CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIRECTOR’S WELCOME</td>
<td>3</td>
</tr>
<tr>
<td>BACHELOR OF MUSIC (HONOURS)</td>
<td>4</td>
</tr>
<tr>
<td>GRADUATE CERTIFICATE IN MUSIC</td>
<td>5</td>
</tr>
<tr>
<td>GRADUATE DIPLOMA IN MUSIC</td>
<td>6</td>
</tr>
<tr>
<td>GRADUATE DIPLOMA IN GUIDED IMAGERY AND MUSIC</td>
<td>8</td>
</tr>
<tr>
<td>MASTER OF MUSIC THERAPY</td>
<td>10</td>
</tr>
<tr>
<td>MASTER OF MUSIC (PERFORMANCE TEACHING)</td>
<td>12</td>
</tr>
<tr>
<td>MASTER OF MUSIC (OPERA PERFORMANCE)</td>
<td>14</td>
</tr>
<tr>
<td>OUR STAFF</td>
<td>16</td>
</tr>
<tr>
<td>MASTER OF MUSIC (BY RESEARCH)</td>
<td>18</td>
</tr>
<tr>
<td>DOCTOR OF PHILOSOPHY</td>
<td>20</td>
</tr>
<tr>
<td>PROFESSIONAL DEVELOPMENT FOR GRADUATES</td>
<td>22</td>
</tr>
<tr>
<td>GRADUATE CERTIFICATE OF ARTS AND COMMUNITY ENGAGEMENT</td>
<td>23</td>
</tr>
<tr>
<td>MASTER OF COMMUNITY CULTURAL DEVELOPMENT</td>
<td>24</td>
</tr>
<tr>
<td>HOW TO APPLY GRADUATE COURSEWORK</td>
<td>26</td>
</tr>
<tr>
<td>HOW TO APPLY GRADUATE RESEARCH</td>
<td>27</td>
</tr>
<tr>
<td>SCHOLARSHIPS</td>
<td>28</td>
</tr>
<tr>
<td>ARTISTS BOOKING SERVICE</td>
<td>29</td>
</tr>
<tr>
<td>CSPS, FEES AND FEE-HELP</td>
<td>30</td>
</tr>
</tbody>
</table>
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.

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.

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
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 30 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**
conservatorium.unimelb.edu.au/bmushons

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

**SPECIALISATIONS**
- Music  
- Performance  
- Composition  
- Musicology  
- Ethnomusicology

**COURSE INFORMATION**

**ENTRY REQUIREMENTS**
A music degree with an overall GPA of 65% or above.

**EXTRA REQUIREMENTS**
For graduates of the University of Melbourne’s Bachelor of Music program:

**MUSIC**
For students who wish to pursue the standard music option, where they can design their own course of study, a music degree with an overall GPA of 65% or above is required.

**PERFORMANCE**
H2A (75%) or above in the BMus subjects Music Performance 6 or Performance Study 6.

**COMPOSITION**
H2A (75%) or above in the BMus subject Composition 4.

**MUSICOLOGY AND ETHNOMUSICOLOGY**
H2A (75%) or above in a BMus academic elective subject at level 3. In addition, the subjects Music Research and the Ethnography of Music are recommended for applicants wishing to pursue the musicology or ethnomusicology specialisation (respectively).

**For graduates of other tertiary institutions:**

**MUSIC**
For students who wish to pursue the standard music option, where they can design their own course of study, a music degree with an overall GPA of 65% or above is required.

**PERFORMANCE**
A 25 minute audition (live or recorded).

**COMPOSITION**
A 20-minute folio of compositions.

**MUSICOLOGY AND ETHNOMUSICOLOGY**
The submission of a recent example of scholarly writing of no less than 2,000 words.

**SPECIALISATION STRUCTURES**

**MUSIC**
In the standard 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 AND ETHNOMUSICOLOGY**
Through these specialisations 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.
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*
Domestic Fee place $10,976
International $13,536

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

WEBSITE
conservatorium.unimelb.edu.au/gradcertmus

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

SPECIALISATIONS
— Practical Music
— Musicology / Ethnomusicology

COURSE INFORMATION

ENTRY REQUIREMENTS
— An undergraduate degree or equivalent.

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

ETHNOMUSICOGLOHY/MUSICOLOGY
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.

MUSICOLOGY 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
Domestic Fee place $21,952
International $27,072 per year

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

WEBSITE
conservatorium.unimelb.edu.au/graddipmus

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

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

SPECIALISATIONS
— Composition
— Practical Music
— Musicology/Ethnomusicology

COURSE INFORMATION

ENTRY REQUIREMENTS
— An undergraduate degree or equivalent.

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
You will conceive, plan and execute a dissertation, and present a paper at a conference organised by the Melbourne Conservatorium of Music mid-way through the two semesters of enrolment.

To support the writing of your dissertation, you will undertake a music research subject, introducing you to current issues in musicology and the 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 practices 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
You will conceive, plan and execute a dissertation, and present a paper at a conference organised by the Melbourne Conservatorium of Music mid-way through the two semesters of enrolment.

To support the writing of your dissertation, you will undertake the subject The Ethnography of Music, where discussion and seminars will centre on key issues – both historical and current – in ethnomusicology. Topics include ethnographic 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 will also choose from a range of academic and non-Western ensemble elective subjects relevant to your area of research and interest.

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.

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>
<thead>
<tr>
<th>SEMESTER 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Guided Imagery and Music Practice 1</td>
<td>Analysis of Programmed Music 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMESTER 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory of Guided Imagery and Music</td>
<td>Analysis of Programmed Music 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMESTER 3</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbolism in Guided Imagery and Music</td>
<td>Analysis of Advanced Programmed Music 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMESTER 4</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional Practice in GIM</td>
<td>Analysis of Advanced Programmed Music 2</td>
</tr>
</tbody>
</table>

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*
- Domestic CSPs available*
- Fee place $8,400 per year
- International $13,536 per year

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

WEBSITE
conservatorium.unimelb.edu.au/mmusthrp

APPLICATION CLOSING DATES
- Semester One: 30 September

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

COURSE INFORMATION
The Master of Music Therapy provides a thorough study of the theory, practice and research of music therapy. A major component of the course is four clinical training placements in hospitals, schools, residential care and the community. The Master of Music Therapy also includes a minor thesis in which you carry out and write up a small research study.

The Master of Music Therapy is available in two modes. On-campus mode is taught in the traditional model of face-to-face lectures and tutorials for students who live in the Melbourne area. Blended Learning mode (partially online and partially intensive learning) is available to students living interstate and in rural areas, whenever approved clinical training arrangements can be made.

ENTRY REQUIREMENTS
- A degree in music or an undergraduate degree in an allied health field with additional music qualifications in a relevant discipline.
- Introductory units- 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 (3), practical skills (4), clinical practice (4), research methods and minor thesis (3). 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.
BLEND 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
Oneewa Forsyth
Master of Music Therapy (by Blended Learning)

“I completed a Bachelor degree in Occupational Therapy in 2008 as I felt this was an excellent profession to complement my long term goal of becoming a music therapist. I worked as an occupational therapist for a few years while also beginning a Master of Music Therapy at the University of Western Sydney; however I had to withdraw from the course when I became a mother in 2011.

I’d heard about the Melbourne Conservatorium of Music’s Master of Music Therapy that could be taken as a blended learning option, which would allow me to study and live in Armidale in rural NSW – the place I wanted to raise my daughter.

The blended learning option was a big part of my desire to study through the Melbourne Conservatorium of Music, but I have always had the impression that the University offers a great music therapy course, as I’d met a few graduates of the course who now work at the Western Sydney. Music therapy is my passion – I’m engaged in a field that satisfies me on a musical level, and also a practical and personal development level as I’m learning to help people through the use of music. I am really enjoying learning the skills to use my music in this therapeutic context and look forward to styling my music so that it can reach out and help many different people. Studying music therapy has awoken me to the potential music has in transforming people’s lives and this is the source of so much inspiration for me. I am completely fascinated by how music can be so powerful for people and am looking forward to exploring this more.”

COURSE PLAN

YEAR 1
SEMESTER 1

<table>
<thead>
<tr>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Unit 3</th>
<th>Unit 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applications of Music in Therapy A</td>
<td>Music Therapy Skills 1</td>
<td>Clinical Training in Music Therapy 1</td>
<td>Music Psychology Research</td>
</tr>
</tbody>
</table>

SEMESTER 2

<table>
<thead>
<tr>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Unit 3</th>
<th>Unit 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applications of Music in Therapy B</td>
<td>Music Therapy Skills 2</td>
<td>Clinical Training in Music Therapy 2</td>
<td>Research in Music Therapy</td>
</tr>
</tbody>
</table>

YEAR 2
SEMESTER 1

<table>
<thead>
<tr>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Unit 3</th>
<th>Unit 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clinical Applications of Music in Therapy C</td>
<td>Music Therapy Skills 3</td>
<td>Clinical Training in Music Therapy 3</td>
<td>Minor Thesis (Music Therapy) 1</td>
</tr>
</tbody>
</table>

YEAR 2
SEMESTER 2

<table>
<thead>
<tr>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Unit 3</th>
<th>Unit 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music and Health Research</td>
<td>Music Therapy Skills 4</td>
<td>Clinical Training in Music Therapy 4</td>
<td>Minor Thesis (Music Therapy) 2</td>
</tr>
</tbody>
</table>

LEGEND: 1 Core Unit 12.5points
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.

COURSE INFORMATION

The Master of Music (Performance Teaching) is a unique program within Australia for intending specialist instrumental and vocal teachers. The course provides advanced music performance tuition, second instrument studies, ensemble participation and conducting, 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 and Piano Pedagogy.

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 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 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).

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.

STUDENT PROFILE
Matthew Thomson
Master of Music (Performance Teaching) (Classical Voice)

“'In 2013 I made the decision to pursue further study in music and when I heard there was a masters specialising in both performance and teaching, I applied straight away.

There have been a few highlights for me in this course. One such highlight is the Professional Placement subject run by Tracy Galloway. Teaching one-on-one lessons in a school with a mentor present to give me feedback was invaluable. The placement you end up doing is really tailored to suit your experience level. I was placed at a school that had 3 different singing teachers, so I got to observe and teach alongside them all. Seeing so many different teaching styles taught me a lot about planning lessons and allowed me to build up a “tool belt” of different exercises and approaches for my own teaching. I was also fortunate enough to be offered a job at the school.

Another highlight would be the social and networking aspect to this course. Each cohort of students that comes in is so diverse, with contemporary, jazz and classical musicians across a variety of instruments. As a singer who specialises in Baroque music I found it really interesting to learn about these other instruments and styles. You also get to do 2 semesters on instruments you have never played before which is a lot of fun. I can play some Violin and Trumpet now! I really felt like part of a group committed to learning and I have made a lot of friends that I will be able to call upon for advice for the rest of my musical teaching career. Not only has it been beneficial for my confidence in teaching, but also I have learnt skills that I can apply to my own performance and practice. After completing this course I will definitely be taking on some private students while pursuing my increasingly busy career as a soloist and chamber music singer.”

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 Dip. Ed. providers, leading to VIT teacher registration after a further 6 months of study.

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

COURSE PLAN

SEMESTER 1

<table>
<thead>
<tr>
<th>Core Unit 12.5points</th>
<th>Elective Unit 12.5points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Learning, Teaching and Research</td>
<td></td>
</tr>
<tr>
<td>Performing to Teach 1</td>
<td></td>
</tr>
<tr>
<td>The Teacher as Conductor</td>
<td></td>
</tr>
<tr>
<td>Elective 1</td>
<td></td>
</tr>
</tbody>
</table>

SEMESTER 2

<table>
<thead>
<tr>
<th>Core Unit 6.25points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elective Unit 12.5points</td>
</tr>
<tr>
<td>Evidence-Based Performance Pedagogy</td>
</tr>
<tr>
<td>Performing to Teach 2</td>
</tr>
<tr>
<td>Second Instrument / Vocal Study 1</td>
</tr>
<tr>
<td>Professional Practice 1</td>
</tr>
<tr>
<td>Elective 2</td>
</tr>
</tbody>
</table>

SEMESTER 3

<table>
<thead>
<tr>
<th>Core Unit 12.5points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elective Unit 12.5points</td>
</tr>
<tr>
<td>Applied Instrumental and Vocal Teaching</td>
</tr>
<tr>
<td>Music Performance Curriculum and Assessment</td>
</tr>
<tr>
<td>Second Instrument / Vocal Study 1</td>
</tr>
<tr>
<td>Professional Practice 2</td>
</tr>
<tr>
<td>Elective 3</td>
</tr>
</tbody>
</table>

LEGEND:

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

DID YOU KNOW:
The course offers Primary Level Suzuki Teacher Accreditation through the elective subject Suzuki Practicum which is provided in conjunction with the Suzuki Talent Education Association of Australia [Victoria] Inc. and is recognised by the Talent Education Research Institute [Japan] and the International Suzuki Association.
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 2016

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 2016 will be available in 2015. *See page 30 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 2016.

WEBSITE
conservatorium.unimelb.edu.au/grad/mmusopera

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

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/repetiteur 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 repetiteur 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 repetiteur 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
- German Language for Opera 1
- Italian Language for Opera 1
- Applied Physiology for Musicians

SEMESTER 2

- Performance Practicum 2
- Italian Language for Opera 2
- French Language for Opera 2
- German Language for Opera 2
- Elective 1

YEAR 2

SEMESTER 1

- Performance Practicum 3
- Italian Language for Opera 3
- The Research Process for Musicians

SEMESTER 2

- Performance Practicum 4
- Elective 2

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 giving 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 a 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 by the support of the Victorian Government, through Arts Victoria, and is delivered in partnership with Victorian Opera.

ARTS VICTORIA

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

**Dr Elliott Gyger**
Senior Lecturer in Composition  
Doctor of Philosophy, Harvard University

Dr Elliott Gyger’s composition teachers have included Ross Edwards, Peter Sculthorpe, Bernard Rands and Mario Davidovsky. His music has been performed by major orchestras and ensembles in Australia and North America. Recent works include the celesta concerto Angels and Insects (2010); on air (2011), awarded the Sydney Symphony 80th Anniversary Composition Prize; and Inferno (2013), an hour-long solo piano work for Michael Kieran Harvey.

**Dr Joel Brennan**
Lecturer in Brass  
Doctor of Musical Arts, Yale University

Dr Brennan has performed as an orchestral and solo trumpet player throughout North America, Europe, Asia and Australia. He has served as principal trumpet of the Amsterdam Symphony Orchestra (the Netherlands) and Hyogo Performing Arts Center (Japan), and has appeared with orchestras worldwide including the Seoul Philharmonic Orchestra, Rotterdam Philharmonic, Winnipeg Symphony Orchestras (Canada) and Bilkent Symphony Orchestra (Turkey). He is graduate of Oberlin Conservatory and Yale University where he studied with Roy Poper, Allan Dean, and Jack Sutte. Dr. Brennan is deeply interested in trumpet pedagogy, and is the creator of “Poper’s Game,” an iOS-based practice tool for trumpet players.

**Dr Melanie Plesch**
Senior Lecturer in Musicology  
Doctor of Philosophy, University of Melbourne

Dr Melanie Plesch is an Argentine musicologist based in Australia. Her work focuses on the intersections of music, politics and society, especially the relationship between music and the construction of national identities. In her work on Argentine art music she has pioneered the application of topic theory to the study of musical nationalisms. Her current research also includes a study of tango dancing in mainstream film from a postcolonial perspective. She has received numerous research grants, among them the Endeavour Postdoctoral Fellowship (DEST). Her higher degree research supervision includes diverse topics including music and torture, identity construction in contemporary composition, and Brazilian guitar music. Melanie is also an award–winning lecturer, whose passion for teaching is recognised both in Australia and Argentina.

**Research areas:** Composition, Orchestra, Research areas: Music performance and pedagogy, Research areas: Music and politics; nationalism; identity; topic theory; postcolonial studies; Latin American music.
OUR STAFF

Associate Professor Felicity Baker
Senior Lecturer, Music Therapy

Dr Felicity Baker is an Australia Research Council Future Fellow (2011-2015) in the area of music therapy and working on a study that aims to build a therapeutic model of songwriting across the lifespan. She is Founding Director of the International Research Network of Therapeutic Songwriting which has 32 members from 12 countries. Her clinical and research expertise are predominantly in neurorehabilitation with a special interest in communication rehabilitation and facilitating emotional adjustment to a changed identity via various music therapy methods.

Felicity is National President of The Australian Music Therapy Association and former editor of The Australian Journal of Music Therapy. She has taught on 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.

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

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 areas: Music psychology and education, reflective practice research, vocal studies, history of emotions.

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 Naçional de Costa Rica (San José), Shanghai Concert Hall and international music therapy programs in Taiwan, USA, Germany, Denmark, Norway, and the UK.

Felicity was awarded a University of Queensland Foundation Excellence in Research Award (2008), an Australian Learning and Teaching Council Citation Award (2009), and an ADC Australian Leadership Award (2011). Felicity has published widely with over 70 publications and is best known for her authored and edited texts: Music Therapy in Neurorehabilitation: A Clinician’s Manual. Jessica Kingsley Publishers (2006 with Jeanette Tamplin), Song Writing Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Student (2005, with Tony Wigram), and Voicework in Music Therapy: Research and Practice (2011, with Sylka Uhlig).

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.

Research areas: Music performance others.
The Master of Music (by Research) is a specialist professional research degree which prepares you for a career in musicology, ethnomusicology, composition, music therapy, performance or conducting.

**SPECIALISATIONS**
- Music Performance (including Conducting)
- Music Therapy
- Composition
- Ethnomusicology and Musicology

**ENTRY REQUIREMENTS**
A Bachelor of Music (Honours) degree, or 4-year equivalent, with a final result of first-class honours or high second-class honours.

**EXTRA REQUIREMENTS**
**PERFORMANCE**
A 50 minute audition (live or recorded).

**MUSIC THERAPY**
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.

**ETHNOMUSICOLEGY AND MUSICOLGY**
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.

**COMPOSITION**
You are required to submit a folio of original works with your application. The folio should comprise two or three representative 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.

**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 of 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 bi-annual 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 candidature 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 AND 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.

**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**

Natasha Lin

Master of Music (Music Performance)

“I was raised in Sydney and did the majority of my early musical training with the Australian Institute of Music and the Sydney Conservatorium of Music. I moved to Melbourne to begin my tertiary studies as a Bachelor of Dental Science student, however, halfway through this degree I transferred to Bachelor of Arts/Bachelor of Music before undertaking the Master of Music (Music Performance) by Research.

I’m currently completing the final draft of my thesis, from which I have based my research on the atrocities of the use of music as a form of interrogation in the US military prisons. This was a topic inspired by my passion for Criminology and Music. I am also preparing my final Masters recital for the end of the year, which is a pleasant contrast that balances my academic work.

I most enjoy collaborating with other musicians. I particularly enjoy working with composers and having the opportunity to commission them and to perform their works. I have met many brilliant and talented musicians from the MCM with whom I wish to continue our professional collaboration after I graduate. One of my study highlights from this program was having the opportunity to work with a colleague who is a conductor. With her, I performed Rachmaninoff’s Rhapsody on the Variation of a Theme of Paganini with the Hopkin’s Sinfonia.

Music makes me feel alive. I look forward to sharing and performing music with people, and to be able to do this as a career will certainly bring meaning to my life. I also hope that the music I share will positively contribute to people’s quality of life – to bring happiness, inspiration and joy to them.”

Natasha Lin
DOCTOR OF PHILOSOPHY

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. 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.

Juyoung Lee

DOCTOR OF PHILOSOPHY CANDIDATE

“I came from South Korea in 2004 to study music therapy. I obtained Permanent Residency and I am now local student. Over the last ten years, I have completed three courses at the MCM; Graduate Diploma in Music Therapy, Master of Music (Music Therapy research), and Doctor of Philosophy (Music Therapy research). I was lucky enough to be granted an Australian Postgraduate Award (APA) which I’m currently receiving 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 Grocke and Assoc. Prof. 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.”
Melbourne Conservatorium of Music students at the South Lawn, Parkville. Image by Ponch Hawkes 2012.
PROFESSIONAL DEVELOPMENT
FOR GRADUATES

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:
futurestudents.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 $1996*. You receive an official University of Melbourne transcript at the end of each semester of enrolment, reflecting your subject results.

*Fees are for 2014. 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:
http://vca-mcm.unimelb.edu.au/contact
WEBSITE:
conservatorium.unimelb.edu.au/profdev
GRADUATE CERTIFICATE OF 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**
Fee place $8,016
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**
vca-mcm.unimelb.edu.au/ccp/gradcertace

**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.
MASTER OF COMMUNITY CULTURAL DEVELOPMENT

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

DURATION
2 years full time
200 point Masters program with exit qualification of Graduate Certificate (after 100 points)

CAMPUS
Southbank

FEE TYPE*
Fee place $9,040 per year
International $14,272 per year

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

WEBSITE
vca-mcm.unimelb.edu.au/ccp/mccd

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

COURSE INFORMATION

COURSE DESCRIPTION
The course provides an intensive learning experience for artists and practitioners who have a commitment to social justice and to the role of art as a process for intervention. This is a 200 point Masters program, you may exit the course after completing 50 points with a Graduate Certificate or after 100 points with a Graduate Diploma.

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

EXTRA REQUIREMENTS
– Selection interview

SUBJECTS

THEORETICAL FRAMEWORKS
This subject involves a comprehensive exploration of theoretical, historical and philosophical frameworks for Community Cultural Development (CCD). You will examine the history, philosophy and contemporary contexts of CCD practice; principles of community development; concepts of culture, identity, community and diversity; as well as investigating the role of the artist in CCD.

RESEARCH METHODS
This subject provides an overview of contemporary research methodologies. Focusing on the intersection of arts-based and community-based research, it engages critically with the key issues, including the politics of knowledge, developing research questions and research ethics.

BROKERING PARTNERSHIPS AND POLICY CONTEXTS
This subject examines the relationship between cultural policy, CCD practice and the brokering of strategic partnership opportunities. It evaluates multi-level policy implications within a national and international framework and explores contemporary locations for partnership brokering.

THEORETICAL FRAMEWORKS
This subject involves a comprehensive exploration of theoretical, historical and philosophical frameworks for Community Cultural Development (CCD). You will examine the history, philosophy and contemporary contexts of CCD practice; principles of community development; concepts of culture, identity, community and diversity; as well as investigating the role of the artist in CCD.

RESEARCH METHODS
This subject provides an overview of contemporary research methodologies. Focusing on the intersection of arts-based and community-based research, it engages critically with the key issues, including the politics of knowledge, developing research questions and research ethics.

BROKERING PARTNERSHIPS AND POLICY CONTEXTS
This subject examines the relationship between cultural policy, CCD practice and the brokering of strategic partnership opportunities. It evaluates multi-level policy implications within a national and international framework and explores contemporary locations for partnership brokering.
PRACTICE, PROCESS AND EVALUATION
In this subject you develop the practical building blocks needed to produce effective CCD projects and programs. You examine and evaluate your own practice, mapping a sustainable community practice in the context of changing social and cultural agendas.

COMMUNITY PERFORMANCE AND RITUAL
This subject examines forms of ritual and performance in community life and their relationship to CCD practice. It considers typologies of ritual, modes and sites of community performance and engages with debates around intercultural exchanges.

RETHINKING THE CREATIVE CITIES
Here you examine discourses of creativity in relation to urban design, development strategies and broader debates about the future of cities in the global economy. Through fieldwork, and presentations, you will be asked to develop a critical account of contemporary policy responses to fostering creative cities.

RESEARCH PROJECT
During this 50-point subject you research an area of CCD and develop your own project within the field. Under supervision you produce a research paper of up to 12,000 words showing the synthesis of CCD theory, practice and research.

COURSE OUTCOMES
You will be able to engage in high levels of scholarship and research, and develop the future direction of the practice. You will lead the field of community engaged arts and understand the need to be responsive to leaders within communities and cross cultural contexts. Community Cultural Development is a practice that values cultural diversity and community understanding. Graduates further develop their capacity for leadership within diverse cultural contexts, rights discourse and community sustainability.

STUDENT PROFILE
Chris Parkinson
Master of Community Cultural Development

“I think stories illuminate life. The capacity to produce new stories and share them in new ways is something that always inspires me. “Stories,” Booker prize winning author, Ben Okri asserts, “are the secret reservoirs of values: change the stories individuals and nations live by and tell themselves and you change the individuals and nations.”

My VCA experience, through study with the Centre for Cultural Partnerships, has presented me with opportunity, growth, mentorship and connectivity to a wider creative world. It has exposed me to people and practices that are exciting and collaborations that are enduring.

Reflected in our most recent collaboration between Australian and East Timorese artists is the idea of flow; the flow of stories between us, the flow of collaboration, flow as an aesthetic and the flow of reciprocity; this is partnership. My experiences and the body of knowledge I continue to develop in my cross-cultural and creative practice are underpinned by the idea that there is art in developing and sustaining partnerships and that these partnerships, in turn, nurture and sustain us.

My goal over the next few years is to develop knowledge and continued regional creative exchanges and productions around the Animatism Project:
http://www.animatismart.com”
HOW TO APPLY

GRADUATE COURSEWORK

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:
- Academics 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

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 conservatorium.unimelb.edu.au/grad

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 conservatorium.unimelb.edu.au/grad

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
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 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.

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 (PARKVILLE)
TEL: +61 3 9035 3471
EMAIL: vcamcm-research@unimelb.edu.au

INTERNATIONAL APPLICANTS
International applicants are required to pay an assessment fee of AUD$100. Should your application be successful, this fee is credited towards your tuition fees. 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
Find out more about academic requirements:
Do I need first class honours?
What Grade Point Average do I require?

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 conservatorium.unimelb.edu.au/staff

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 and Graduate Program staff.

VCA & MCM RESEARCH OFFICE (PARKVILLE)
Tel: +61 3 9035 3471
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 (eg: 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
- 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 can total up to $50,000 over two years, 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). futurestudents.unimelb.edu.au/admissions/scholarships/graduate_scholarships_for_international_students
AUSTRALIAN POSTGRADUATE AWARD (APA)
This scholarship, funded by the Australian government, provides an annual stipend worth approximately $24,000/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. Applications close 31 October for study commencing the following year.
futurestudents.unimelb.edu.au/admissions/scholarships/graduate_scholarships_for_domestic_students

MECBURNE RESEARCH SCHOLARSHIP (MRS) AND MELBOURNE INTERNATIONAL RESEARCH SCHOLARSHIP (MIRS)
These scholarships, funded by the University and the Faculty, provide an annual stipend worth approximately $24,000/yr and other benefits such as relocation and thesis allowance as well as paid leave. Applications close 31 October for study commencing the following year.
futurestudents.unimelb.edu.au/admissions/scholarships/graduate_scholarships_for_domestic_students
futurestudents.unimelb.edu.au/admissions/scholarships/graduate_scholarships_for_international_students

HUMAN RIGHTS SCHOLARSHIP (HRS)
This scholarship, funded by the University and available to both local and international candidates, 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 $24,000/yr and other benefits such as relocation and thesis allowance as well as paid leave. Applications close 31 October for study commencing the following year.
futurestudents.unimelb.edu.au/admissions/scholarships/graduate_scholarships_for_international_students

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 relocation and thesis allowance as well as paid leave. Applications for these schemes close 31 October for study commencing the following year.

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.

For further information about these scholarships for graduate research candidates, please see services.unimelb.edu.au/scholarships/research/local/available/equity

TRAVELLING SCHOLARSHIPS
The University also offers a number of Travelling Scholarships for graduate researchers to travel overseas as part of their research projects. For further information, please see futurestudents.unimelb.edu.au/admissions/scholarships/travelling_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.
australiaawards.gov.au/

As part of the Australian Scholarships scheme the Australian Government through AusAID offers a substantial number of Australian Development Scholarships to students from developing countries.

VICTORIA INTERNATIONAL RESEARCH SCHOLARSHIPS
Five PhD Scholarships will be offered by the Victorian Government to international candidates commencing their research in 2015 at one of Victoria’s universities. The Scholarships are worth AUD$90,000 and provide a full waiver of tuition fees. Applications are due by 31 August 2014.

JASON NETWORK
JASON stands for Joint Academic Scholarship Online Network and is the postgraduate scholarship search engine. Scholarships in the database apply to Australian students wishing to study at home or abroad, and to international students wishing to study in Australia. You can search under institution, country, research field or scholarship type. Whatever you do, if you are thinking about graduate study, make JASON your friend.

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
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 conservatorium.unimelb.edu.au/grad 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 2015, 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 2014, Commonwealth Supported students and Research Training Scheme students were required to pay $281 for full time students and $210 for part time students. Domestic Fee paying students and International Fee paying students are not required to pay an additional 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.

DO I ELIGIBLE 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.

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.

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 2014, Commonwealth Supported students and Research Training Scheme students were required to pay $281 for full time students and $210 for part time students. Domestic Fee paying students and International Fee paying students are not required to pay an additional 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 Australian for the duration of your study. FEE-HELP is not means tested so your income and assets do not affect your eligibility.
Melbourne Conservatorium of Music
Conservatorium Building
Royal Parade,
Parkville, Victoria,
Australia 3010

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.