Prior Learning

If you choose recorded audition in Point # 2 above:

Your audition will take the form of an audio/video recording. This can be done on your smartphone or computer.

Upload your recording to an online cloud platform (e.g. Vimeo, YouTube, Dropbox, Google Drive).

- Your audition must be recorded in one take only.\
- No cropping or other editing of submissions is permitted.
- If you are wanting to go directly into the second or third year of study, an RPL Form (Recognition of Prior Learning - Form) must be submitted.

For entry into:

- 1st year: 2 or 3 contrasting works/excerpts of 6-9 mins TOTAL
- 2nd year: 2 or 3 contrasting works/excerpts of 9-12 mins TOTAL
- 3rd year: 3 or 4 contrasting works/excerpts of 12-15 mins TOTAL

Composition videos are evaluated by a panel of adjudicators.

# ENTRY & ADMISSIONS - CONTINUED

## APPLICATION PROCESS

1. Application Form
2. Audition
3. Recognition of RPL (if applicable)
4. Letter of Offer
5. Enrolment
6. Study Starts

## RECOGNITION OF PRIOR LEARNING

Already completed tertiary studies in music or another discipline? We can assess these previous studies for RPL and reduce the duration of your degree.

RPL ensures that you don't need to repeat units of study that you have already completed elsewhere as part of an accredited program or part of your Professional Experience.

Up to 50% of the degree can be awarded as RPL. 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.

# FEEES

At AGME we're pleased to offer our students outstanding value and quality in our Bachelor of Music degree. We understand that our students' course fees are an important investment in their futures and careers in the industry. In support of that we are committed to offering value for money.

Students not eligible to use the Australian Government's FEE-HELP scheme (international students and permanent residents except for those on humanitarian visas) can choose to pay their instrumental lesson fees separately making the cost A\$3,300 per FULL-TIME Load Study Period plus instrumental lessons.

Part-time students are charged on a fractional basis, based on their Units of Study in a particular Study Period.

## FEE-HELP

AGME is a registered Higher Education Provider which that means eligible students are able to access FEE-HELP. The Australian Government's Higher Education Loan Program (HELP) to assist students with the cost of course fees. In most cases, FEE-HELP will cover your entire course fees.

If you're an Australian citizen or hold a permanent humanitarian visa and reside in Australia, you can apply for FEE-HELP.

### Am I eligible for FEE-HELP?

If you meet the citizenship and residency requirements.

You must be either:

- a) an Australian citizen who will complete at least one unit of your course of study in Australia
- b) NZ SCV holder who meets the long-term residency requirements and who is resident in Australia for the duration of your study

### How much will my loan repayments be?

The amount you repay each year is calculated as a percentage of your world-wide income. The more income you earn, the higher your repayments will be.

### Will I be charged interest?

There is no interest charged on your HELP debt but indexation will be applied to the portion of your debt that is 11 months or older on 1 June each year. Due to COVID-19, this interest fee is now waived.

Further information on FEE-HELP visit the government website by [clicking here](#) or call 1800 020 108 for more information.

READY  
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