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Cover image
The Steinway Concert ‘D’ in Melba Hall
Image by Sav Schulman 2015
WELCOME FROM THE DIRECTOR OF THE MELBOURNE CONSERVATORIUM OF MUSIC

We take great pride in showcasing within this brochure the range of graduate courses offered by the Melbourne Conservatorium of Music, and to announce some exciting changes for 2016.

Australia’s first music degree – a Doctor of Music – was awarded by the University of Melbourne in 1879 and in the 130+ years since this award, we have provided a distinctive program that has seen many of our graduates go on to prominent positions nationally and internationally.

In 2016, the Faculty of the VCA and MCM will consolidate its music programs, bringing together the areas of Jazz & Improvisation and Interactive Composition into the Melbourne Conservatorium of Music. We look forward to the exciting opportunities these changes will facilitate in the future, as the Melbourne Conservatorium is enriched by the addition of two new Master of Music programs in these areas that have formerly been part of the Master of Fine Arts. In addition, we are introducing a third research degree; the Master of Music (Music Psychology and Performance Science) that will offer students opportunities to undertake studies in areas that bridge music and psychology.

As Australia’s premier music research institution, we have achieved consistently high research rankings over a number of decades, and attract into our courses the largest number of graduate students of any music school in Australia. We also have an exceptionally strong record in attracting Australian Research Council competitive grant funding. Research students choose individual topics or alternatively work with one of our established research groups: the National Music Therapy Research Unit (NAMTRU), the Early Music Studio (EMS), and interdisciplinary research on Music, Mind and Wellbeing (MMW).

Our music libraries – the Louise Hanson-Dyer Music Library and the Lenton Parr Music, Visual and Performing Arts Library – provide the largest and most comprehensive collection of music resources in the southern hemisphere. Students also benefit from a dedicated Graduate Student Centre and a full range of resources for graduate students and researchers both within the Melbourne Conservatorium and across the university.

The Melbourne Conservatorium of Music campuses are on the traditional lands of the Boon Wurrung and Wurundjeri people of the Kulin nation. I wish to acknowledge them as the Traditional Owners and would also like to pay my respects to their Elders, past and present. Our Wilin Centre for Indigenous Arts and Cultural Development plays a vital role in connecting students of the MCM with ancient and contemporary Indigenous arts practices. Wilin is committed to supporting Indigenous students by promoting and embracing a cultural change agenda for our Faculty.

We offer a range of study modes, including full time, part time, intensive mode and single-subject study, to enable students to choose between immersive study and professional development alongside current work arrangements. We also offer a range of scholarships and small grant awards for graduate students that help them complete their course in a timely and cost effective manner.

We provide graduate students with a study environment that cultivates intellectual and creative independence and excellence so that they acquire a high level of understanding of the aesthetic of their discipline that is honed through learning, practice, reflection, performance and scholarship.

We hope that you will find the material presented in this brochure informative and look forward to answering your questions if you need further advice.

Professor Gary McPherson
Ormond Chair of Music and Director, Melbourne Conservatorium of Music
BACHELOR OF MUSIC (HONOURS)

Honours is an intensive and specialised one-year program that can be taken on completion of a 3-year Bachelor of Music degree. It provides you with a key pathway to graduate research programs.

DURATION
1 year full time
Part time available

CAMPUS
Parkville and Southbank campuses

FEE TYPE*
Domestic
CSPs available*
International $24,960 per year

*Fee information is correct at time of printing. See page 34 for details about fees, FEE-HELP and financing your studies.
*CSPs available at time of printing. Please see page 30 for information relating to CSPs.

WEBSITE
mcm.unimelb.edu.au/

APPLICATION CLOSING DATES
Semester One: 31 October
Semester Two: 31 May

SPECIALISATIONS*
— Music Performance
— Composition
— Musicology/Ethnomusicology
— Jazz & Improvisation
— Interactive Composition

*You can also apply for a non-specialised Bachelor of Music (Honours) program.

GUARANTEED ENTRY
Some specialisations offer guaranteed entry into the Bachelor of Music (honours) for students graduating the Bachelor of Music from the University of Melbourne:

MUSIC PERFORMANCE
Students graduating from the University of Melbourne Bachelor of Music with a result of not less than H2A (75%) in the Bachelor of Music subject Music Performance 6/Practical Music 6/Performance Study 6 are guaranteed entry into the Bachelor of Music (Honours) Performance specialisation.

COMPOSITION
Students graduating from the University of Melbourne Bachelor of Music with a result of not less than H2A (75%) in the Bachelor of Music subject Composition 4 are guaranteed entry into the Bachelor of Music (Honours) Composition specialisation.

MUSICOLOGY/ETHNOMUSICOLOGY
Students graduating from the University of Melbourne Bachelor of Music with a result of not less than H2A (75%) in an academic elective subject at level 3 in the Bachelor of Music are guaranteed entry into the Bachelor of Music (Honours) Musicology/ Ethnomusicology specialisation.

ENQUIRIES
TEL: 13MELB (13 6352)
EMAIL VIA: vca-mcm.unimelb.edu.au/contact

GUARANTEED ENTRY
Some specialisations offer guaranteed entry into the Bachelor of Music (honours) for students graduating the Bachelor of Music from the University of Melbourne:

MUSIC PERFORMANCE
Students graduating from the University of Melbourne Bachelor of Music with a result of not less than H2A (75%) in the Bachelor of Music subject Music Performance 6/Practical Music 6/Performance Study 6 are guaranteed entry into the Bachelor of Music (Honours) Performance specialisation.

COMPOSITION
Students graduating from the University of Melbourne Bachelor of Music with a result of not less than H2A (75%) in the Bachelor of Music subject Composition 4 are guaranteed entry into the Bachelor of Music (Honours) Composition specialisation.

MUSICOLOGY/ETHNOMUSICOLOGY
Students graduating from the University of Melbourne Bachelor of Music with a result of not less than H2A (75%) in an academic elective subject at level 3 in the Bachelor of Music are guaranteed entry into the Bachelor of Music (Honours) Musicology/ Ethnomusicology specialisation.

COURSE INFORMATION
ENTRY REQUIREMENTS
Within the last 5 years, a Bachelor of Music or equivalent degree with a weighted average mark of at least H3 (65%) or equivalent, with a major relevant to the discipline stream within the Bachelor of Music (Honours) that the applicant seeks admission.

EXTRA REQUIREMENTS
MUSIC PERFORMANCE
A 25-minute audition.

COMPOSITION
The submission of a 20-minute folio of compositions.

MUSICOLOGY/ETHNOMUSICOLOGY
The submission of a recent example of scholarly writing of no less than 2000 words.

JAZZ & IMPROVISATION
A 30-minute audition including the presentation and discussion of a research project proposal.

INTERACTIVE COMPOSITION
A 30-minute interview including the presentation of a 15-minute Interactive Composition folio and a research project proposal.
SPECIALISATION STRUCTURES

NON-SPECIALISED
In the non-specialised Bachelor of Music (Honours) you can design your own course of study according to your musical strengths, interests and vocational aspirations. Choose from an array of subjects, including academic electives, performance-based subjects, introductions to composition and music analysis, career preparation subjects designed to provide skills and knowledge in arts administration and management (including an internship), and a research pathway that involves a 10,000 word dissertation.

MUSIC PERFORMANCE
This specialisation focuses intensively on performance development and activity, both solo and ensemble. The major performance components allow for repertoire enrichment and for the building of more sophisticated development in technique and musical depth, assessed through public performance.

COMPOSITION
In this specialisation you further develop your compositional skills and personal voice through a deep engagement with the discipline. Your compositional projects will range from writing a duo to an orchestral work, and culminate in a concert presentation of your own works. A Professional Project elective allows for the procurement and/or curation of your work in a concert or public context outside of the University, building engagement with the profession.

MUSICOLOGY/ETHNOMUSICOLOGY
Through this specialisation you will conceive, plan and execute a substantial research project in which you demonstrate a capacity to think originally and independently within the chosen area of Musicology or Ethnomusicology. Your project will demonstrate a command of the writings at the forefront of your chosen field and show your ability to apply musicological or ethnomusicological research methodologies. You will also undertake a professional project and a number of advanced academic electives.

JAZZ & IMPROVISATION
This honours specialisation provides an opportunity for you, under the guidance of your supervisor, to engage in independent research in Jazz & Improvisation. During the year you produce a major creative work, or series of works, culminating in a live performance, and a related research paper.

The course also introduces you to practice-led research skills and develops your capacity for devising, defining and managing a major project. The program offers a direct pathway to a higher research degree as well as equipping you to work as professional practicing artist.

INTERACTIVE COMPOSITION
The course allows those that are involved in commercially driven modes of interactive composition time to immerse themselves in a practice-based, major creative project. The program culminates in a project outcome such as an installation event and/or completion of a full CD and/or folio of new creative work such as music scores for film and animation. This is accompanied by a dissertation.

The course also introduces you to practice-led research skills and develops your capacity for devising, defining and managing a major project. The program offers a direct pathway to a higher research degree as well as equipping you to work as professional practicing artist.

STUDENT PROFILE

Zoe Barker
Bachelor of Music (Honours), specialisation in Musicology

"I find inspiration in being surrounded by talented and passionate people. This doesn’t just apply to the staff at the MCM, but the other students – it is so great to chat to people about all the interesting things they do, and pushes me to stay inquisitive. I started at the MCM immediately after finishing high school in Wollongong, NSW. I’d only really been considering the MCM for about four months before applications were due, so had a quick trip down here to check out the campus and meet some members of staff and I was sold! It seemed like a rushed decision at the time but looking back, definitely the right one. The flexibility of an MCM degree always appealed to me. I didn’t feel ready to choose a major before even starting university, and really liked how the MCM encouraged us to find a specialisation later in our degree. Some of the playing opportunities I have had during my degree have been absolute standouts. Being able to play in the Symphony Orchestra under great conductors and in great venues is something I will remember. The academic and performance skills I’ve gained throughout my degree are obviously invaluable for any career in music. Other than that, meeting and building networks with other students and staff will definitely help in the music industry. After finishing honours, I’d love to go overseas to travel and study. I’m hoping that my honours dissertation will open some doors for some really interesting Masters opportunities."
GRADUATE CERTIFICATE IN MUSIC

The Graduate Certificate in Music is a six month program introducing students to graduate level study in music.

DURATION
1 semester full time
Part time available

CAMPUS
Parkville and Southbank campus

FEE TYPE*
Australian Fee Place $11,200
International $14,080

*Fee information is correct at time of printing. See page 34 for details about fees, FEE-HELP and financing your studies.

WEBSITE
mcm.unimelb.edu.au/

APPLICATION CLOSING DATES
Semester One: 30 September
Semester Two: 30 April

SPECIALISATIONS
- Practical Music
- Musicology / Ethnomusicology

COURSE INFORMATION
ENTRY REQUIREMENTS
An undergraduate degree with an average of at least 70% (or equivalent) in the major.

EXTRA REQUIREMENTS
PRACTICAL MUSIC
A 30 minute audition (live or recorded).

ETHNOMUSICOLOGY/MUSICOCLOY
The submission of a recent example of scholarly writing.

The Selection Committee may conduct interviews, or call for written work, referee reports, or employer references, to elucidate any of the above.

SPECIALISATION STRUCTURES
PRACTICAL MUSIC
You will develop instrumental, vocal or conducting technique to a level appropriate to a fourth year of study and a sophisticated awareness of the stylistic and interpretative characteristics of the repertory studies. Your practical studies will be complemented by a range of electives choices, from ensemble and applied skills electives, to historical, cultural and contextual studies.

MUSICOCLOY AND ETHNOMUSICOLOGY
You will undertake a research project, appropriate to your area of study, complemented by a range of academic elective options. Ethnomusicology students can also select from a range of non-Western ensemble electives.

ELECTIVES
You can select from a wide range of electives across different elective categories, including:

- Ensemble electives: participate in one of the most extensive ensemble programs in Australia, with options including the University of Melbourne Orchestra, Javanese Gamelan, Big Band, Wind Symphony, World Music Choir, Chamber Music and many instrumental, vocal, new music and early music ensembles.


- Academic electives: including Latin American Music and Culture, Music Analysis, Music and Film Since 1900, Paris! Berlioz to the Ballets Russes, Ragtime to Rap: Popular Music since 1900 and Music in Indigenous Societies.

- Music Studies electives: including Music Psychology, Music and Health, Orchestration, Composition Studies and Historical Performance Practice.

CAREER OUTCOMES
Subjects completed in the Graduate Certificate in Music may be credited towards the Graduate Diploma in Music, which also leads to eligibility to apply for masters programs by research or coursework in Music.
GRADUATE DIPLOMA IN MUSIC

A one year program for students wanting to undertake graduate study in music.

DURATION
1 year full time
Part time available

CAMPUS
Parkville and Southbank campus

FEE TYPE *
Australian Fee Place $22,400
International $28,160 per year

* Fee information is correct at time of printing. See page 34 for details about fees, FEE-HELP and financing your studies.

WEBSITE
mcm.unimelb.edu.au

APPLICATION CLOSING DATES
Semester One: 30 September
Semester Two: 30 April

SPECIALISATIONS
— Composition
— Practical Music
— Musicology/Ethnomusicology

ENTRY REQUIREMENTS
An undergraduate degree with an average of at least 70% (or equivalent) in the major, or equivalent demonstrated professional experience of at least five years, relevant to the area of specialisation.

EXTRA REQUIREMENTS
COMPOSITION
A folio of two or three original works only with at least one notated, bound score and at least one work written in the last two years. Recordings of MIDI versions are acceptable however it is advisable to submit at least one example of a live or studio performance. All recordings, including electro-acoustic works, should be submitted on CD.

PRACTICAL MUSIC
A 30 minute audition (live or recorded).

ETHNOMUSICOLOGY/MUSICOLOGY
The submission of a recent example of scholarly writing.

SPECIALISATION STRUCTURES

COMPOSITION
Through your studies in composition, you will acquire skills in instrumental and vocal writing, orchestration, electroacoustic music, professional score presentation, rehearsal skills and concert management, alongside the development of a personal and original voice. Encouraging composition in all styles, you will work through all phases of the composition process, from first ideas, to completion of a professionally presented score, to interaction with performers in rehearsals, culminating in a public performance. You can also choose from a range of electives, including ensembles, conducting, and academic and applied skills, to complement your composition focus.

PRACTICAL MUSIC
You will develop instrumental, vocal or conducting technique to a level appropriate to a fourth year of study and a sophisticated awareness of the stylistic and interpretative characteristics of the repertory studies. You will also take a number of ensemble electives to expand your practical experience. Subjects in Music Language, Aural Studies and historical, cultural and contextual studies add breadth and depth to your musical studies.
MUSICOLOGY

In this specialisation you will conceive, plan and execute a dissertation, and present a paper at a conference organised by the MCM midway through the program. To support the writing of your dissertation, you undertake a music research subject, introducing you to current issues in musicology and a variety of resources and methodologies available for musicological research. Topics include an introduction to the skills and techniques of musicological research, including such issues as music bibliography, editorial and archival practices, as well as the mechanics of dissertation writing. You will also choose academic elective subjects relevant to your area of research and interest.

ETHNOMUSICOLOGY

To support the writing of your dissertation, you will undertake the subject The Ethnography of Music, where seminars and discussions centre on key issues – both historical and current – in ethnomusicology. Topics include ethnoarchaeological representation, fieldwork methods, ethical issues in field research, and connecting musical analysis with cultural analysis. You will be assisted to become ‘experts’ in a case study in an area of interest to you. You also choose from a range of academic and non-Western ensemble elective subjects relevant to your area of research and interest.

Upon completion of the Graduate Diploma in Music (Musicology & Ethnomusicology) you may be eligible to apply for masters by coursework or research in Music.

ELECTIVES

You can select from a wide range of electives across different elective categories, including:

- Ensemble electives: participate in one of the most extensive ensemble programs in Australia, with options including the University of Melbourne Orchestra, Javanese Gamelan, Big Band, Wind Symphony, World Music Choir, Chamber Music and many instrumental, vocal, new music and early music ensembles.


- Academic electives: including Latin American Music and Culture, Music Analysis, Music and Film Since 1900, Paris! Berlioz to the Ballets Russes, Ragtime to Rap: Popular Music since 1900 and Music in Indigenous Societies.

- Music Studies electives: including Music Psychology, Music and Health, Orchestration, Composition Studies and Historical Performance Practice.

CAREER OUTCOMES

The Graduate Diploma in Music offers you the skills and knowledge to develop your career in music as a performer, composer, educator or music researcher. Completion of the program also leads to eligibility to apply for masters programs by research or coursework in Music.

STUDENT PROFILE

Elizabeth Watson
Graduate Diploma in Music (Practical Music) in Piano

“I continued taking piano lessons, performing in concerts and playing chamber music with friends during my Bachelor of Physiotherapy (Honours) at the University of Melbourne. After working full time as a physiotherapist for a number of years, I decided that I wasn’t fulfilling all my musical aspirations and I wanted music to be a greater part of my life. I ended up reducing my working hours to become available as a piano teacher and accompanist at a local high school. After some time, I still felt my ambitions as a musician had not been met and I decided finally to go back and study at the Conservatorium. After a rigorous few months of practise, I sat my audition and was very proud to be accepted! I really embraced this opportunity to be at the MCM surrounded by like-minded musicians, great teachers and composers – it was a very exciting time for me. What I loved most about this course was that it gave me confidence to perform and play music with anyone, to sight-read new music with colleagues, and the chance to collaborate. I also loved many of my elective studies, which enabled me to study topics that I had limited knowledge in before (e.g. composition, music and health). I think my experience at the MCM has given me confidence that I am able to musically achieve whatever I put my time into, be it solo performance, chamber music, or even short compositions. It will also provide me with a qualification that will allow me to be well-regarded as a teacher and musician.”
GRADUATE DIPLOMA IN GUIDED IMAGERY AND MUSIC

Designed for music therapy graduates and professionals from allied fields, this course provides advanced level training in Guided Imagery and Music (GIM) therapy.

DURATION
2 years part time, taught in Intensive Mode

CAMPUS
Parkville campus

FEE TYPE
Australian Fee Place $8,400 per year

*Fee information is correct at time of printing. See page 34 for details about fees, FEE-HELP and financing your studies.

WEBSITE
mcm.unimelb.edu.au

APPLICATION CLOSING DATES
30 September

ENQUIRIES
TEL: 13MELB (13 6352)
EMAIL VIA:
vca-mcm.unimelb.edu.au/contact

COURSE INFORMATION
Guided Imagery and Music (GIM) is a receptive music therapy method that uses music in conjunction with relaxation techniques, visualisation and active imagination to treat grief, stress, trauma, chronic illness and palliative care.

This course provides advanced level training in Guided Imagery and Music (GIM) therapy. It is designed for music therapy graduates and professionals from allied fields, who have completed introductory and intermediate courses in Guided Imagery and Music offered through the Music and Imagery Association of Australia.

The Graduate Diploma in Guided Imagery and Music is delivered through a series of eight weekend intensive seminars (four each year) in February, May, August and November. In the intervening months between seminars, you will be involved in client practice sessions, in supervised sessions, in reading and written assignment work.

ENTRY REQUIREMENTS
- A degree or graduate diploma in music therapy, with at least two years’ experience in a field of music therapy where counselling skills are practised (e.g. psychiatry, hospice work). Applicants with experience in another field of music therapy work will need to have completed units of a course of study in counselling skills, or psychodynamic theory or practice, as approved by the Melbourne Conservatorium of Music; or

- A tertiary qualification in a health field, and at least two years professional experience in which counselling skills are practised, and satisfactory completion of the Introductory (Level 1) and Intermediate (Level 2) course of study in Guided Imagery and Music or the introductory Certificate in Music and Imagery (offered through the Music and Imagery Association of Australia), with recommendation from the primary trainers of the Intermediate (Level 2) course.

See www.musicandimagery.org.au for further information.
EXTRA REQUIREMENTS

INTERVIEW
Applicants will be interviewed to determine suitability for and commitment to the course of study, personal work in GIM, and the intensity of study.

REFERENCES
Three references are required: one from a professional colleague; one from a person who can provide a character reference, and one from the Primary Trainer of the Intermediate (Level 2) Guided Imagery and Music Course.

COURSE STRUCTURE

You will complete eight subjects, comprising didactic teaching, seminars, group discussion, group consultations and group experiential work (a total of 184 hours class time). You will conduct 100 client practice sessions of which 20 must be supervised by a Registered GIM practitioner. You are also required to participate in 20 personal experiential sessions in GIM which must be conducted by a Registered GIM practitioner.

COURSE PLAN

<table>
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<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
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<tr>
<td>Guided Imagery and Music Practice 1</td>
<td>Analysis of Programmed Music 1</td>
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<tr>
<td>Theory of Guided Imagery and Music</td>
<td>Analysis of Programmed Music 2</td>
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<th>SEMESTER 3</th>
<th>SEMESTER 4</th>
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<tr>
<td>Symbolism in Guided Imagery and Music</td>
<td>Analysis of Advanced Programmed Music 1</td>
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<th>SEMESTER 4</th>
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<tr>
<td>Professional Practice in GIM</td>
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COURSE OUTCOMES

The course is approved by the Music and Imagery Association Australia (MIAA) and the Association for Music and Imagery (AMI) in the USA. Graduates are eligible to apply for registration with the MIAA, recognition as Fellows of AMI and potential recognition as clinical members of the Psychotherapy and Counselling Federation of Australia (PACFA).
The Master of Music Therapy provides a course of study for those wishing to practice as music therapists in a variety of settings including hospitals, special schools, aged care facilities, community health programs and private practice. The course is open to music graduates as well as graduates from allied health fields.

**DURATION**

2 years full time
Part time available

**CAMPUS**

Parkville campus

**FEE TYPE**

CSP $6,152 per year (2015 fees, indicative only)*
Australian Fee Place $16,800 per year
International $28,160 per year

*Fee information is correct at time of printing. See page 34 for details about fees, FEE-HELP and financing your studies.

**ENTRY REQUIREMENTS**

- A degree in music or an undergraduate degree in an allied health field with additional music qualifications in a relevant discipline.
- One introductory unit of study in psychology at tertiary level.
- Proficiency in music performance on primary instrument equivalent to Grade 8 AMEB, as well as music theory equivalent to Grade 5 AMEB, and basic proficiency on guitar and voice.
- Demonstrated commitment to care for vulnerable people or promote health of individuals or/and communities through volunteer work, community music activities or prior studies

**EXTRA REQUIREMENTS**

**DVD**
You must submit a DVD which includes three contrasting pieces on the primary instrument; plus three songs sung and accompanied by yourself on guitar.

**AUDITION**
An audition is required as part of the selection procedure. At the audition you will be asked to play selected pieces from those presented on the audition DVD as well as singing selected songs with your own guitar accompaniment. The pieces will be chosen by staff on the day.

**EXAMPLE OF ACADEMIC WRITING**
You must demonstrate proficiency in academic writing by submitting 3,000 words that demonstrate ability to review, critique literature and use a consistent referencing style.

**INTERVIEW**
To discuss your interest in the study of music therapy and any relevant experience.

**REFERENCES**
Three references are required, including one character reference, one academic reference, and one from a person who can attest to your formal musical ability.

**SUBJECTS**

**ON-CAMPUS MODE**
The course comprises 16 subjects, grouped into theoretical subjects (4), practical skills (4), clinical practice (4), research methods and minor thesis (4). Applications of Music in Therapy A, B and C cover traditional and ground breaking theoretical approaches to practice with children and adults. Music Therapy Skills 1, 2, 3 and 4 cover voice and guitar skills, improvisation, songs and performances with dyads and groups, as well as receptive music therapy. Clinical Training 1, 2, 3 and 4 are designed to practice diverse clinical skills under supervision. Research methods prepare you to carry out a small research study in the form of a minor thesis investigation in the second year.
BLENDED LEARNING MODE
The blended learning program covers all subjects offered in the traditional class-mode. Theoretical subjects (i.e. Applications, Research and Thesis subjects) will be offered via online delivery; Music Therapy Skills subjects will be taught in intensive mode; Clinical Training will be carried out in the student’s home state where suitable supervision from a qualified Music Therapist is available, and tutorials will be incorporated into the intensive teaching weekends.

COURSE OUTCOMES
Graduates are employed in hospitals, special schools, aged care facilities, community health programs and private practice. The Master of Music Therapy course is approved and validated by the Australian Music Therapy Association (AMTA), leading to registration upon completion.

STUDENT PROFILE
Cassandra Seah Huixian
Master of Music Therapy

“As an occupational therapy graduate, I worked with children and their families in an acute tertiary hospital in Singapore. During my practice, there were opportunities to use music informally with children and adolescents. Surprised at what I saw, I was compelled to find out more about the therapeutic use of music and to hone my skills.

I decided to study music therapy at the MCM based on several considerations. One of which was the structure of the course, which included theory, skills, clinical practice and research components. The hospital I worked in also supported my choice, and provided the opportunity for my study in music therapy.

I enjoyed various moments of my study, especially music making with my classmates! Essay writings were memorable too, for I felt I was exponentially learning about things that interest me and would potentially benefit the people whom I would be working with.”

COURSE PLAN

YEAR 1
SEMESTER 1

<table>
<thead>
<tr>
<th>Applications of Music in Therapy A</th>
<th>Music Therapy Skills 1</th>
<th>Clinical Training in Music Therapy 1</th>
<th>Music Psychology Research</th>
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SEMESTER 2

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<tr>
<th>Applications of Music in Therapy B</th>
<th>Music Therapy Skills 2</th>
<th>Clinical Training in Music Therapy 2</th>
<th>Research in Music Therapy</th>
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YEAR 2
SEMESTER 1

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<tr>
<th>Clinical Applications of Music in Therapy C</th>
<th>Music Therapy Skills 3</th>
<th>Clinical Training in Music Therapy 3</th>
<th>Minor Thesis (Music Therapy) 1</th>
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YEAR 2
SEMESTER 2

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<th>Music and Health Research</th>
<th>Music Therapy Skills 4</th>
<th>Clinical Training in Music Therapy 4</th>
<th>Minor Thesis (Music Therapy) 2</th>
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LEGEND: Core Unit 12.5 points
MASTER OF MUSIC (PERFORMANCE TEACHING)

A specialist coursework degree enabling graduates in Western classical and contemporary music to work as performer-teachers in a variety of situations including community, private provider and further education settings and as instrumental or vocal instructors in schools.

DURATION
18 months full time
Part time available

CAMPUS
Parkville campus

FEE TYPE*
CSP $6,152 per year (2015 fees, indicative only)*
Fee place $16,800 per year
International $28,160 per year

* Fee information is correct at time of printing. See page 34 for details about fees, FEE-HELP and financing your studies.

SPECIALISATIONS
— Instrumental
— Studio

COURSE INFORMATION
The Master of Music (Performance Teaching) is a unique program within Australia for intending specialist instrumental and vocal teachers.

Within the course there are two specialisations: Instrumental and Studio. Instrumental Specialisation includes three school-based professional placements, and a specific focus on conducting and orchestration, while Studio Specialisation includes two studio-based professional placements and a focus on instrumental pedagogy.

The course provides advanced music performance tuition, second instrument studies and ensemble participation alongside performance teaching pedagogy studies. Professional practice is completed in a variety of settings including community organisations, schools and Suzuki music teaching and there is a comprehensive range of elective subjects in the practical, theoretical and research areas.

The specialist pedagogical subjects combined with individual lessons will enable you to acquire a thorough understanding of teaching issues that are specific to music performance and of the various methods and approaches applied to teaching music performance at all levels.

Within the course, drawn from the electives, are four areas of specialisation: music performance, music performance research, conducting or Suzuki music education. Primary Level Suzuki Teacher accreditation is available through an elective subject. Other specialist electives may include: Advances in Music Technology, Arranging for Band, Exploring Musical Engagement, Teaching Aural Musicianship, Applied Physiology for Musicians, Piano Pedagogy and Piano repertoire.

ENTRY REQUIREMENTS
- A Bachelor of Music with at least H3 (65%) average in the final year or equivalent;
- A Bachelor of Fine Arts (Contemporary Music) (Contemporary Music Performance) with at least H3 (65%) average in the final year or equivalent;
- An undergraduate degree in a discipline other than music and a Graduate Diploma in Music (Practical Music) or equivalent; or an undergraduate degree in a discipline other than music and a concurrent Diploma in Music (Practical), together with an additional 50 points of appropriate academic music study; or
- A Graduate Diploma in Music (Practical Music) and at least five years of documented relevant professional performance experience.

GUARANTEED ENTRY:
- Students graduating from the University of Melbourne's Bachelor of Music with an average of at least H3 (65%) in the final year, combined with a result at least H2B (70%) in the subjects Music Performance 6 or Performance Study 6 are guaranteed entry into Master of Music (Performance Teaching). For these applicants, an audition is not required provided that a result of at least H2B (70%) in the Bachelor of Music subject Music Performance 6 or Performance Study 6 has been obtained no more than one year preceding application for the Master of Music (Performance Teaching).
- Students graduating from the University of Melbourne's Bachelor of Music Honours degree with an average of at least H3 (65%) in the final year, combined with a result at least H2B (70%) in the Bachelor of Music subject Music Performance 6 or Performance Study 6 has been obtained no more than one year preceding application for the Master of Music (Performance Teaching).
- Students graduating from the University of Melbourne's Bachelor of Music Honours degree with an average of at least H3 (65%) in the final year, combined with a result at least H3 (65%) in their final Honours Recital are guaranteed entry into Master of Music (Performance Teaching). For these applicants, an audition is not required provided that a result of at least H3 (65%) has been obtained no more than one year preceding application for the Master of Music (Performance Teaching).
Students graduating from the Graduate Diploma in Music (Practical Music) with an average of at least H3 (65%), with a result of at least H2B (70%) in the subject Practical Study 2, are guaranteed entry into Master of Music (Performance Teaching), provided this subject was completed no more than one year preceding the application deadline. For these applicants, an audition is not required.

EXTRA REQUIREMENTS

AUDITION AND INTERVIEW

A 30 minute audition and interview is required for applicants not eligible for guaranteed entry. Applicants should prepare an audition program of approximately 20 minutes of music from the western classical or contemporary music repertoires. The standard of the repertoire must be equivalent to a final third year Bachelor of Music practical examination program.

COURSE OUTCOMES

The course prepares graduates for the diverse range of instrumental and vocal music teaching settings found in the community and schools both in Australia and overseas.

The course should enable students to obtain advanced standing with a range of education providers, leading to VIT teacher registration after a further period of study.

The Master of Music (Performance Teaching) also offers a pathway into the PhD.

SEASON PLAN: INSTRUMENTAL SPECIALISATION

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<tr>
<td>Music Learning, Teaching and Research</td>
<td>Evidence-Based Performance Teaching</td>
<td>Applied Instrumental and Vocal Teaching</td>
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<tr>
<td>Performing to Teach 1</td>
<td>Performing to Teach 2</td>
<td>Music Performance Curriculum and Assessment</td>
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<tr>
<td>The Teacher as Conductor</td>
<td>Second Instrument / Vocal Study 2</td>
<td>Professional Practice 3</td>
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<td>Professional Practice 1</td>
<td>Professional Practice 2</td>
<td>Elective 1</td>
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<td>Second Instrument / Vocal Study 1</td>
<td>Elective 2</td>
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SEASON PLAN: STUDIO SPECIALISATION

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<th>SEMESTER 1</th>
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<td>Performing to Teach 2</td>
<td>Music Performance Curriculum and Assessment</td>
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<tr>
<td>Instrumental Pedagogy</td>
<td>Second Instrument / Vocal Study 1</td>
<td>Second Instrument / Vocal Study 2</td>
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<td>Elective 1</td>
<td>Studio Teaching 1</td>
<td>Elective 3</td>
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LEGEND:

- Core Unit 12.5 points
- Core Unit 6.25 points
- Elective Unit 12.5 points

STUDENT PROFILE

Rachel Pooi Ann Suit

Master of Music (Performance Teaching) (Piano)

"After I graduated with my BMus with Honours at the University of Melbourne in 2006, I worked as a private piano teacher. In 2012 when the MMus(PT) was introduced, I decided to enrol into it as I believe it would help me become a better teacher through learning different ways and approaches to teaching music.

I am passionate about teaching young children and seeing them grow up with music as a big part of their lives.

Finding the right teaching method for each child can be challenging. Every individual is unique and different. There’s no “one-size-fits-all” approach, so this course has certainly helped me to discover new ways of expanding on my teaching style.

I choose MCM because of their reputable academic staff, excellent facilities and the strong student support.

Having one-on-one piano lessons with teachers with a lot more experience than me has widened my perspective on how I teach my students. I have learnt new ways and techniques to become a better teacher.

In my spare time, I try to play some old repertoire especially Chopin’s etudes. This also keeps my technique and skills sharp. I also spend a lot of my free time with my toddler son. We enjoy singing and playing with percussion instruments. I find that is a great way to introduce him (and young children) to the music!

I would like to continue to grow my music school, find great and committed teachers and hopefully mentor some of them so that they too can become better teachers. I am very passionate about delivering a quality music education to young children. I would also like to continue to improve the quality of my own teaching and become the best teacher that I can be. I believe that we as educators should never stop learning.”
MASTER OF MUSIC
(OPERA PERFORMANCE)

A professional training program, delivered in conjunction with Victorian Opera, offering elite-level training, language, diction, stagecraft and support studies essential for opera singers and repetiteurs.

NEXT INTAKE IN 2018

DURATION
2 years full time

CAMPUS
Performance Practicum subjects are based at Horti Hall (Victorian Opera). Language and Diction and supporting studies are taught from the Parkville and Southbank campuses of the Melbourne Conservatorium of Music.

FEE TYPE*
Fees for 2018 will be available in 2017. See page 34 for details about fees, FEE-HELP and financing your studies.

INTAKE
This course has an intake every 2 years, with a strictly limited course quota. Next intake will be 2018.

WEBSITE
mcm.unimelb.edu.au

COURSE INFORMATION

This course trains opera singers and répétiteurs and includes intensive studies in vocal coaching, Italian, French and German language for opera, ensemble singing, role development, acting and music research, together with the opportunity to work as a practising singer/ répétiteur within a nationally renowned opera company.

ENTRY REQUIREMENTS
- An undergraduate degree in any discipline. Applicants who do not hold an undergraduate qualification may be considered, subject to approval by the Academic Board.

EXTRA REQUIREMENTS
AUDITION AND INTERVIEW
A 20-minute audition is required and a brief interview will be incorporated into the audition process.

HEADSHOT AND CURRICULA VITAE
Applicants must provide a personal biography and recent photograph with their application.

SUBJECTS

The course includes three study areas:
Performance Practicum (100 credit points) — intensive coaching on repertoire, role development, concert work including education outreach, style and analysis and covering or performing main-stage roles.
Language and Diction Studies (50 credit points) — languages include Italian, French and German language for opera.

COURSE OUTCOMES

On completion of this program, you will have achieved a professional level standard in vocal performance or répétiteur skills. For singers, this will include skills in acting, movement and other stagecraft skills as well as the language and diction skills required for professional opera singing. Repetiteurs will have achieved the keyboard and vocal coaching skills required of a professional répétiteurs from the rehearsal stage through to full-scale operatic performance.

Pathways to research masters degrees are also available.
COURSE PLAN

YEAR 1

SEMESTER 1

- Performance Practicum 1
- French Language for Opera 1
- Italian Language for Opera 1
- Elective 1

SEMESTER 2

- Performance Practicum 2
- Italian Language for Opera 2
- French Language for Opera 2
- Applied physiology for Musicians
- Elective 2

YEAR 2

SEMESTER 1

- Performance Practicum 3
- Italian Language for Opera 3
- German Language for Opera 3
- Elective 3

SEMESTER 2

- Performance Practicum 4
- Italian Language for Opera 4
- German Language for Opera 2

*Subject to course change approval

STUDENT PROFILE

Daniel Todd

Master of Music (Opera Performance)

"MCM’s Masters of Opera course is really the perfect vehicle for young opera singers and repetiteurs at the beginning of their careers. The course affords us the opportunity to have on-the-job experience at a professional company, whilst still given the opportunity to develop, explore and learn in a classroom environment. It links up the language-based and technical elements of opera study with the practical skills of working in an opera company in way that no other masters degree in the world can.

The aspect of my course I enjoyed most was producing professional work with Victorian Opera, whilst having the resources and support of the MCM. It created a culture of nurturing and collegiality, combined with focus and hard work, which will hold me in good stead going forward. The learning curve was steep, yet the academic staff at MCM and the musical staff at VO were terrific.

My goal had been to gain employment at an opera house in Germany and I undertook an audition trip after I graduated. I was fortunate enough to be accepted into the Hamburg State Opera’s International Opera Studio for the 2014–5 and 2015–6 seasons, and will be relocating there shortly. I hope to learn as much as possible from the many world-class conductors, singers and music staff there, including current Intendant and chief conductor Simone Young.

As musicians we stand on the shoulders of giants. The creative genius of the composers, poets and librettists, whose works we have inherited are an endless supply of inspiration for me. I am also inspired and motivated by the most fundamental element of opera—storytelling. Stories are really important to us individually and as a society. They shape the way we look at the world, at what is possible and how we ought to live our lives. This is the importance of art.”

The Master of Music (Opera Performance) is made possible is delivered in partnership with Victorian Opera.
OUR STAFF

Meet some of our distinguished academic staff who are passionately engaged in our graduate programs.

Dr Katy Abbott
Lecturer in Composition
Katy graduated with a PhD from the University of Melbourne in 2008. The author of over 75 musical works, Katy has notably specialised in vocal and choral music, a central topic of her PhD. Notable major works include commissions for The Song Company, The Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, Halcyon and Flinders Quartet. She is the winner of a number of important awards including the Gold Medal in Art Song (Boston Metro Opera), Sylvia Glickman Prize (USA) and the Albert H Maggs and Dorian Le Galliene Awards (Melbourne). Her music is regularly broadcast and performed in Australia and presented at international festivals in Riga, Boston, Beijing, San Fransisco, Edinburgh and Singapore. Her 1st symphony (Souls of Fire) was released on CD (Kiev Philharmonic Orchestra, 2009), and together with 3 monograph discs underline a career as an important Australian composer and educator.

Professor Ian Holtham
Head of Keyboard
Professor Ian Holtham is one of the most distinguished and highly regarded pianists and pedagogues in Australia and his performances of the great Classical and Romantic repertoire have played to packed houses and rave reviews for many years. He has led the Keyboard area at the University of Melbourne since 1998.

Professor Holtham studied with Peter Feuchtwanger, Geza Anda, as well as with Geoffrey Parsons and Enrique Barenboim in Europe for over five years during the 1970s. He also studied Composition and Conducting at the Guildhall School of Music. He has performed throughout Europe, Asia and Australia and has broadcast regularly with the Australian Broadcasting Corporation since the late seventies appearing as a soloist with the Melbourne Symphony Orchestra, as well as with various orchestras and conductors over many years. He is one of Australia’s most senior pianists and has performed and given Masterclasses throughout Australia, Europe and Asia over the last three decades. Prof Holtham is a Steinway artist and established the Melbourne Conservatorium as the only institution of higher musical training in the Southern Hemisphere which is a Steinway School.

Dr David Irving
Senior Lecturer in Musicology
Doctor of Philosophy, University of Cambridge
Dr David R. M. Irving is a musicologist, cultural historian, and performer. He studied violin and musicology at the Queensland Conservatorium and the University of Queensland, and undertook his doctoral research at Clare College, University of Cambridge, under the supervision of the world-renowned scholar of Spanish Renaissance music, Tess Knighton.

Before joining the Melbourne Conservatorium of Music, University of Melbourne, he held posts at Christ’s College, Cambridge; Downing College, Cambridge; King’s College London; the University of Nottingham; and the Australian National University. At the Melbourne Conservatorium of Music, David teaches courses in historical musicology, ethnomusicology, and historical performance practice.

A passionate performer on baroque violin, David has worked with numerous leading early music groups in Australia and overseas. David is a Consultant Editor for the journal Early Music (Oxford University Press), and sits on the Editorial Boards of the journals Eighteenth-Century Music (Cambridge University Press) and Musicology Australia (Taylor & Francis). David’s first book, Colonial Counterpoint: Music in Early Modern Manila (Oxford University Press, 2010), examined musical practices in the Philippines under Spanish colonial rule between 1565 and 1815, and was named one of eighteen ‘Books of the Year’ by BBC History Magazine in December 2010.
OUR STAFF

**Associate Professor Curt Thompson**  
Head of Strings  
Doctor of Musical Arts, Rice University, Texas

Associate Professor Curt Thompson performs throughout the Americas, Europe, Asia and Australia as a concert soloist, concertmaster and chamber musician in such prestigious venues as Carnegie’s Weill Recital Hall, Salle Gaveau (Paris), Teatro Nacional de Costa Rica (San José), Shanghai Concert Hall and others. Thompson's debut recording of the violin sonatas by Charles Ives (Naxos) has received outstanding reviews worldwide, including Gramophone, The Strad, The Wire, and The New York Times, where it was included in a listing of 'Critics’ Favourites’ and was called “...a hole in one...perfectly demonstrating [Ives'] spicy, earthy rawness and appeal...” Dr Thompson’s principal teacher was Russian virtuoso Nelli Shkolnikova.

**Professor Katrina Skewes McFerran**  
Head of Music Therapy  
Associate Dean (Research)

Professor Katrina Skewes McFerran is an international expert on the topic of music, music therapy and adolescents. She has undertaken a range of studies investigating healthy and unhealthy uses of music with and by young people, preferring participatory approaches with an emphasis on reflexive, qualitative investigations. She has also contributed to the development of an assessment tool for increasing young people’s conscious and intentional uses of music.

Her music therapy research spans school, community and hospital based practices with young people incorporating a range of music strategies such as song writing, improvisation, performances and music sharing.

Professor McFerran has published her research in international and interdisciplinary refereed journals and has contributed numerous case studies and practice reflections to edited books, as well as sole authoring her first text on ‘Adolescents, Music and Music Therapy’ in 2010 (Jessica Kingsley Publishers) and her second on ‘Building Music Cultures in Schools’ in 2014 (Barcelona Publications).

Professor McFerran is Head of the Masters in Music Therapy by Coursework program and Director of the National Music Therapy Research Unit where she supervises a range of projects exploring music and youth. She is currently Associate Dean (Research) in the Faculty of the VCA and MCM, and Associate Director (Research) at the Melbourne Conservatorium of Music.

**Professor Jane Davidson**  
Professor of Creative and Performing Arts (Music). Deputy Director of the Australian Research Council’s Centre of Excellence for the History of Emotions

Professor Jane Davidson studied in England and Canada, broadly in the area of performance studies (music and dance). She has five core areas of academic interest: artistic development, arts and health, historically informed performance practices, emotion and expression in performance, and vocal studies. She has published extensively in the disciplines of music psychology and education, and now works in history of emotions, as well as reflective practice research. She has secured a range of research grants in both Australia and overseas and is currently Deputy Director of the Australian Research Council’s Centre of Excellence for the History of Emotions. She has held many positions in academic service including the Presidency of the Musicological Society of Australia and editor of the international journal, Psychology of Music. As a practitioner, she has worked as an opera singer and a music theatre director, collaborating with groups such as Opera North in UK, Dramma per musica in Portugal, and the West Australian Opera Company.
OUR STAFF

Dr Robert Vincs
Senior Lecturer, Jazz & Improvisation

Robert Vincs is the Graduate Research Coordinator and a Senior Lecturer in Saxophone and Improvisation at the Melbourne Conservatorium of Music. He has performed, composed and worked as a studio engineer across a diversity of contexts in the US, Europe, Asia and Australia that include improvised and jazz based music, cross-media performance, experimental and popular music.

A diverse and collaborative musician and scholar, Rob has recently become resident composer with Deakin Motion Lab with major performances at the Malthouse Theatre and the White Nights Festival. He is releasing an album with master drummer David Jones and another album with his project group Free Monica following his solo albums Devic Kingdom and Pneumatikos that have received international praise.

A graduate of the Victorian College of the Arts, Rob has been involved in music and education since 1983. In 2002 he was awarded his PhD and continues to combine and focus his research and his musical performance toward finding freedom in the music.

Associate Professor Mark Pollard
Head of Interactive Composition

Associate Professor Mark Pollard is Head of Interactive Composition and Associate Dean International at the Faculty of the VCA and MCM. He is an eminent Australian composer with an eclectic compositional style utilising diverse materials including improvisation, jazz, pop, art music and the indigenous musics of South East Asia.

His music is broadcast and performed widely in Australia and internationally and he has composed for both film and television. Notably his work The Heavenly Muzak Machine for vibraphone 8 hands is performed extensively internationally including a major performance at a prison in Norway. Site-specific elements feature in many of his works, including ’Sounding Out The Earth’ for the Melbourne Museum and ’Sounding Out Andy’ for the National Gallery of Victoria.

In 2008 he was awarded the APRA Classical Music State Award for long-term contribution to the Advancement of Australian Music. Much of his recent music is concerned with reconstructing the familiar using a process of sonic reassembly to offer new ways of hearing familiar sound materials. Mark is also an active public commentator on pop and independent music.

Mr Geoff Hughes
Honours Coordinator, Jazz & Improvisation

Geoff Hughes is one of Australia’s leading improvising guitarists, and music educators, with over 25 years of professional experience of playing and teaching in Australia and overseas. With a strong harmonic sensibility, and an exploratory instinct for tone colour and musical touch, he is a unique voice on the Australian scene. Since his arrival in Melbourne in 1993, Geoff has performed around Australia with many of the country’s leading artists, as regular sideman with acclaimed singer Michelle Nicolle, Australian Jazz legend Allan Browne, the Australian Art Orchestra and many others.

Geoff coordinates the Bachelor of Music (Honours) program in Jazz & Improvisation at the Melbourne Conservatorium of Music, and lectures in Languages of Music, Ensemble and Principal study. He has completed a Masters in Jazz Studies in Holland in 1989 and has also completed a Masters in Music performance in 2007 at the University of Melbourne.
MASTER OF MUSIC (BY RESEARCH)

The Master of Music (by Research) is a specialist professional research degree which prepares you for a career in musicology, ethnomusicology, composition, jazz & improvisation, interactive composition, music therapy, music psychology or performance science, performance or conducting.

DURATION
18 months full time
Part time available

CAMPUS
Parkville campus

FEE TYPE*
Domestic RTS places available ~ International $28,160 per year

*Fee information is correct at time of printing. See page 34 for details about fees, FEE-HELP and financing your studies.

WEBSITE
mcm.unimelb.edu.au

APPLICATION CLOSING DATES
Semester One: 30 September
Semester Two: 30 April

VCA & MCM RESEARCH OFFICE
TEL: +61 3 9035 9175
EMAIL: vcamcm-research@unimelb.edu.au

SPECIALISATIONS
— Music Performance
— Composition
— Ethnomusicology & Musicology
— Jazz & Improvisation
— Interactive Composition
— Music Psychology & Performance Science

MUSICOLOGY & ETHNOMUSICOLOGY AND MUSIC PSYCHOLOGY & PERFORMANCE SCIENCE
You are required to submit a copy of your Honours dissertation or a substantial piece of scholarly writing with your application. A research proposal, including topic and proposed methodology, must also be provided.

JAZZ & IMPROVISATION AND INTERACTIVE COMPOSITION
Your application must be accompanied by a Research Proposal. A folio of creative work is required to be presented at audition. If you will not be present in Melbourne for audition, a folio must be submitted with your application. The folio must contain recordings of 3 or 4 of your original compositions, at a total duration of 15 minutes.

SPECIALISATION STRUCTURES

MUSIC PERFORMANCE
Instrumental and Vocal candidates present two major public recitals and conducting candidates prepare and conduct an ensemble in two major performances. Performances are normally presented at the 12 and 18 month points of candidature.

You receive regular individual tuition and participate in the weekly Performance Class and Graduate Seminar.

Further performance opportunities are available through ensemble electives, including chamber music and ensemble activities offered in partnership with the Australian National Academy Music (ANAM).

You can also undertake electives in Musicology, Ethnomusicology and Research Methods and a minor thesis option is also available.
MUSIC THERAPY
You undertake a significant research project and prepare a thesis of approximately 30,000 words. You also participate in the regular Graduate Seminar, as well as biannual intensive research weekends with international scholars who provide additional feedback on projects.

Research in Music Therapy is supported and promoted by NaMTRU – the National Music Therapy Research Unit. conservatorium.unimelb.edu.au/musictherapy/namtru

COMPOSITION
Over the period of study, Composition candidates produce a major folio of original works. The folio will be made up of a minimum of two original compositions, in different media, totalling no less than 50 minutes in duration. A CD recording of a performance of at least one work written during the period of candidacy is also required.

You receive regular individual lessons and will participate in composition-related activities, including a weekly Composition Seminar and Graduate Seminar. You also have the option to undertake a composition minor and minor thesis.

ETHNOMUSICOLOGY & MUSICOLOGY
You undertake a research project and prepare a thesis which may be presented as:
- A study of approximately 30,000 – 40,000 words embodying the results of significant research; or
- A transcription and edition of a substantial body of music together with a critical study of between 10,000-20,000 words on the music edited. Candidates also participate in the weekly Graduate Seminar; or

Minor Thesis Option
You have the option to prepare a Minor Thesis which may be presented as:

A minor thesis of 20,000 – 25,000 words and 3 elective subjects.

Candidates also participate in the weekly Postgraduate Seminar.

Students in the Master of Music can apply to convert their Masters into a PhD after approximately 12 months of enrolment in the Masters. Pathways for this option are available in all specialisations and interested students enrolling in this course should enquire about conversion when commencing the Masters.

MUSIC PSYCHOLOGY & PERFORMANCE SCIENCE
Music Psychology & Performance Science candidates undertake a significant research project and prepare a thesis of approximately 30,000 – 40,000 words. Students also participate in the regular Graduate Seminars.

JAZZ & IMPROVISATION
The program seeks to develop graduates who have a capacity for defining and managing a major creative research project characterised by originality and independence. Jazz & Improvisation candidates present a live performance and submit a dissertation that together should investigate issues and questions that are core to contemporary music making. You are provided with training in research methods, contemporary artistic practice and theories of arts and culture, while developing individual mastery in your field of practice.

INTERACTIVE COMPOSITION
The Master of Music (Interactive Composition) is a research degree that prepares you for a specialist career in composition within other media contexts.

Interactive Composition candidates produce a folio of new work for sound with other media and submit a thesis. You are provided with training in research methods, contemporary artistic practice and theories of arts and culture, while developing individual mastery in your field of practice.

COURSE OUTCOMES
Graduates of the Master of Music are leaders in their profession. Masters of Music graduates establish international reputations as experts through the publications of their research. The completion of a Research Masters provides evidence that they can successfully undertake and manage a medium scale project and graduates have gone into positions of responsibility within organisations.

STUDENT PROFILE
Justin Kenealy
Master of Music (Music Performance)

“I grew up in Melbourne and went to Carey Baptist Grammar School in the eastern suburbs. When it came to the end of year 12, I knew I wanted to study at the Conservatorium, so I auditioned, and thankfully was accepted.

I am currently working on a wide range of repertoire that will eventually need to fill two 70 minute solo recitals at the end of my second and third semesters of my degree. I will be presenting a recital in Strasbourg, France in July 2015 at the World Saxophone Congress, and performing several recitals featuring Australian works in Winchester, Virginia in the US later in the year. At the end of 2015 I will be back in Melbourne to complete my Master’s degree and present my two recitals in Melba Hall. Now that I am a Masters of Performance student, my University life is specialised towards practicing and playing the instrument, and hopefully perfecting my craft. A normal day would usually include a masterclass-style performance class, with either just saxophonists or, in the case of the postgraduate class, all other instruments. On most days I will also have some type of rehearsal, be it with the University’s Wind Symphony, the Saxophone Ensemble, or smaller chamber groups like my saxophone quartet and saxophone duo.

The highlight of my University life would definitely be winning the prestigious MCM Concerto Competition. Saxophonists aren’t often seen around orchestras, so to win a competition ahead of some amazing piano, string, brass and woodwind players and to now be given the opportunity to solo in front of the MCM orchestra is amazing, and something I’m incredibly privileged to be able to do.

I like to think that I have blossomed exponentially as a person, a musician, and a player since starting at the MCM, and I owe much of this to the great mentors, particularly my teacher Barry Cockcroft, that I have been exposed to. I’m sure the many experiences I have already gained will allow me to hold my own in the big wide world.”
A PhD is a substantial and original research project that is conducted in a research environment with the support of an academic supervisor. Achieving a Doctor of Philosophy indicates that the candidate is capable of independently undertaking a large-scale project that makes a significant contribution to knowledge. The successful candidate acquires the title of Dr once the investigation has been examined and passed.

OVERVIEW

The Melbourne Conservatorium of Music offers the PhD with expert supervision in music therapy, music performance, composition, music psychology and performance science, musicology and ethnomusicology, jazz & improvisation and interactive composition. In the case of composition and music performance the PhD thesis takes the form of a performance or composition folio as well as a dissertation of 20,000–25,000 words that addresses, elucidates and contextualises the creative work of the folio. In the case of musicology, ethnomusicology and music therapy the PhD takes the form of a more traditional scholarly investigation leading to a thesis of approximately 80,000 words.

Common pathways into doctoral studies at the MCM are either the prior completion of a Masters degree in Music, or an Honours degree leading into a research candidature that is converted to PhD status after one year if probationary requirements are met. Candidates are selected into the PhD after consideration of the merit of the research proposal and support material relevant to the field of research: for example applicants for the PhD (Composition) must submit a folio and there is an audition for applicants for the PhD (Music Performance).

The PhD requires three years full-time study (six years part-time). PhD applicants are eligible to apply for the competitive APA scholarships and the Melbourne Conservatorium of Music has numerous endowments that support graduate researchers for fieldwork, archival research, attendance at conference and international travel as required by their research. See page 28 for more information.

PhD graduate researchers become part of an active research culture. Regular graduate seminars, research symposia and conferences provide opportunities for our graduates to present their emerging ideas in a supportive environment that includes contact and networking with visiting international scholars.

The PhD is taught and administered within the Melbourne Conservatorium of Music.

DOCTOR OF PHILOSOPHY CANDIDATE

"I came from South Korea in 2004 to study music therapy. I obtained Permanent Residency and I am now a local student. Over the last ten years, I have undertaken three courses at the MCM; Graduate Diploma in Music Therapy, Master of Music (Music Therapy), and Doctor of Philosophy (Music Therapy). I was lucky enough to be granted an Australian Postgraduate Award (APA) for my PhD study. The ten year journey to become a music therapy clinician and researcher has been amazing. I have learnt a lot about music therapy and I’m confident that I was taught by the world best teachers, including Emeritus Prof. Denise Grote and Associate Professor Katrina McFerran. Most of all, I have met many beautiful people who have always encouraged and supported me in every way.

For the last six years I have been working with adults who have profound intellectual and multiple disabilities (PIMD). It was not easy at first because I did not know how to communicate with non-verbal clients effectively. However, over time, we learnt to meaningfully interact with each other using music, which has been an amazing experience for me. My research study now investigates other music therapists’ experiences in building meaningful relationships with adults with PIMD. I have interviewed five Australian music therapists and also video analysed their music therapy sessions with their own clients.

I can highly recommend studying music therapy at the University of Melbourne. It was the very first university in Australia to teach music therapy, since the 1970’s, so it is well established. You will not be disappointed.”
The MCM offers a range of intensive-mode subjects designed for music graduates and professionals to enhance their expertise in ways directly relevant to their work.

The subjects support professional development of both practical skills and theoretical knowledge, and are particularly relevant to those working in school, vocational, adult, community and further education settings.

Intensive-mode professional development subjects are studied as free-standing, single subjects, providing a high degree of flexibility for the busy music professional to balance work, study and lifestyle.

For each subject, the equivalent of a full semester’s lectures are condensed into a four day on-campus program, normally scheduled across two consecutive weekends or four consecutive days during school holiday periods.

Comprehensive study materials are provided, including pre-class reading materials for some subjects. Assessments are undertaken through a combination of in-class assessment and off-campus assignment work, submitted some weeks after the completion of the intensive teaching period.

WHAT SUBJECTS CAN I STUDY?
Subjects are offered on a cyclic basis and include:
— Advances in Music Technology
— African Grooves and Moves
— Arranging for Band
— Band Direction
— Choral Direction
— Musical Futures
— Orchestral Conducting
— Performance Pedagogy
— Piano Pedagogy
— Teaching Aural Musicianship
— Teaching Popular Music
— Teaching World Music

ELIGIBILITY
Eligibility to enrol in intensive-mode professional development subjects is normally based on:
— Completion of an approved degree in music; or
— An equivalent level of professional experience/training.

HOW DO I APPLY?
Single subject enrolment in these professional development subjects is managed through the University’s Community Access Program (CAP).
Detailed information about CAP, including application forms and tuition fees, is available via:
futuresstudents.unimelb.edu.au/admissions/applications/other-applications/CAP
Applicants are asked to provide as much information as possible regarding their musical background (eg: musical CV) in support of their CAP application.
Application deadline: four weeks prior to the commencement of teaching for the subject applied for.

COST
The standard cost for each intensive mode subject is $2744*. You receive an official University of Melbourne transcript at the end of each semester of enrolment, reflecting your subject results.
*Fees are for 2015. Fee information is correct at time of printing.

FURTHER STUDY OPTIONS
It is possible, after undertaking four professional development subjects, to convert your studies to a full Masters degree program. For further information about this option, please contact us.

ENQUIRIES
TEL: 13MELB (13 6352)
EMAIL VIA: vca-mcm.unimelb.edu.au/contact
WEBSITE: mcm.unimelb.edu.au/study/single-subject-study
GRADUATE CERTIFICATE IN INDIGENOUS ARTS MANAGEMENT

Wilin Centre for Indigenous Arts and Cultural Development identifies, recruits and supports potential and practicing Indigenous artists to study and refine their skills at the Victorian College of the Arts and the Melbourne Conservatorium of Music.

DURATION
6 months

CAMPUS
Southbank

FEE TYPE*
Australian Fee Place $8,016 (total course fee)
International students are not eligible to enrol in this course

*Fees are correct at time of printing. See page 30 for details about fees, FEE-HELP and financing your studies.

WEBSITE
mcm.unimelb.edu.au

ENQUIRIES
TEL: 13MELB (13 6352)
EMAIL VIA: http://vca-mcm.unimelb.edu.au/contact

COURSE INFORMATION

COURSE DESCRIPTION
The Graduate Certificate in Arts and Community Engagement is an introduction to community and participatory arts. The course is a 5-week intensive built around a practical and experiential model. The Graduate Certificate provides an opportunity for you to develop your practice in community arts, whether you are new to the field or have some level of experience. It will provide some theoretical underpinnings to the work and you will develop practical working models and an articulation of your practice and projects.

ENTRY REQUIREMENTS
– Undergraduate degree in the arts (across art forms such as the performing arts, music, visual arts, film and digital arts)
– A complementary degree in associated areas such as social sciences, humanities or community development, areas within the design industry sector e.g. architecture, landscape architecture or computer science and related areas such as cultural studies, applied sciences and international development fields.
– Equivalent of three years professional practice in the creative arts sector.

SUBJECTS

ARTS AND COMMUNITY ENGAGEMENT
This subject examines the context of community practice, both in Australia and internationally. You will situate your work within the cultural layers of Indigenous, European and new arrival communities and begin to tease out the specific contexts for your own practice.

THE CULTURAL ANIMATEUR IN THE ARTS
This subject focuses on the ethical structures and practical skills necessary for you to articulate and develop your practice. You will learn to interweave these various elements to create a coherent practice that is embedded in your project designs.

ARTIST AS CULTURAL ENTREPRENEUR
This unit will focus on professional development and project design. It will consider notions of entrepreneurship, networking and collaborating to recognize the different ways to put both small-scale (local) and large-scale (international) projects together.

CREATIVITY, CULTURE AND COMMUNITY
This final subject brings the ideas of the previous subjects together. Based around your design of a community project, you will learn to strategically partner with organisations and pitch your ideas. The course culminates with a final project pitch to your classmates and industry figures.
GRADUATE CERTIFICATE IN ARTS AND COMMUNITY ENGAGEMENT

The Centre for Cultural Partnerships at the Faculty of VCA and MCM brings together the expertise of creative arts practitioners, researchers, partnership brokers, arts educators, planners and public policy analysts to provide new models in teaching, professional development and knowledge exchange.

DURATION
The course is delivered in intensive modules, either during June/July or November/December. 50 points, comprising 100 hours.

CAMPUS
Southbank

FEE TYPE
Australian Fee Place $8,016 (total course fee). International students are not eligible to enrol in this course. ‘Fees are correct at time of printing. See page 30 for details about fees, FEE-HELP and financing your studies.

WEBSITE
mcm.unimelb.edu.au

COURSE INFORMATION

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MASTER OF ARTS AND COMMUNITY PRACTICE

Taught through the Centre for Cultural Partnerships at the Faculty of VCA and MCM, the Master of Arts and Community Practice focuses on the intersection between the arts and community based practices.

DURATION
2 years full time (200 points), part-time delivery available. Some intensive and online delivery. This course has two early exit points:
– 50 points: Graduate Certificate of Arts and Community Practice
– 100 points: Graduate Diploma of Arts and Community Practice

COURSE INFORMATION

COURSE DESCRIPTION
This two-year full-time (or four-year part-time) Masters coursework program in Arts and Community Practice provides an intensive learning experience for artists and practitioners to examine cultural development, art and social practice, and community arts. Students will be immersed in situated collaborative practices, critical debates and creative independent research with faculty supervision. Students will deepen and extend their practices as artists, community workers, policy makers, or creative producers – making international connections, as well as preparing for future research. The course has multiple modes of delivery (classroom, online, and fieldwork) and an elective structure which includes a low-residency option for students based outside of Melbourne.

ENTRY REQUIREMENTS
– Completion of an undergraduate degree with a major relevant to cultural development and/or arts equivalent; or
– An undergraduate degree in any discipline together with at least two years of documented relevant work experience related to cultural development and/or arts; or
– At least five years of documented relevant practice or work experience related to cultural development, contemporary arts and social practice or community arts, together with evidence of ability in academic writing and research or scholarship appropriate for graduate study.

EXTRA REQUIREMENTS
– Selection interview

SUBJECTS – YEAR 1 (Core)

ARTS AND COMMUNITIES: HISTORIES AND SITES (SEMESTER ONE)
This subject explores the theoretical, historical and philosophical frameworks of the broad fields of Arts and Community Practice. The subject has a specific emphasis on the relationships of community practice to histories of cultural development; art and social justice; and contemporary art in specific local, national and international contexts.

ARTS AND COMMUNITIES: VALUES AND METHODS (SEMESTER TWO)
This subject extends the core study of Arts and Communities through critical analysis of principles and methods of community practice. Particular attention is given to the politics of creative knowledge production and the dynamics of social transformation and community development.

FIELDWORK: PUBLICS AND PLACES (INTENSIVE SEMESTER ONE)
FIELDWORK: ENGAGEMENT AND COLLABORATION (INTENSIVE SEMESTER TWO)
You will explore these subject themes by creatively engaging in a collaborative project related to arts and community practice through an off-campus ‘fieldwork’ delivery model.

SUBJECTS – YEAR 2
(Complete any two subjects in each semester)

CULTURAL DEVELOPMENT: POLICY AND PLANNING (SEMESTER ONE ELECTIVE)
This subject will cover aspects of policy, planning, and evaluation in community
cultural development practice. You will explore relevant cultural development topics in multiple policy contexts including health, environment, education, and justice frameworks.

**CULTURAL DEVELOPMENT: GLOBAL PARTNERSHIPS (SEMESTER TWO ELECTIVE)**

In this subject, you will consider the international dimensions of your work in arts and community practice through analysis of contemporary institutions and the formation of partnerships.

**FIELDWORK: IDENTITY AND DIFFERENCE (SEMESTER ONE INTENSIVE ELECTIVE)**

You will explore these subject themes by creatively engaging in a collaborative project related to arts and community practice through an off-campus ‘fieldwork’ delivery model.

**PROJECT A (SEMESTER ONE ELECTIVE)**

Students will engage in a supervised project related to arts and community practice. Negotiated projects may result in assessed industry reports, project and organisation evaluations, or practice-led research.

**THESIS (SEMESTER ONE AND TWO)**

You will engage in independent theoretical or practice-led research on a topic of their choice related to Arts and Community Practice under the direction of an academic supervisor across two semesters of your final year.

**COURSE OUTCOMES**

You will be able to engage in high levels of scholarship, research and practice with reference to historical and critical contexts. You will lead the field of community-engaged arts and develop skills in creative negotiation, brokering and problem-solving within communities and across cultural and institutional contexts. You will be prepared to extend a rigorous and critical practice in community-engaged arts, as well as being prepared for doctoral study.

**STUDENT PROFILE**

Katrina Cornwell

Master of Arts and Community Practice

“For the past 10 years I have been developing and implementing theatre-based projects that create new performances through collaboration. In 2010 I founded the youth theatre company Riot Stage (www.riotstage.com) in Queensland and have since moved the company to Victoria.

I decided to undertake my Masters to challenge my current practice, deepen my theoretical and practical knowledge of the field of social practice and to find ways of creating a sustainable career. It was important to me that the artistic side of my practice was present within the course. The Centre for Cultural Partnerships is situated at the VCA because it is a practice borne from artistic collaboration, not just cultural policy.

I love that we are able to follow our areas of interest within the course structure. The major assignment guidelines are quite broad and as such we get to develop our own theoretical propositions with the guidance of our teachers. The one-on-one meetings where my lecturers challenge my naive attempts at being revolutionary are my favourite part of the course. Our teachers challenge us to think beyond simple cause and effect to develop an idea from multiple angles whilst considering its larger context and future implications.”

**COURSE PLAN**

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<td>Arts and Communities: Histories and Sites</td>
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OVERVIEW
This section provides general advice on the application process and requirements for graduate coursework programs. A successful application requires course entry requirements to be met.

Things to include with your application:
- Academic transcripts for all tertiary study
- A key to the grading system used on your transcripts
- Evidence of work experience, if required
- A copy of your curriculum vitae summarising academic and professional experience,
- Proof of citizenship status, if required.

EXTRA REQUIREMENTS
Graduate coursework programs at the Melbourne Conservatorium of Music have additional entry requirements that you need to satisfy. Make sure you find out about any specific requirements before you begin your application process.

INTERNATIONAL APPLICANTS
International students are required to pay an assessment fee of AUD$100 as part of the application process. Should your application be successful, this fee is credited towards your tuition fees.

EVIDENCE OF ENGLISH LANGUAGE PROFICIENCY
All applicants must satisfy the University’s English language requirements to be eligible for a place. There are a number of ways to meet these requirements, but graduate applicants with predominantly local tertiary qualifications will have satisfied the English language requirements. For details, go to: futurestudents.unimelb.edu.au/admissions/entry-requirements/language-requirements/graduate-toefl-ielts

HOW TO APPLY

STEP 1:
WHAT ARE THE ACADEMIC REQUIREMENTS?
Is there a Grade Point Average requirement? What are the minimum standards? Are there specific undergraduate courses (or subjects) that you need to have completed?

STEP 2:
CHECK FOR OTHER ENTRY REQUIREMENTS?
Melbourne Conservatorium of Music courses have extra requirements that applicants need to satisfy. Find out what information you need to provide to meet these requirements.

STEP 3:
APPLY
Domestic applicants:
Apply online and complete a Supplementary Application Form. Detailed application information, online application links and Supplementary Application Forms for each course are available via mcm.unimelb.edu.au/study/degrees

International applicants:
Apply online, or through an overseas representative, and complete a Supplementary Application Form. Detailed application information, online application links and Supplementary Application Forms for each course are available via mcm.unimelb.edu.au/study/degrees

STEP 4:
ACCEPT YOUR OFFER
If your application is successful, you will receive an unconditional or conditional offer letter that explains how you can accept your offer. A copy of this letter will also be sent to you via email.

More questions?
TEL: 13MELB (13 6352)
EMAIL VIA: http://vca-mcm.unimelb.edu.au/contact
HOW TO APPLY GRADUATE RESEARCH

OVERVIEW
This section provides general advice on the application process and requirements for graduate coursework programs.

THINGS TO INCLUDE WITH YOUR APPLICATION:
Things to include with your application:
- Academics transcripts for all tertiary study
- A key to the grading system used on your transcripts
- Your research proposal
- Academic referee reports
- Evidence of work experience, if required
- Evidence of contact with a potential supervisor (e.g. an email)
- Evidence of English language proficiency
- Thesis examiners' reports
- A copy of your curriculum vitae summarising academic and professional experience
- A copy of the front page of any refereed publications you have listed in the application.

EXTRA REQUIREMENTS
Graduate programs at the Melbourne Conservatorium of Music have additional entry requirements that you need to satisfy. Make sure you find out about any specific requirements before you begin your application process.

WHAT IS A RESEARCH PROPOSAL?
A research proposal is a short document that states your research question, your area of research interest and how you propose to undertake your research. To develop a successful proposal, you need to be familiar with current research in the area—identifying gaps in research literature can be a way of finding an original research topic.

futurestudents.unimelb.edu.au/admissions/applications/research

All applicants should make contact with the VCA and MCM Research Office before submitting their application to ensure that they submit a comprehensive and timely application. For assistance in making your application, such as assistance in identifying potential supervisors or for clarification on eligibility requirements, please contact:

VCA & MCM RESEARCH OFFICE
TEL: +61 3 9035 9175
EMAIL: vcamcm-research@unimelb.edu.au

INTERNATIONAL APPLICANTS
If you are an international applicant, you have the option of applying through one of our overseas representatives. Remember that your application must reach the Graduate Research Degree Admissions Office by the closing date. Find an agent in your country: futurestudents.unimelb.edu.au/contact/overseas_representatives

HOW TO APPLY

STEP 1:
MEET ENTRY REQUIREMENTS
Ensure you meet the eligibility criteria for the course, available on the MCM website under Future Students: mcm.unimelb.edu.au/study/degrees

STEP 2:
IDENTIFY YOUR RESEARCH INTERESTS AND POTENTIAL
This is probably the hardest part of the application process. It is your responsibility to identify a supervising academic. That supervisor must approve the research proposal that you send in with your application.

How do I begin?

Decide on your research area and topic
Find an expert in your chosen field
vca-mcm.unimelb.edu.au/vcamcmstaff

STEP 3:
MAKE A SUPERVISION ENQUIRY
The Melbourne Conservatorium of Music strongly recommends that all graduate research applicants make contact with a potential supervisor before making their formal application. For assistance in identifying and contacting a potential supervisor speak with the Melbourne Conservatorium’s Research staff.

VCA & MCM RESEARCH OFFICE
Tel: +61 3 9035 9175
Email: vcamcm-research@unimelb.edu.au

STEP 4:
APPLY
Once you have gained the support of a supervisor you are ready to make a formal application. Application forms are available online via futurestudents.unimelb.edu.au/admissions/applications/research

Ensure any supplementary material is also submitted (e.g. audition recording, composition folio, referee reports.)

STEP 5:
ACCEPT YOUR OFFER
If you are successful in your application, you will receive an unconditional or conditional offer letter that explains how you can accept your offer. A copy of this letter will also be sent to you via email.
GRADUATE SCHOLARSHIPS

There is a suite of scholarships available for current graduate students, along with a selection for those students who have completed their studies. You may be eligible for any one of the following scholarships or awards, which may provide:
- full or partial fee remission;
- a bursary payment to use on course materials, living costs or other necessities as you complete your studies;
- funds for overseas travel as an exchange student or once you have completed your studies;
- an award for academic or artistic excellence.

Selection is generally based on academic merit, and scholarships have been made available through generous bequests and donations to, and partnerships with, the University.

INDIGENOUS SCHOLARSHIPS

Both the University and the MCM have a number of scholarships and bursaries for Indigenous students. These are awarded based on financial need, academic merit and future aspirations. Indigenous students are encouraged to contact the Wilin Centre for Indigenous Arts and Cultural Development before making an application.

GRADUATE STUDENT SCHOLARSHIPS

The Melbourne Conservatorium of Music also offers an extensive array of prizes, awards and scholarships to currently enrolled students. These include:
- Percy Jones Award
- Jim Marks Postgraduate Scholarship
- John Hodgson Scholarship
- Ormond Exhibition Scholarship

Students who have completed studies at the Melbourne Conservatorium of Music (undergraduate or graduate), are eligible to apply for one of the major travelling scholarships available. Selection is based on academic merit. The scholarships have been made available through generous bequests and donations to the Melbourne Conservatorium of Music:
- AE Floyd Memorial Scholarship
- Barbara Bishop Hewitt Scholarship
- Donovan–Johnston Memorial Scholarship
- FW Homewood Scholarship
- Joyce McKenna Scholarship
- Katharine Kearns Scholarship
- Lizette Bentwich Scholarship
- Mary Elizabeth McComas Piano Scholarship
- Nickson Travelling Scholarship
- Sir William McKie Travelling Scholarship
- Welsford Smithers Travelling Scholarship
- Willem Van Otterloo Fund Scholarship

These scholarships range from approximately $2000 to $28,000, and provide assistance for future studies overseas for exceptional students. Funds can be applied to additional tertiary education fees, living costs and audition tours, depending on the terms of the scholarship trust.

These open for online application in April each year. Please visit the website to check scholarship parameters and eligibility requirements. vca-mcm.unimelb.edu.au/sship/graduate_alumni

UNIVERSITY OF MELBOURNE AND MCM SCHOLARSHIPS

GRADUATE RESEARCH SCHOLARSHIPS

The University of Melbourne and the Faculty of VCA and MCM offer a number of competitive scholarships for graduate researchers – including a stipend or international fees or fee remission.

RESEARCH TRAINING SCHEME (RTS)

Local students offered a place in the graduate research program are offered a Research Training Scheme place for the duration of the course (if eligible). This place covers fees which are therefore not payable by local students.

INTERNATIONAL POSTGRADUATE RESEARCH SCHOLARSHIP (IPRS)

This scholarship, funded by the Australian government, is available to the highest ranked international candidates. It covers international student fees, health care cover and is also matched with an APA (International). services.unimelb.edu.au/scholarships
AUSTRALIAN POSTGRADUATE AWARD (APA)
This scholarship, funded by the Australian government, provides an annual stipend worth approximately $25,000/yr and other benefits such as a relocation and thesis allowance as well as paid leave. It is available to both local and international students awarded an IPRS.

MELBOURNE RESEARCH SCHOLARSHIP (MRS) AND MELBOURNE INTERNATIONAL RESEARCH SCHOLARSHIP (MIRS)
These scholarships, funded by the University and the Faculty, provide an annual stipend worth approximately $25,000/yr and other benefits such as a relocation and thesis allowance as well as paid leave. It is available to both local and international candidates.

MELBOURNE INTERNATIONAL FEE REMISSION SCHOLARSHIP (MIFRS)
This scholarship, funded by the University and the Faculty, is available to international students. It provides fee remission for the duration of the course.

HUMAN RIGHTS SCHOLARSHIP (HRS)
This scholarship, funded by the University and available to both local and international students, is for candidates whose project is in the human rights field and who are able to demonstrate their commitment to the peaceful advancement and respect for human rights. It provides an annual stipend worth approximately $28,000/yr and other benefits such as a relocation and thesis allowance as well as paid leave.

EQUITY SCHOLARSHIPS
There are a number of scholarships available to graduate researchers which are awarded on equity grounds. These scholarships, funded by the University, include:
- The Fay Marles Scholarship (FMS) – for indigenous candidates or those whose tertiary studies have been adversely affected by personal circumstances
- The Frederick Blake Shepherd Scholarship – for disadvantaged candidates
- The Eleanor and Joseph Wertheim – for female students in difficult circumstances

These scholarships all provide an annual stipend and other benefits such as a relocation and thesis allowance as well as paid leave.

PRESTIGIOUS SCHOLARSHIPS
Each year, the University offers a number of prestigious and other major scholarships to candidates with an outstanding academic record and excellent research potential. Most of these scholarships are possible as a result of generous bequests to the University.

TRAVELLING SCHOLARSHIPS
The University also offers a number of Traveling Scholarships for graduate researchers to travel overseas as part of their research projects.

FURTHER INFORMATION
services.unimelb.edu.au/scholarships

EXTERNALLY FUNDED SCHOLARSHIPS
In addition to the scholarships offered by the University and the MCM, there are also a number of externally funded scholarships for graduate research study.

AUSTRALIAN GOVERNMENT SCHOLARSHIPS AND AusAID
The Australia Awards aim to promote knowledge, education links and enduring ties between Australia and our neighbours through scholarship programs. The Australia Awards brings the Australian Agency for International Development (AusAID) and the Department of Education, Employment and Workplace Relations (DEEWR) scholarships together under one program.

ARTISTS BOOKING SERVICE
The Artists Booking Service (ABS) is a professional agency run on-campus for current students and alumni of the VCA and MCM. Artists can apply to join the service by submitting a biography, head shot and examples of their work to the Artists Booking Service Coordinator at vcamcm-ABS@unimelb.edu.au. For more information about the service visit: vca-mcm.unimelb.edu.au/abs
COMMONWEALTH SUPPORTED PLACE (CSP)

WHAT IS A COMMONWEALTH SUPPORTED PLACE?
A Commonwealth Supported Place (CSP) is a higher education place for which the Australian Government pays the majority of the costs. Students in a CSP pay a lower course fee, known as the student contribution amount.

WHO IS ELIGIBLE FOR A CSP?
1. An Australian citizen
2. New Zealand citizen; or the holder of a permanent visa; and you must be resident in Australia for the duration of your unit (subject).

DO ALL COURSES OFFER CSPs?
No. You will need to check the course information on our website mcm.unimelb.edu.au for up to date information about whether your course of interest offers CSPs.

EFTSL
An EFTSL (Equivalent Full Time Student Load) is a measure of study load. One EFTSL is equivalent to 100 credit points and represents one year of standard annual full time load.

FEES
Unless indicated otherwise, the course fees listed in this brochure are for 2016, and will vary depending on the electives chosen within your course of study. All fees listed are correct at time of printing. For more information, visit: Domestic Fees: futurestudents.unimelb.edu.au/admissions/fees/grad-dom
International Fees: futurestudents.unimelb.edu.au/admissions/fees/grad-intl

STUDENT SERVICES AND AMENITIES FEE
As a student of the University of Melbourne, you are required to pay the Student Services and Amenities Fee (SSAF) to maintain your enrolment. The fee you are required to pay will vary depending on your enrolment. As an indication, in 2015, Commonwealth Supported students and Research Training Scheme students were required to pay $286 for full time students and $214 for part time students. Domestic Fee paying students and International Fee paying students are not required to pay an additional SSAF.

For more information, visit msl.unimelb.edu.au/ar-services/ssaf

WHAT IS FEE-HELP?
If you enrol in an Australian fee place, the Australian Government’s FEE-HELP loan program allows you to defer your tuition fees similar to the way you can defer undergraduate fees via HECS-HELP.
If you are eligible, FEE-HELP can cover all or part of your tuition fees, and is available whether you are studying full time or part time. The Australian Government pays the amount of the loan directly to the University. You then repay your loan through the Australian taxation system when your income is above the minimum repayment threshold.

AM I ELIGIBLE FOR FEE-HELP?
To meet the citizenship and residency requirements for FEE-HELP you must be one of the following:
– An Australian citizen
– The holder of an Australian permanent humanitarian visa *
– The holder of an Australian permanent visa who is undertaking bridging study for overseas-trained professionals *

*You must reside in Australia for the duration of your study. FEE-HELP is not means tested so your income and assets do not affect your eligibility.

If you already have HECS-HELP loan from your undergraduate studies, you can still access a FEE-HELP loan.

HOW MUCH MONEY CAN I BORROW THROUGH FEE-HELP?
You can borrow the amount of the tuition fee being charged by the University for the subjects you are enrolled in (although a FEE-HELP loan limit applies).

WHAT DOES FEE-HELP COVER?
FEE-HELP is a loan for tuition fees only. It does not cover accommodation, general living expenses or associated study costs (e.g. text books).

HOW DO I APPLY FOR FEE-HELP?
If you are eligible to receive FEE-HELP and wish to obtain a loan to cover tuition fees, you must complete a Request for FEE-HELP Assistance form. The form is available from the University via your student portal once you have been offered a place in the course. The closing date for FEE-HELP is your relevant subject’s census date.

I’M A NEW ZEALAND CITIZEN. AM I ELIGIBLE FOR FEE-HELP?
No, New Zealand citizens are not eligible for FEE-HELP and must pay fees upfront without a discount by the fee due date.
Graduating students in Melba Hall, Parkville Campus. Image by Steve Wyld 2014.
Disclaimer
The University of Melbourne has used its best endeavours to ensure that the material contained in this publication was correct at the time of printing. The University gives no warranty and accepts no responsibility for the accuracy or completeness of information and the University reserves the right to make changes without notice at any time in its absolute discretion.

Brian Brown Studio Launch, Southbank Campus. Image by Peter Casamento 2015.