

## **Bachelor of Music (Composition)**

## **Bachelor of Music (Creative Technology)**

## **Bachelor of Music (Musicology)**

## **Bachelor of Music (Performance)**

## **Specialisation Modules**

### **BMMAC1 Module - Acting 1**

In this unit students have the opportunity to develop acting skills through group instruction in masterclasses, workshops, seminars. Over the course of the module, students will experience the core principles and skills of contemporary acting technique(s) and position acting within a socio-cultural context. Finally, students will reflect on their learning process as actors.

### **BMMAM1: Module - Arts Management 1: Engaging the Creative Mind and Commerce**

This unit provides an overview & exploration into the creative mind and how it engages with key commercial touch points in the arts & entertainment industries. This unit is for students who wish to learn strategies that enable their creative minds to engage with the arts and entertainment industry and for students of the arts and entertainment

industry who want to engage with creative music makers.

### **BMMAM2 Module - Arts Management 2: Managing Yourself**

This unit provides an overview & guide to the principles of self-management. The arts & entertainment industries require both the creative & management sides of business to be adept in both self-managing & motivating. Additionally, practitioners require resilience, emotional intelligence, collaborative & problem-solving skills to ensure a sustainable career.

### **BAMS1 Art meets Commerce: an overview of the Arts and Entertainment Industry**

This unit provides a broad and holistic overview of the Arts and Entertainment industry. Investigating numerous sectors of the industry, the unit explores the history, function/role, and key activities of each. Importantly, the unit explores historical approaches as a foundation for forward focused analysis of industry trends to prepare students for an ever-evolving environment.

### **BAMS3 Innovation, Disruption & Conformity**

Disruption provides a continuous backdrop to the ever-evolving landscape of the Arts and Entertainment industry. As new technologies emerge and disrupt products, business models, and entire industry sectors, practitioners and organisations in the industry must think creatively and drive innovation to survive and thrive. This unit provides an overview of significant disruption in the Arts and Entertainment industry and discusses ongoing approaches to leverage future

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disruption in an ever-changing marketplace. It explores the processes and techniques that can facilitate creativity and innovation, at both a personal and organisational level, and examines the spread of ideas and trends through an industry and a society.

## **BAMS4 Economics and Financial Management**

This unit provides a broad understanding of the economic principles operating within the Arts and Entertainment industry. The unit examines the economic forces within disparate business sectors and explores how these forces intersect across the Arts and Entertainment Industry. Additionally, the unit builds financial management literacy through the exploration of applied principles of fundamental accounting theory.

## **BAMS5 Live Performance and Production Management**

This unit provides an overview of the Australian and international live entertainment landscape and examines the processes and principles of producing live entertainment. It encompasses a broad and coherent body of knowledge, including the process of planning, budgeting and booking a tour, working with venues and key personnel in the live entertainment industry, navigating the logistical, legal and financial aspects of setting up a live concert tour, and understanding touring markets. It also examines the business of marketing and promoting concerts, as well as investigating the concert promotion industry. During the Study Period, students will be required to undertake a volunteer placement (self-organised, but with AIM staff supervision and advice) at an external event. Assessment 2 is a report reflecting on this with critical

appraisal. A brief report from the supervisor at the host organisation must also be provided (template supplied by lecturer).

## **BAMS7 The Data Economy: Leveraging Data and Analytics**

Data is a vital asset in the modern Arts and Entertainment industry, with the potential to enable informed decision making across business operations. Such is its importance, that some have even argued that data is the currency of the arts entertainment industry. Business intelligence forms the foundation of this unit, which explores the strategies and technologies used by enterprises when analysing data and information. Students will learn professional skills to manage, analyse, interpret, understand, and extract key knowledge from data.

## **BMMCO1 Module - Composition 1: Innovation**

The Major Study Composition & Music Production program in the Bachelor of Music course develops the creative and technical skills required by the composers and producers of creative industries. Module Composition 1 introduces students to fundamental strategies in music composition and production. Students learn systems in melody, harmony, rhythm, sequencing, and form to develop a creative practice in a series of practical exercises. Students attend a combination of weekly seminars, tutorials, and online self-paced modules.

## **BMMCO2 Module - Composition 2: Arrangement**

The Major Study Composition & Music Production program in the Bachelor of Music

course develops the creative and technical skills required by the composers and producers of creative industries.

Specialisation Module Composition 2 introduces students to advanced strategies in music composition and production. Students learn systems in melody, harmony, rhythm, sequencing, and form to develop a creative practice in a series of practical exercises. Students attend a combination of weekly seminars, tutorials, and online self-paced modules.

### **BMCO3 Composition 3 Other Media**

In Composition Major 3, students develop creative techniques to create music for film, dance, theatre and other media. The unit explores the application of music to other art forms where its primary function may be supportive. Students will also develop skills in reading scores, cue sheets, and other visual representations of music. Students attend a combination of weekly lectures, seminars, and tutorials.

### **BMCO4 Composition 4 New Media**

Composition Major 4 develops creative problem-solving skills using New Media systems in a student-led composition project. New media includes interactive computer music, video game engines, website code, user interface systems, installations, and interactive art. Students attend a combination of weekly lectures, seminars tutorials and individual lessons.

### **BMCO5 Composition 5 Large Forms**

The Major Study Composition & Music Production program in the Bachelor of Music course develops the creative and technical skills required by the composers and

producers in the creative industries. In Major Project 5, students develop creative problem-solving skills using large scale composition systems in a composition project. Students will develop a production portfolio featuring a large compositional system, integrated multi-disciplinary project, or intermedia system; chosen from the unit topics, or as approved by the lecturer. Students will also develop critical listening skills for evaluating long and large works such as symphonies and integrated playlists.

### **BMMCT1 Module - Creative Technology 1: Capturing and Creating Sound**

BMMCT1 is the first of two Music Specialisation modules that lead into the Creative Technology major study stream. The unit focuses on foundational level audio techniques, as well as acoustic and sound theory and concepts. Over the course of the unit, students develop an understanding of sound equipment, microphone types, microphone placement, basic DAW usage for recording and editing, fundamental overview of mixing desk, EQ, as well as sound theory and concepts such as frequency, amplitude and acoustics. Students demonstrate their knowledge and understanding through both a written examination that assesses their theoretical and technical knowledge of fundamental sound and acoustic concepts, as well as a practical examination that assesses their technical audio skills.

### **BMMCT2 Module - Creative Technology 2: The Production Process**

Creative Technologies Module 2 is the second of two Music Specialisation modules that lead into the Creative Technology major study stream. The unit introduces students to basic operation principles of digital audio

workstations (DAWs) and focuses on base-level DAW usage and techniques.

Students develop an understanding of fundamental digital audio concepts, DAW navigation, fundamental editing techniques for both musical and non-musical audio, MIDI editing techniques, signal processors such as EQ and compression, virtual instruments, and fundamental sound balance (mixing) techniques within a DAW environment.

Students demonstrate their knowledge, understanding and critical listening skills over two practical assessments that emphasise standard workflow practice and principles.

### **BMCT3 Creative Technology 3: Delivering Audio**

This unit guides students through the processes of formatting and delivering audio phenomena in a range of settings. Students will gain practical experience in using audio equipment to edit sound, learn to problem-solve aurally, and apply best-practice in post-production techniques.

### **BMCT4 Creative Technology 4: Sound in other Media**

This unit guides students through the processes of editing and delivering audio phenomena for multimedia. Students will gain practical experience in using specialised audio systems to edit sound for screen, learn to problem-solve visually, and apply best-practice in audio design techniques.

### **BMCT5 Creative Technology 5: System Design**

This unit guides students through the conceptualisation, design, and development process of creating a bespoke audio system

such as a multi-channel installation or audio plug-in. Students will gain practical experience in using specialised audio system design environments, learn to problem-solve unique issues using specialised solutions systems, and apply best-practice within an audio system design environment.

### **BMMPE1 Module - Performance 1**

In this module, students have the opportunity to develop instrumental or vocal performance skills through both private instruction and participation in a Performance Practice class (comprised of masterclasses, workshops, seminars) each week. Over the course of the module, students will examine the cultural contexts of the music they are learning and will develop an understanding of performance decisions as pertaining to relevant style/s and genre/s being played or sung. Finally, students will reflect on their learning process as musicians.

### **BMMPE2 Module – Performance 2**

Extending from Performance Module 1, this unit will give students the opportunity to further develop instrumental or vocal performance skills. Through both private instruction and participation in a Performance Practice class (comprised of masterclasses, workshops, seminars) each week, students will grow in their technical and expressive fluency. Over the course of the module, students will examine the cultural contexts of the music they are learning and will develop an understanding of performance decisions as pertaining to relevant style/s and genre/s being played or sung. Finally, students will reflect on their learning process as musicians.

## **BMPE3 Performance 3**

Extending from Performance Major 2, Performance Major 3 culminates in a public recital at the conclusion of the term. In this unit, students will continue to refine their understanding of stylistically appropriate performance, further develop their technical and sight-reading skills, and learn how to construct a balanced recital program. Specific attention will be paid to performer health and well-being as students learn to develop a full recital program. An additional component of the unit is weekly Aural Skills class. Students will further develop the skills acquired in Performance Major 2.

## **BMPE4 Performance 4**

In Performance Major 4, students further refine their understanding of stylistically appropriate performance, further develop their technical and sight-reading skills, and continue to be reflective musicians who are able to critique both their own work and the work of others in a constructive and meaningful way. Students participate in weekly Performance Practice classes and receive individual lessons.

## **BMPE5 Performance 5**

Extending from Performance Major 4, Performance Major 5 is the penultimate performance unit in the BMus Performance program. This unit prepares students for their Capstone project, allowing them to experiment with different stylistic performance techniques whilst still being aware of the nature of the reflective process as artists. Students will continue to receive weekly individual instruction and will participate in a Performance Practice class (comprised of masterclasses, workshops and seminars).

## **BMMS8 Capstone Project**

In this unit, students in their final trimester of the Bachelor of Music degree will have the opportunity to propose and create a major work in their specialisation. This could include but not be limited to: a live recital, a portfolio of compositions, a recording, an extended essay, or a multimedia presentation. Learning takes place in one-to-one supervision, masterclasses and guest lectures.

## **Industry Units**

### **BMCP1 Collaboration Project 1**

This is an industry focused collaborative project. It offers students the opportunity to apply theoretical and technical knowledge and skills in a practical context. Students will participate in the design and production of a musical work, collaborating within or across disciplinary boundaries. Learning is scaffolded with weekly lectures and group tutorials and an evaluation of reflective blog entries.

### **BMCP2 Collaboration Project 2**

This is an industry focused collaborative project. It offers students the opportunity to apply theoretical and technical knowledge and skills in a practical context. Students will participate in the design and production of a musical work, collaborating within or across disciplinary boundaries. Learning is scaffolded with weekly lectures and group tutorials and an evaluation of reflective blog entries.

## **BMCP3 & 4 Collaboration Project 3 and 4**

This is an industry focussed collaborative project. It offers students the opportunity to apply theoretical and technical knowledge acquired in other units in a practical context. This knowledge will form the basis for future collaborations both within the degree program and in the students' professional lives. Students will design and produce a musical work, collaborating within or across disciplinary boundaries. Learning is scaffolded with weekly lecture/tutorials and a mid-term proposal presentation of work-in-progress.

## **Scholarship Units**

### **BCIN1 Introduction to Higher Education Studies**

This unit will introduce students to the principles of communication, academic integrity, presentation, and self-directed learning at a tertiary level as a basis for further study. In addition, students will receive training in technologies and software applications relevant to their field of study. Students will develop spoken presentation skills and academic writing focusing on essay writing technique (grammar, punctuation, structure), the art of the annotated bibliography as well as referencing/citation and scholarly research practices. A key focus will be on Academic Integrity in Higher Education, lifelong learning, and industry best practice. Assessment principles and methodologies such as Learning Outcomes, rubrics, and taxonomies will be explored in order to

facilitate a deeper understanding of the learning process.

Alongside the core classes, students will choose modules focused upon specific technologies as relevant to their field of study. These may include (and not exclusively): basic audio production software; basic music notation software; database and spreadsheet software; business analytic technologies; music instrument and technology awareness; workplace health and safety.

### **BMMU1 Musicology 1: Western Art**

This unit explores the history and repertoire of Western art music from antiquity to the present. Alongside a study of key socio-political and cultural influences on the repertoire examined, students will have the opportunity to explore the underpinning critical and cultural theories that guide music scholarship in the 21<sup>st</sup> century. Through listening, speaking, reading and writing activities, students will analyse and evaluate music history through various critical lenses. By the conclusion of the unit, students will be able to demonstrate an understanding of Western art music repertoire and its intersections with critical academic engagement.

### **BMMU2 Musicology 2: Popular Music**

This unit focusses on popular music of the 20<sup>th</sup> and 21<sup>st</sup> Centuries. It presents an overview of the music in its social context and the significant figures of the field. Students will develop an appreciation of the melodic, harmonic, rhythmic and textural structures used in a variety of popular musical styles. Online learning modules explore common theoretical systems employed to explain and analyse Popular Music. In addition, the unit



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presents developments in popular musicology that incorporate cultural issues such as gender, race and protest into the analysis of music.

## **BMMU3 Musicology 3: Music Theatre**

In this unit students are introduced to the history, repertoire and analysis of musical theatre. Through sequenced readings, listening assignments and viewing recorded productions, students will solidify their understanding of the sub-genres within the field and understand the social, historical, artistic and political contexts surrounding the genre. These understandings will lead to a deeper appreciation of music theatre works.

## **BMMU4 Musicology 4: Electronic Music**

In this unit, students explore the development of electronic music through the 20<sup>th</sup> and 21<sup>st</sup> Centuries. The unit examines the creative works of electronic music artists, the materials with which they work, and the processes they use in their music's creation. Through listening, speaking, reading and writing tasks, with online modules, lectures and tutorials, students will gain an appreciation of the diverse musical works that are produced through electronic means.

## **BMMU5 Musicology 5: Screen Music**

The Screen Sound Musicology unit surveys the history and theory of screen music (film and television), from the silent film era to contemporary practices in the small screen. Practical materials, such as cue sheets, documentary material and video clips, will form a large part of lecture content. Students will develop understanding of technical issues in screen sound including orchestration, drama, cue sheets, sync, digital audio and

video, and mixing, as well as important practical areas of the screen music business(es) such as developing themes and motifs and working with a director.

## **BMMU6 Musicology 6: Australian Music**

In this unit students are introduced to the history, repertoire and analysis of music that comes from Australia. Repertoires studied will come from a range of genres and cultures, and will include Indigenous music, contemporary art music, folk, popular, and rock idioms. Students will be introduced to various theoretical lenses, which will be used to structure classroom discussion. Underpinning this broad study will be a focus on music since 1960 as a vehicle for social justice and political change. Learning and teaching in this unit will take place in lectures, tutorials, through online self-paced modules and with guest presentations on Indigenous music.

## **BMMU7 Musicology 7: Games Music**

This unit encourages students to examine the music they are hearing in games on a deeper level and from a wider range of design perspectives. Content will be delivered via audio/video examples and critical analyses, especially relating to comparative and exemplary works. Students will examine industry-standard middleware and authoring software to develop an appreciation for the structural and textural possibilities for game music implementation.

## **BMMU8 Musicology 8: Improvised Music**

There is a rich history of improvisation in many musical genres. This unit explores improvisatory practices: in Western Art music from the Renaissance through Baroque and

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Classical music to contemporary works; in Indian classical music; and in jazz, Afro-Cuban and other popular styles. Students will learn to understand improvising using fundamental rhythmic, melodic and harmonic concepts across various genres and styles of music. Online learning modules explore common theoretical systems employed to explain and analyse improvised music. In addition, the unit presents developments in popular musicology that incorporate cultural issues such as gender, race and protest into the analysis of music.

## **BMMU9 Musicology 9: Jazz**

This unit explores the key areas in jazz performance and composition, through the study of pivotal jazz figures, jazz repertoire and creative practices from 1900 to the present day. Students will explore harmonic analysis, compositional technique, and arranging of jazz styles, situated in historical and sociological contexts. Australian jazz artists and composers are explored, including their influence from and on the wider jazz sphere.

## **BMMU10 Musicology 10: Music Pedagogy**

In this unit students are introduced to the theoretical underpinnings of music pedagogy and their application in practice. Students will develop practical strategies for teaching in a variety of settings.

## **BMMU11 Musicology 11: Music and Globalisation**

This unit introduces students to the impact globalisation has on music. Through lecture, discussion, listening, and assessment, students will evaluate the ways in which musical ideas and influences are shared

across cultures and countries. In doing so, they will question the role of Western hegemony within the globalised present and consider the conflicts this has engendered. The unit will also explore theories of cultural identity and survival, as well as the function of music as an intercultural communicative tool. Finally, students will learn to analyse and interpret the musical elements of a diverse range of repertoires.

## **BMMU12 Musicology 12: research Project**

In this unit, students have the opportunity to propose, research and present an independent project on a musical topic. Presentation can take a variety of forms, for example a series of podcasts with accompanying script, a traditional extended research essay, a lecture-demonstration, a short film, or other approved medium through which students can deliver their research. Students meet weekly with a faculty member as a group to discuss drafts. During these sessions they will also workshop assessment tasks, presentation skills, and advanced research and writing techniques. Students also meet regularly on an individual basis with a faculty mentor where they are able to receive tailored feedback on their work. At the conclusion of the study period, the projects are made available to the school community through an interactive exhibition.

## **BACP1 Collaboration Project: Music Publishing**

This is an industry focussed collaborative project. It offers students the opportunity to apply theoretical and technical knowledge in a practical context. As a crucial sector within the Arts & Entertainment industry, this music publishing unit establishes the function and role of music publishing and develops an



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understanding of the main copyrights within the industry. Students will collaborate in group projects with students from other disciplines, for example, Composition students. Student learning is highly scaffolded with lectures, progress milestones and mentors to monitor progress.

## **BACP2 Collaboration Project: Artist & Talent Management**

This is an industry focussed collaborative project. It offers students the opportunity to apply theoretical and technical knowledge in a practical context. This unit examines the management of artistic talent. Talent represents the core foundation upon which the Arts & Entertainment industry is built. Students will investigate the creative mindset and how best to nurture, develop, and work effectively with talent informed by the principles of inclusivity and diversity. Students will collaborate in group projects with students from other disciplines, for example, Composition and Performance students. Student learning is highly scaffolded with lectures, progress milestones and mentors to monitor their progress.

## **BAAS1 Arts and Entertainment Law**

This unit provides an overview of the legal frameworks and environments that exist within the Arts & Entertainment industry, with a focus on the start-up perspective. Students will investigate common legal issues that arise and evaluate appropriate responses.

## **BASC2 Startups: Entrepreneurship and Business Strategy**

Exploring fundamentals of entrepreneurship, this associate degree capstone unit cultivates an entrepreneurial mindset to facilitate

students' ability to adapt and thrive in an innovative and disruptive Arts and Entertainment industry.

The unit develops a capacity to validate business concepts, assess revenue model viability, and identify and pursue growth opportunities and strategies. Core entrepreneurship concepts and early stage business strategy are explored with an emphasis on future- focused entrepreneurial decision making. This is facilitated through real-world research and strategies drawn from industry partners.

## **BASC3 Business Planning and Strategy: A Global Perspective**

This unit examines principles, theories, models and frameworks in the field of strategic management and venture planning, with a focus on engagement with the global economy and international business. Encompassing both new ventures within existing organisations and the broader field of strategic planning for ongoing operations, the unit develops an understanding of what kinds of planning are crucial to the long-term viability of enterprises in the Arts and Entertainment industry. Students will explore principles of business strategy to leverage future success as well as identifying challenges in the management of strategic objectives of commercial and artistic ventures. Additionally, a focus on the external global environment will facilitate an understanding of successful business planning in an often volatile and evolving international marketplace.

## **Associated Studies**

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## **BMAS1 Music Materials 1**

This unit introduces students to the materials from which music is made, including pitch, rhythm and harmony. It is a foundation unit for all BMus students and an elective for Arts and Entertainment Management students interested in developing core musical skills. Students will examine diverse styles of music to explore how various elements of music are structured and notated in different genres. They will develop skills in interpreting music notation. An overview of musicology as an academic discipline will introduce students to different ways of thinking about music analysis.

## **BMAS2 Music Materials 2**

This unit builds from BMAS1 to further develop students' musicianship skills, aural appreciation of music and understanding of musical structures. Online modules allow students to explore notation principles in different genres and to develop arrangement skills relevant to their musical interests. Classes provide opportunities to hear and evaluate diverse musical arrangements, creating a foundation for subsequent music scholarship.

## **Electives**

### **Performance**

BMPE1: Performance Major 1  
BMPE2: Performance Major 2  
BMPE3: Performance Major 3  
BMPE4: Performance Major 4

### **Creative Technology**

BMCT1: Creative Technology Major 1 - Capturing and Creating Sound  
BMCT2: Creative Technology Major 2 – The Production Process  
BMCT3: Creative Technology Major 3 – Delivering Audio  
BMCT4: Creative Technology Major 4 – Sound in other media

### **Composition**

BMCO1: Composition 1 Innovation  
BMCO2: Composition 2 Arrangement  
BMCO3: Composition 3 Other Media  
BMCO4: Composition 4 New Media

### **Arts and Entertainment**

#### **Management**

BCIN1: Introduction to Arts and Society  
BACP1: Collaboration Project: Music Publishing  
BACP2: Collaboration Project: Artist & Talent Management  
BACP3: Collaboration Project: Partnerships  
BACP4: Collaboration Project: Event Management  
BAMS1: Art Meets Commerce: an Overview of the Arts and Entertainment Industry  
BAMS2: Marketing, Meaning, and Finding your tribe(s)  
BAMS3: Innovation, Disruption & Conformity  
BAMS4: Economics and Financial Management  
BAMS5: Live Performance and Production Management  
BAMS6: The Politics of Art: Cultural Policy and Arts Funding  
BAMS7: The Data Economy: Leveraging Data and Analytics  
BAAS1: Arts and Entertainment Law

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BAAS2: Leadership, Management and Corporate Governance  
BASC1: The Social Manager: Introduction to the Social Sciences  
BASC2: Startups: Entrepreneurship and Business Strategy  
BASC3: Business Planning and Strategy: A Global Perspective

## Miscellaneous

BMCPE: Collaboration Project Elective  
BMAO1: Arranging and Orchestration 1  
BMIP1: Bachelor of Music Industry Placement

## Bachelor of Music Theatre

### Specialisation

#### **BMTPS1 Performance Skills 1 - The Singing Actor 1**

This unit builds upon the foundational units BMMAC1 & 2 Acting 1 & 2 - Specialisation Modules.

The unit provides opportunities for students to solidify their acting skills and vocal/singing technique through participation in individual lessons, masterclasses, workshops and seminars. Over the course of unit students will perform the core principles and skills of contemporary acting technique(s) and position their personalised acting within a socio-cultural context. Integrated with their acting, students will solidify understanding and effective application of their embodied vocal instrument while engaging in stylistic

interpretation of songs from the Musical Theatre repertoire. Finally, students will reflect on their learning process as singing-actors.

#### **BMTPS2 Performance Skills 2 - The Singing Actor 2**

This unit builds upon the BMTPS1 Performance Skills - Singing Acting 1, it provides opportunities for students to solidify their acting skills and vocal/singing technique through participation in individual lessons, masterclasses, workshops, and seminars. Over the course of the unit, students will perform the core principles and skills of contemporary acting technique(s) and position their personalised acting within a socio-cultural context. Integrated with their acting, students will solidify their understanding and effective application of their embodied vocal instrument while engaging in stylistic interpretation of songs from the Musical Theatre repertoire. Finally, students will reflect on their learning process as singing-actors.

#### **BMTPS3 Performance Skills 3 - The Singing Actor 3**

This unit builds upon the BMTPS2 Performance Skills - The Singing Acting 2 It provides opportunities for students to solidify their acting skills and vocal /singing technique through participation in rehearsals (includes IM singing-acting / ensemble singing / ensemble dancing) and a public studio season of performances of a Music Theatre work. Over the course of the unit students will perform the core principles and skills of contemporary acting technique(s) and position their personalised acting within the rigor of a production context. Integrated with their acting, students will deepen their

understanding and effective application of their embodied vocal instrument while engaging in stylistic interpretation of songs and storytelling through rehearsal and public performance. Finally, students will reflect on their learning process as a singing-actor in both the rehearsal process and performance season.

## **BMTPS4 Performance Skills 4 - The Singing Actor 4**

This unit builds upon BMTPS3: Performance Skills – The Singing Actor 3. The unit provides opportunities for students to affirm their acting skills and vocal/singing technique through participation in individual lessons, masterclasses, workshops, and seminars. Over the course of the unit students will perform specific principles and skills of stylistic acting technique(s) and interrogate their personalised acting within a sociohistorical-cultural context. Integrated with their acting, students will consolidate their understanding and effective application of their embodied vocal instrument while engaging in stylistic interpretation of songs from the Musical Theatre repertoire. Finally, students will reflect on their learning process as singing-actors.

## **BMTPS5 Performance Skills 5 - The Singing Actor 5**

This unit builds upon the BMTPS4 Performance Skills - The Singing Acting 4. It provides opportunities for students to solidify their acting skills and vocal/singing technique through participation in rehearsals (includes IM singing-acting / ensemble singing / ensemble dancing) and a public studio season of performances of a Music Theatre work.

Over the course of the unit students will perform the core principles and skills of contemporary acting technique(s) and interrogate their personalised acting within the rigor of a production context. Integrated with their acting, students will capitalise on their understanding and effective application of their embodied vocal/singing instrument while engaging in stylistic interpretation of songs and storytelling through rehearsal and public performance. Finally, students will reflect on their learning process as a singing-actor in both the rehearsal process and performance season.

## **BMTPS8 Music Theatre Capstone Project**

This Capstone unit builds upon all previous units in the Bachelor of Music Theatre degree. It provides opportunities for students to showcase their acting skills and singing technique at a professional industry level through collaboration in student-directed and devised small ensemble productions of original and or extant music theatre works for public performance. Professional mentors scaffold the process of creation and rehearsals (which can include an intensively taught seminar series, formal IM singing-acting / ensemble singing / ensemble dancing). Finally, students will reflect on their learning process as a singing-actor in both the rehearsal process and performance season.

## **Industry**

### **BMTCP3 Collaboration Project 3**

This is an industry focussed collaborative project focusing specifically on the collaborative process of formal rehearsals (which includes IM singing-acting/ ensemble

singing / ensemble dancing) interpretation for a public season of a music theatre work under professional direction. It offers students the opportunity to apply skills and techniques acquired in specialisation units in a para-professional practical context. This experience will form the basis for future collaborations both within the degree program and in the students' professional lives. Students will rehearse in accord with professional protocols a musical theatre work, which emphasises collaboration, ensemble building and the application of the singer-actor's discipline. Learning is scaffolded with weekly feedback on progress and tutorial sessions.

#### **BMTCP4 Collaboration Project 4**

This is an industry focussed collaborative project focussing specifically on the collaborative process of formal rehearsals (which includes IM singing-acting/ ensemble singing/ ensemble dancing) interpretation for a public season of a music theatre work under professional direction. It offers students the opportunity to apply skills and techniques acquired in specialisation units in a para-professional practical context. This experience will form the basis for future collaborations both within the degree program and in the students' professional lives. Students will rehearse in accord with professional protocols a musical theatre work, which emphasises collaboration, ensemble building and the application of the singer-actor's discipline. Learning is scaffolded with weekly feedback on progress and tutorial sessions.

## **Scholarship**

#### **BMTS1 Book Musicals**

This is one of two scholarship units that specialises in Music Theatre. Students will analyse a series of book musicals in their socio-political, cultural, and historical context. Specifically, it provides students the tools to analyse dramaturgical, musical and choreographic structures in the works. These analytical tools when combined assist the students in understanding the overall conception of the work and its currency to contemporary audiences - bring to the fore issues of ethics and representation.

#### **BMTS2 Jukebox Musicals and Rock Opera**

This is second of two scholarship units that specialise in Music Theatre. Students will analyse a series of jukebox musicals and rock operas in their socio-political, cultural and historical context. Specifically, it provides students the analytical tools to interrogate the dramaturgical, musical and choreographic structures of case studies. These analytical tools when combined assist the students in scrutinising and problematising the overall conception of the works and their currency to contemporary audiences - bringing to the fore issues of cultural legacy, ethics, and representation.

## **Associated Studies**

#### **BMTMV1 Movement and Voice 1**

This unit augments BMTPS1 Performance Skills - Singing Acting 1. It provides opportunities for students to understand the anatomy, safety and management of their voice and body in performance in an

integrated manner. The unit develops the fundamentals of vocal and physical skills and technique through participation in masterclasses, workshops, and seminars. Importantly the integrated voice and movement unit introduces the student to the power of their vocal and physical identity. Finally, students will reflect on their learning process as singing-actors.

## **BMTDC1 Dance 1**

This unit is the first in a series of three dance units. It provides opportunities for students to focus on developing skills that engage dance as a tool of expression, increasing co-ordination and rhythm and developing impulse and spontaneity work. Students will explore, research, and perform student-led choreography stylistically specific to Music Theatre genres at an appropriate paraprofessional level. Students will develop a dance vocabulary through reflection on their dance/choreographic process and product.

## **BMTDC2 Dance 2**

This unit is the second in a series of three dance units. It provides opportunities for students to focus on developing skills that engage dance as a tool of expression, increasing co-ordination and rhythm and developing impulse and spontaneity work. Students will explore, research, and perform student-led choreography stylistically specific to Music Theatre genres at an appropriate paraprofessional level. Students will develop a dance vocabulary through reflection on their dance/choreographic process and product.

## **BMTMV2 Movement & Voice 2**

This unit provides opportunities for students to understand the anatomy, safety and management of their voice and body in performance in an integrated manner. The unit develops the fundamentals of vocal and physical skills and technique through participation in masterclasses, workshops, and seminars. Importantly the integrated voice and movement unit introduces the student to the power of their vocal and physical identity. Finally, students will reflect on their learning process as singing-actors.

## **BMTDC3 Dance 3**

This unit is the last in a series of three dance units. It provides opportunities for students to focus on solidifying skills that engage dance as a tool of expression, affirming co-ordination and rhythm, and consolidating impulse and spontaneity work. Students will explore, research, and perform student-led choreography stylistically specific to Music Theatre genres at an appropriate professional level. Students will develop a dance vocabulary through critique and reflection on their dance/choreographic process and product.



## Bachelor of Arts and Entertainment Management

### Specialisation

#### **BAMS1 Art meets Commerce: an overview of the Arts and Entertainment Industry**

This unit provides a broad and holistic overview of the Arts and Entertainment industry. Investigating numerous sectors of the industry, the unit explores the history, function/role, and key activities of each. Importantly, the unit explores historical approaches as a foundation for forward focused analysis of industry trends to prepare students for an ever-evolving environment.

#### **BAMS2 Marketing, Meaning, and finding your tribe(s)**

This unit establishes an understanding of the basic principles and practices of marketing and audience development within an Arts and Entertainment environment. The unit examines the nuanced variations and unique industry traits that require a specialist approach to leverage successful marketing outcomes. Furthermore, the unit explores the concepts of promotions, publicity and PR to develop a broad understanding of audience development within a modern and evolving Arts and Entertainment industry.

### Industry

#### **BACP1 Collaboration Project: Music Publishing**

This is an industry focussed collaborative project. It offers students the opportunity to apply theoretical and technical knowledge in a practical context. As a crucial sector within the Arts & Entertainment industry, this music publishing unit establishes the function and role of music publishing and develops an understanding of the main copyrights within the industry. Students will collaborate in group projects with students from other disciplines, for example, Composition students. Student learning is highly scaffolded with lectures, progress milestones and mentors to monitor progress.

#### **BACP2 Collaboration Project: Artist & Talent Management**

This is an industry focussed collaborative project. It offers students the opportunity to apply theoretical and technical knowledge in a practical context. This unit examines the management of artistic talent. Talent represents the core foundation upon which the Arts & Entertainment industry is built. Students will investigate the creative mindset and how best to nurture, develop, and work effectively with talent informed by the principles of inclusivity and diversity. Students will collaborate in group projects with students from other disciplines, for example, Composition and Performance students. Student learning is highly scaffolded with lectures, progress milestones and mentors to monitor their progress.

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## Scholarship

### **BCIN1 Introduction to Higher Education Studies**

This unit will introduce students to the principles of communication, academic integrity, presentation, and self-directed learning at a tertiary level as a basis for further study. In addition, students will receive training in technologies and software applications relevant to their field of study. Students will develop spoken presentation skills and academic writing focusing on essay writing technique (grammar, punctuation, structure), the art of the annotated bibliography as well as referencing/citation and scholarly research practices. A key focus will be on Academic Integrity in Higher Education, lifelong learning, and industry best practice.

Assessment principles and methodologies such as Learning Outcomes, rubrics, and taxonomies will be explored in order to facilitate a deeper understanding of the learning process.

Alongside the core classes, students will choose modules focused upon specific technologies as relevant to their field of study. These may include (and not exclusively): basic audio production software; basic music notation software; database and spreadsheet software; business analytic technologies; music instrument and technology awareness; workplace health and safety.

### **BCIN2 Introduction to Arts & Society**

This unit is a cornerstone unit that examines the conceptual ideas, socio-political events and artistic movements that shaped global culture throughout history. From Humanism to Modernism to Feminism(s), Post-modernism

and Cross-culturalism, the unit surveys how, who, when and what were the core influences for the expression of art across and inclusive of all artforms. Specifically, the unit questions how past and current cultural expressions create meaning, generate 'culture' and as such, forms and challenges individual and collective identity and values.

## Associated Studies

### **BAAS1 Arts and Entertainment Law**

This unit provides an overview of the legal frameworks and environments that exist within the Arts & Entertainment industry, with a focus on the start-up perspective. Students will investigate common legal issues that arise and evaluate appropriate responses.

### **BAAS2 Leadership, Management and Corporate Governance**

This unit develops theory and understanding of management and leadership principles within Arts & Entertainment industry organisations. Designed to facilitate the next generation of industry leaders, the unit integrates theory with real-world applications exploring conventional and alternative approaches to the functions of management: planning, corporate governance and leadership.

## Specialisation

### **BAMS3 Innovation, Disruption & Conformity**

Disruption provides a continuous backdrop to the ever-evolving landscape of the Arts and Entertainment industry. As new technologies

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emerge and disrupt products, business models, and entire industry sectors, practitioners and organisations in the industry must think creatively and drive innovation to survive and thrive. This unit provides an overview of significant disruption in the Arts and Entertainment industry and discusses ongoing approaches to leverage future disruption in an ever-changing marketplace. It explores the processes and techniques that can facilitate creativity and innovation, at both a personal and organisational level, and examines the spread of ideas and trends through an industry and a society.

## **BAMS4 Economics and Financial Management**

This unit provides a broad understanding of the economic principles operating within the Arts and Entertainment industry. The unit examines the economic forces within disparate business sectors and explores how these forces intersect across the Arts and Entertainment Industry. Additionally, the unit builds financial management literacy through the exploration of applied principles of fundamental accounting theory.

## **BAMS5 Live Performance and Production Management**

This unit provides an overview of the Australian and international live entertainment landscape and examines the processes and principles of producing live entertainment. It encompasses a broad and coherent body of knowledge, including the process of planning, budgeting and booking a tour, working with venues and key personnel in the live entertainment industry, navigating the logistical, legal and financial aspects of setting up a live concert tour, and understanding touring markets. It also

examines the business of marketing and promoting concerts, as well as investigating the concert promotion industry. During the Study Period, students will be required to undertake a volunteer placement (self-organised, but with AIM staff supervision and advice) at an external event. Assessment 2 is a report reflecting on this with critical appraisal. A brief report from the supervisor at the host organisation must also be provided (template supplied by lecturer).

## **BAMS6 The Politics of Art: Cultural Policy and Arts Funding**

This unit examines Australian cultural policy and government funding for the Arts, and places it within an international context through comparison with alternate models. It explores the role that government plays in the arts and culture, discussing how and why it does (or does not) fulfil this role. This unit will analyse the role of diverse Government supported enterprises in the Arts and Entertainment industry as outcomes of cultural policy.

## **BAMS7 The Data Economy: Leveraging Data and Analytics**

Data is a vital asset in the modern Arts and Entertainment industry, with the potential to enable informed decision making across business operations. Such is its importance, that some have even argued that data is the currency of the arts entertainment industry. Business intelligence forms the foundation of this unit, which explores the strategies and technologies used by enterprises when analysing data and information. Students will learn professional skills to manage, analyse, interpret, understand, and extract key knowledge from data.

## **BAMS8 Capstone Project: Industry Placement**

This final capstone unit provides an opportunity for students to apply the theoretical concepts and principles of Arts and Entertainment Management to a business context within a relevant industry sector. Leveraging a wide array of industry relationships, the unit provides the student with a placement in a real-world business in which they can gain industry experience and practical insights into the processes that take place in a professional work environment. As an advanced level unit of study, students will have increased responsibility and accountability for their own learning and professional practice within the parameters of the placement program. Coursework in this unit is designed to facilitate graduate employment outcomes through the development of highly valuable professional practice soft skills such as communication, teamwork, time management, problem solving, and critical thinking. Over the course of the placement, students will undertake a major project in conjunction with their work-integrated learning. This project may vary in exact nature depending on organisational requirements, however, will require research and analysis in order to generate insightful conclusions.

Placements must be pre-arranged prior to commencement of the Study Period, in liaison with the nominated Placement Officer and with reference to AIM's **Work Integrated Learning Policy and Procedure (2020)**.

Placement workload should be minimum of 1 day of work per week across the study period. In addition, there will be classes to support the placement learning.

## **Industry**

### **BACP3 Collaboration project: Partnerships**

This is an industry focussed, student-led collaborative project. It offers students the opportunity to apply a broad theoretical and technical knowledge in a practical context. This unit examines the commercial music industry, specifically the evolution of what is commonly referred to as a 'record label'. Analysing industry trends in the expanding scope of responsibilities of a traditional label, students will collaborate with students from other disciplines, managing the creation and promotion of a release. In doing so, they will also research and negotiate strategic partnerships with at least one external organisation. Students will collaborate in group projects with students from other disciplines such as Composition, Performance and/or Production. Student learning is scaffolded with lectures, progress milestones and mentors to monitor progress.

### **BACP4 Collaboration projects: Event Management**

This is an industry student-led collaborative project. It offers students the opportunity to collaborate in a trans-disciplinary cohort. As a professional unit, students are required to form groups and create applications for projects. Student learning is scaffolded with lectures, progress milestones and mentors to monitor their progress. This unit is designed to provide a theoretical and practical overview of managing an event. Students will explore the technical and creative processes commonly utilised in event management, before then applying the processes of production and staging in the execution of a real-world event.

## Scholarship

### **BASC1 The Social Manager: introduction to Social Sciences**

This unit provides an introduction to a range of fields in the Social Sciences, overviewing commonly discussed theories and frequently used methods. Through this survey of foundation principles of such disciplines as Sociology, Anthropology, Political Science, Psychology, and Demography, students gain the understanding and skill to apply simple theories and methods to analysing management situations.

In addition, the knowledge gained from this unit serves as a foundation for future study and research. Students are encouraged to build awareness of socio-political aspects of management decision-making, with sensitivity to equality, diversity, and inclusivity.

### **BASC2 Startups: Entrepreneurship and Business Strategy**

Exploring fundamentals of entrepreneurship, this associate degree capstone unit cultivates an entrepreneurial mindset to facilitate students' ability to adapt and thrive in an innovative and disruptive Arts and Entertainment industry. The unit develops a capacity to validate business concepts, assess revenue model viability, and identify and pursue growth opportunities and strategies. Core entrepreneurship concepts and early-stage business strategy are explored with an emphasis on future-focused entrepreneurial decision making. This is facilitated through real-world research and strategies drawn from industry partners.

### **BASC3 Business Planning and Strategy: A Global Perspective**

This unit examines principles, theories, models and frameworks in the field of strategic management and venture planning, with a focus on engagement with the global economy and international business.

Encompassing both new ventures within existing organisations and the broader field of strategic planning for ongoing operations, the unit develops an understanding of what kinds of planning are crucial to the long-term viability of enterprises in the Arts and Entertainment industry.

Students will explore principles of business strategy to leverage future success as well as identifying challenges in the management of strategic objectives of commercial and artistic ventures. Additionally, a focus on the external global environment will facilitate an understanding of successful business planning in an often volatile and evolving international marketplace.

## Electives

BAEM Students choose 4 electives in their 2<sup>nd</sup> and 3<sup>rd</sup> years. Students may choose to complete a Minor consisting of 4 specialisation units or may mix their units from other scholarship and specialisation units from any award to suit their learning needs. Available units are listed below:

## Performance

BMPE1: Performance Major 1  
BMPE2: Performance Major 2  
BMPE3: Performance Major 3  
BMPE4: Performance Major 4

## **Creative Technology**

BMCT1: Creative Technology Major 1 -

Capturing and Creating Sound

BMCT2: Creative Technology Major 2 – The

Production Process

BMCT3: Creative Technology Major 3 –

Delivering Audio

BMCT4: Creative Technology Major 4 –

Sound in other media

## **Composition**

BMCO1: Composition 1 Innovation

BMCO2: Composition 2 Arrangement

BMCO3: Composition 3 Other Media

BMCO4: Composition 4 New Media

## **Miscellaneous**

BMCPPE: Collaboration Project Elective

BMAO1: Arranging and Orchestration 1

BMIP1: Bachelor of Music Industry Placement