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Image credit: Drew Echberg
DIRECTOR’S WELCOME

We take great pride in showcasing within this brochure the range of graduate courses offered by the Melbourne Conservatorium of Music, and to announce some exciting changes for 2018.

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.

For 2018, in association with the Melbourne Symphony Orchestra (MSO), we have introduced the Master of Music (Orchestral Performance). This new coursework masters degree has been specially designed to provide future generations of performing musicians greater employment opportunities. Students will engage with the full spectrum of repertoire and performance contexts of the modern symphony orchestra, be paired with a private instructor for one-to-one teaching, and gain professional orchestral experience through performances with the MSO as part of their regular concert offerings. Supporting studies in audition preparation, optimal performance, musician’s health, and orchestra administration will complement practical components, preparing a new generation of highly-trained musicians with the experience, skills, knowledge, and insight to transition into orchestral careers.

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. We acknowledge them as the traditional owners and would also like to pay 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
PATHWAYS TO CAREERS IN MUSIC

BACHELOR OF MUSIC
SPECIALISATIONS IN:
• Music Performance
• Musicology/Ethnomusicology
• Composition
• Jazz & Improvisation
• Interactive Composition

BACHELOR OF MUSIC (HONOURS)

RESEARCH MASTERS^ SPECIALISATIONS IN:
• Music Performance
• Composition
• Interactive Composition
• Jazz & Improvisation
• Musicology
• Ethnomusicology
• Music Psychology
• Performance Science
• Music Therapy

PHD SPECIALISATIONS IN:
• Music Performance
• Composition
• Interactive Composition
• Jazz & Improvisation
• Musicology
• Ethnomusicology
• Music Psychology
• Performance Science
• Music Therapy

OTHER UNDERGRADUATE DEGREE
SPECIALISATIONS IN:
• Music Performance
• Composition
• Interactive Composition
• Jazz & Improvisation
• Musicology
• Ethnomusicology
• Music Psychology

GRADUATE DIPLOMA IN MUSIC
SPECIALISATIONS IN:
• Music Therapy
• Performance Teaching *
• Opera Performance
• Orchestral Performance

YOUR CAREER

COURSEWORK MASTERS SPECIALISATIONS IN:
• Music Therapy
• Performance Teaching *
• Opera Performance
• Orchestral Performance

Pathways to Careers in Music

School Leavers

3 YEARS

1 YEAR

1.5 YEARS

3 YEARS

1.5–2 YEARS

3 YEARS

1 YEAR

Can convert to PhD after 1 year of candidature

* Performance Teaching requires Bachelor of Music or Graduate Diploma in Music background
MUSIC CREATION, PERFORMANCE, AND TEACHING
MASTER OF MUSIC (OPERA PERFORMANCE)

A professional training program, offering elite-level training for opera singers and répétiteurs with arts industry placements into professional opera company contexts.

QUICK FACTS

DURATION
2 years full time

CAMPUS
Southbank

FEE TYPE
Fees for 2019 will be available in 2018.

INTAKE
This course has an intake every 2 years, with a strictly limited course quota. The next intake will be in 2019.

WEBSITE

APPLICATION CLOSING DATE
See the website for more information.

COURSE INFORMATION

This course trains opera singers and répétiteurs and includes intensive studies in vocal coaching, ensemble singing, role development, acting and music research, together with the opportunity to work as a practising singer/répétiteur within a professional context.

MORE INFORMATION

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.

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

SUBJECTS

The course focuses on the Performance Practicum, comprising intensive coaching on repertoire, role development, and stage work.

CAREER OUTCOMES

On completion of this program, you will have achieved a professional level standard in vocal performance or répétiteur skills. For singers, this will include skills in acting, movement and other stagecraft skills as well as the language and diction skills required for professional opera singing. Répétiteurs will have achieved the keyboard and vocal coaching skills required of a professional répétiteur from the rehearsal stage through to full-scale operatic performance.
Delivered through an industry partnership with the Melbourne Symphony Orchestra (MSO), the Master of Music (Orchestral Performance) offers elite-level training for aspiring orchestral musicians.

**QUICK FACTS**

**DURATION**
2 years full time

**CAMPUS**
Subjects are taught from both the Parkville and Southbank campuses of the Melbourne Conservatorium of Music, and at the Melbourne Symphony Orchestra’s home at the ABC studios in Southbank.

**FEE TYPE**
CSP*
Australian Fee Place: $17,984**
International: $29,984**

* All eligible domestic students will be awarded a CSP. Visit our website for current fee information.
** All successful applicants to this program in 2018 will be awarded a scholarship of between $5,000 - $20,000 per year to support their studies.

**INTAKE**
This course has a strictly limited course quota of 46 students. Each year, approximately 23 students will be accepted.

**WEBSITE**
mcm.unimelb.edu.au/mso

**APPLICATION CLOSING DATE**
31 August 2017

**COURSE INFORMATION**
This course provides intensive practical training for instrumentalists to develop a professional standard of orchestral ensemble performance through a practical internship with the Melbourne Symphony Orchestra.

**MORE INFORMATION**

**ENTRY REQUIREMENTS**
- An undergraduate degree in any discipline
- OR
- At least 6 years of documented, relevant professional experience,
AND
- A successful audition

**AUDITION AND INTERVIEW**
Applicants are required to prepare a Round 1 audition using prescribed repertoire, which must be submitted online by the application deadline. Audition repertoire is available for download on the course webpage. Shortlisted applicants are invited to complete Round 2 of auditions, held in late October/early November.

**SUBJECTS**
Studies comprise: Orchestral Experience, in which students will engage with the full spectrum of repertoire and performance contexts of the modern symphony orchestra, and be paired with a private instructor for direct one-to-one teaching; Performance Practicum, which enables students to gain professional orchestral performance experience with the MSO; and Supporting Studies in audition preparation, optimal performance, musician’s health, outreach and entrepreneurship, and orchestra administration.

**CAREER OUTCOMES**
On completion of this program, students will have performed professionally with the Melbourne Symphony Orchestra in a range of performance contexts. Graduates will be highly trained musicians with the experience, skills, knowledge, and insight to transition into sustainable orchestral careers.

**COURSE PLAN**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Orchestral Experience 1</th>
<th>18.75 pts</th>
<th>Musician’s Health</th>
<th>18.75 pts</th>
<th>Orchestra Administration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Orchestral Experience 2</td>
<td>18.75 pts</td>
<td>Orchestral Performance Practicum 1</td>
<td>6.25 pts</td>
<td>Preliminary Orchestra Audition Prep</td>
</tr>
<tr>
<td>Semester 3</td>
<td>Orchestral Experience 3</td>
<td>18.75 pts</td>
<td>Orchestral Performance Practicum 2</td>
<td>6.25 pts</td>
<td>Music Outreach</td>
</tr>
<tr>
<td>Semester 4</td>
<td>Orchestral Experience 4</td>
<td>18.75 pts</td>
<td>Advanced Orchestra Audition Prep</td>
<td>18.75 pts</td>
<td>Social Entrepreneurship</td>
</tr>
</tbody>
</table>

*All subjects are worth 12.5 points except where indicated otherwise
“We want the next generation of young orchestral musicians to be able to manage their professional lives, and understand what it takes physically and mentally to sustain an elite-level career across decades of performing music.”
- Professor Gary McPherson, Director of the Melbourne Conservatorium of Music
MASTER OF MUSIC (PERFORMANCE TEACHING)

COURSE INFORMATION

The course offers two specialisations:

- The Instrumental specialisation includes three school-based professional placements, and a specific focus on conducting and orchestration.
- The Studio specialisation includes two studio-based professional placements and a focus on instrumental pedagogy.

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

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

In the final semester students choose between:

- Music performance
- Music performance research
- Conducting, or
- Suzuki music education (includes Primary Level Suzuki Teacher accreditation)

Specialist electives may include: Teaching Aural Musicianship, advanced conducting electives, accompanying and Piano Pedagogy.

MORE INFORMATION

ENTRY REQUIREMENTS

- A Bachelor of Music with a weighted average mark of at least 65% in the final year or equivalent;
- A Graduate Diploma in Music (Practical Music Specialisation) with a weighted average mark of at least 65% or equivalent AND
- Satisfactory completion of a 20-minute audition and 10-minute interview

QUICK FACTS

DURATION
18 months full time
Part time available

CAMPUSt
Parkville campus

FEE TYPE

*CSP*

Australian Fee Place: $17,984 per year
International: $31,136 per year

All eligible domestic students will be awarded a CSP place. Visit our website for current fee information.

WEBSITE

mcm.unimelb.edu.au/study/degrees/master-of-music-performance-teaching/overview

APPLICATION CLOSING DATES

Semester 1: 30 September
Semester 2: 30 April

*Image credit: Sav Schulman*
The Master of Music (Performance Teaching) is a specialist coursework degree preparing graduates in Western classical and contemporary music as performer-teachers.

GUARANTEED ENTRY:
Entry into the course is guaranteed for students who meet certain requirements. Please visit the University Handbook [handbook.unimelb.edu.au/courses/mcm-muspt] for more information.

AUDITION AND INTERVIEW
Applicants should prepare an audition program of approximately 20 minutes of music from the western classical or contemporary music repertoires. The panel will hear a selection of the prepared repertoire.

CAREER 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. Completing the instrumental specialisation will enable students to obtain advanced standing with a range of education providers, leading to Victorian Institute of Teaching registration after an additional period of study. This course also offers a pathway into the PhD after completing the Professional Research Project elective.

STUDENT PROFILE:
Bridgitte Dias
“I decided to study at the MCM because the Master of Music (Performance Teaching) course is one of a kind in Australia. I wanted to be a violin teacher while performing and wanted to have the skills that would help me teach my students in the best ways for their musical development. The University has so many fantastic facilities and has given me access to a wealth of knowledge. Getting to learn cello as one of my second instrument electives has definitely been a highlight, as has having invaluable placement opportunities with the Melbourne Youth Orchestras’ ensemble program and the Melbourne Symphony Orchestra’s Pizzicato Effect.”

SAMPLE COURSE PLAN - INSTRUMENTAL SPECIALISATION

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Learning, Teaching and Research</td>
<td>Evidence-Based Performance Teaching</td>
<td>Applied Instrumental and Vocal Teaching</td>
</tr>
<tr>
<td>Performing to Teach 1</td>
<td>Performing to Teach 2</td>
<td></td>
</tr>
<tr>
<td>The Teacher as Conductor</td>
<td>Elective 1</td>
<td>Music Performance Curriculum &amp; Assessment</td>
</tr>
<tr>
<td>Professional Practice 1</td>
<td>Professional Practice 2</td>
<td>Elective 2</td>
</tr>
<tr>
<td>6.25 pts</td>
<td>6.25 pts</td>
<td>6.25 pts</td>
</tr>
<tr>
<td></td>
<td>Second Instrument Study/Vocal Study 1</td>
<td>6.25 pts</td>
</tr>
</tbody>
</table>

SAMPLE COURSE PLAN - STUDIO SPECIALISATION

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Learning, Teaching and Research</td>
<td>Evidence-Based Performance Teaching</td>
<td>Applied Instrumental and Vocal Teaching</td>
</tr>
<tr>
<td>Performing to Teach 1</td>
<td>Performing to Teach 2</td>
<td></td>
</tr>
<tr>
<td>Instrumental Pedagogy</td>
<td>Elective 2</td>
<td>Music Performance Curriculum &amp; Assessment</td>
</tr>
<tr>
<td>Elective 1</td>
<td>Studio Teaching 1</td>
<td>Elective 3</td>
</tr>
<tr>
<td></td>
<td>6.25 pts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second Instrument Study/Vocal Study 1</td>
<td>Studio Teaching 2</td>
</tr>
</tbody>
</table>

*All subjects are worth 12.5 points except where indicated otherwise
PRACTICE-BASED RESEARCH

MASTER OF MUSIC | DOCTOR OF PHILOSOPHY

Image credit: Sav Schulman
The Master of Music and Doctor of Philosophy in the areas of Composition, Interactive Composition, Music Performance (including Conducting), and Jazz & Improvisation are specialist professional practice-based research degrees, preparing you for a career in music performance or composition.

COMPOSITION | INTERACTIVE COMPOSITION
MUSIC PERFORMANCE (INCLUDING CONDUCTING) | JAZZ & IMPROVISATION

QUICK FACTS

DURATION
MMus: 18 months full time
PhD: 3 years
Part time available

CAMPUS
Parkville or Southbank

FEE TYPE
Domestic: RTP*
International: $31,136

*This course is supported by the Australian Government Research Training Program (RTP). Under the RTP, domestic students are exempt from tuition fees for the normal duration of the course.

WEBSITE
mcm.unimelb.edu.au

APPLICATION CLOSING DATES
MMus: Semester 1: 30 September
Semester 2: 30 April
PhD: October 31

CONTACT
VCA & MCM Research Office
T: +61 3 9035 9175
E: vcamcm-research@unimelb.edu.au

COURSE INFORMATION
Students are provided with training in research methods, and present public performances or a folio of their composition work, depending on their area of specialisation. Music Performance students receive individual weekly tuition, participate in the weekly Performance Class and Graduate Seminar, and have access to further performance opportunities through ensemble electives. Jazz & Improvisation and Interactive Composition students are required to submit a thesis, in addition to their folio, at Masters level.

At PhD level, the dissertation will be 20,000 - 80,000 words, depending on the discipline, and the proportion of composition or performance work submitted.

MORE INFORMATION

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

PhD: completion of a Master of Music, or conversion from the Master of Music after one year of candidature.

EXTRA REQUIREMENTS
Music Performance: a 50-minute audition.

Composition: a folio of three original works only, including at least one notated score, and at least one work written in the last two years.

Jazz & Improvisation: a folio of original work and research proposal.

Interactive Composition: a folio of original work and research proposal

Meeting these requirements does not guarantee entry. For detailed information about folio and audition requirements, please refer to the website.

STUDENT PROFILE:
Arna Morton,
PhD (Music Performance)

“My research focuses on Britten’s Violin Concerto. I am producing a performance manual for the written component of my PhD which examines the methodology I employed in learning the work (I performed the concerto with the University of Melbourne Symphony Orchestra in 2016), with an emphasis on the interpersonal relationship between the living performer and dead composer.

Teaching as a casual violin lecturer at the MCM and working as an academic assistant has given me extra experience in the world of academia that will be really beneficial if I decide to pursue a career at a university. Music brings me so much joy, and I’ve worked so hard for twenty years on my craft. It’s such a blessing to now make a living out of my art form.”
MUSIC AND CULTURE

Image credit: Sav Schulman
ETHNOMUSICOLOGY AND MUSICOLGY RESEARCH

MASTER OF MUSIC | DOCTOR OF PHILOSOPHY

These professional research degrees prepare students for careers as musicologists or ethnomusicologists.

QUICK FACTS

DURATION

MMus: 18 months full time
PhD: 3 years

Part time available

CAMPUS

Parkville or Southbank

FEE TYPE

Domestic: RTP*
International: $31,136

*This course is supported by the Australian Government Research Training Program (RTP). Under the RTP, domestic students are exempt from tuition fees for the normal duration of the course.

WEBSITE

mcm.unimelb.edu.au

APPLICATION CLOSING DATES

MMus: Semester 1: 30 September
Semester 2: 30 April

PhD: October 31

CONTACT

VCA & MCM Research Office
T: +61 3 9035 9175
E: vcamcm-research@unimelb.edu.au

COURSE INFORMATION

Musicologists study music in a range of musical forms, styles, genres and traditions, and consider music from a philosophical, historical and cultural perspective. Ethnomusicologists are interested in the people, the social processes and the wider context involved in music-making, and in the musical product itself. Through studying individuals and societies all around the world, ethnomusicologists aim to discover the meaning of music to particular groups of people.

In a supportive research environment, you will participate in the weekly Graduate Seminar, 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
- 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.
- A minor thesis of 20,000 to 25,000 words and 3 elective subjects.

PhD candidates complete a thesis of 80,000 words.

STUDENT PROFILE:

Hannah Spracklan-Holl, MMus (Musicology)

“My supervisor often says that performance can’t exist without musicology and musicology can’t exist without performance. I’d never considered the idea that one could be both a performer and a musicologist, but this interdisciplinary perspective is now central to the way in which I view my own work.

As a student, you’re often told to pursue what you’re good at, but I think you have to pursue what you’re interested in. It can be challenging to forge your own path at first, and it’s easy to fear judgement and failure. However, it’s ultimately rewarding to stick to what really interests you. You can’t succeed without enthusiasm and energy for what you do! I was incredibly lucky to find amazing peers and staff in the Musicology department who have encouraged and inspired me to continue on my own path.”

MORE INFORMATION

ENTRY REQUIREMENTS

MMus: a Bachelor of Music (Honours), or 4-year equivalent, with a final result of first-class or high second-class honours.

PhD: requires completion of a Master of Music, or conversion from the Master of Music after one year of candidature.

EXTRA REQUIREMENTS

- A copy of your Honours thesis or a substantial piece of scholarly writing
- Research proposal
QUICK FACTS

DURATION
2 years full time
Part time available

CAMPUS
Southbank campus; Blended Learning

FEE TYPE
Domestic: CSPs available
Australian Fee Place: $17,984
International: $31,136

WEBSITE
http://mcm.unimelb.edu.au/study/degrees/master-of-music-therapy/overview

APPLICATION CLOSING DATE
30 September

ENQUIRIES
13 MELB
vcamcm-enquiries@unimelb.edu.au
MASTER OF MUSIC THERAPY

The Master of Music Therapy is a coursework degree for those wishing to practise as registered music therapists.

COURSE INFORMATION
The Master of Music Therapy provides a thorough study of the theory, practice and research of music therapy, through four clinical training placements in hospitals, schools, residential care and the community, and a minor thesis in which students 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.

MORE INFORMATION

ENTRY REQUIREMENTS
- A degree in music or other undergraduate degree
- At least 12.5 points of psychology studies at tertiary level or an equivalent MOOC (Massive Open Online Course) from an approved list
- 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
There are a number of extra requirements, including submission of an audition video demonstrating skills on primary instrument as well as guitar and voice, three references, and a live interview. Please refer to the course webpage for more details.

SUBJECTS
The course comprises theoretical subjects, practical skills (including voice and guitar, improvisation, and performances), clinical practice, and research methods and a minor thesis.

STUDENT PROFILE:
Will Darbyshire

“I was studying an undergraduate degree in psychological science when I first strongly considered music therapy as a career. I was very interested in the role music plays in everyday life and how it could be used to encourage positive personal growth. After some research I realised music therapy was the perfect match for two of my passions: music and psychology.

My favourite aspect of the course is definitely the clinical placements. It’s fantastic being able to apply what we’ve learnt in a clinical setting, and see how music therapy works in practice. I’ve had the opportunity to work in aged care, in a cardiac ward in a paediatrics hospital, and in a palliative care setting, and have learned so much about the different ways music therapy can support people. As a music therapist you have the privilege of working with people and their families at their most vulnerable, and are welcomed into some incredibly intimate experiences.”

COURSE PLAN

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

*All subjects are worth 12.5 points except where indicated otherwise
Render of the new Ian Potter Southbank Centre, by John Wardle Architects.
MUSIC THERAPY RESEARCH

MASTER OF MUSIC | DOCTOR OF PHILOSOPHY

Music Therapy research is the largest research area at the MCM, home to a thriving group of graduate researchers, supported and promoted by the National Music Therapy Research Unit (NaMTRU).

QUICK FACTS

DURATION
MMus: 18 months full time
PhD: 3 years
Part time available

CAMPUS
Parkville or Southbank

FEE TYPE
Domestic: RTP*
International: $31,136

*This course is supported by the Australian Government Research Training Program (RTP). Under the RTP, domestic students are exempt from tuition fees for the normal duration of the course.

WEBSITE
mcm.unimelb.edu.au

APPLICATION CLOSING DATES
MMus: 30 September
PhD: 31 October

CONTACT
VCA & MCM Research Office
T: +61 3 9035 9175
E: vcamcm-research@unimelb.edu.au

COURSE INFORMATION

Key research areas in music therapy are Evidence, Theory and Engagement: the collection and presentation of evidence of the efficacy of music therapies; the development of theory to build understanding of how music therapy facilitates health and wellbeing; and engagement in community settings, such as schools, health care services, the disability sector and mental health settings.

As a research student, you will produce a substantial thesis (~30,000 words at Masters level, or ~80,000 words at PhD level) under the guidance of a supervisor, participate in the weekly Graduate Seminar, and attend research symposia and conferences.

MORE INFORMATION

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

PhD: completion of a Master of Music, or conversion from the Master of Music after one year of candidature.

EXTRA REQUIREMENTS
– 2,500 word research proposal

STUDENT PROFILE:
Elizabeth Scrine,
PhD (Music Therapy)

“I wanted to study medicine because I wanted to work with people, and then I wanted to write and play music. I’ve always believed in the ways music can make change. Then I learned about music therapy as a profession and realised it combined everything I wanted. My research looks at music therapy as a space for young people to explore gender and power. I’m informed by the growing body of research that emphasises how important it is for young people to engage in critically analysing gender constructs, in order to promote healthy relationships and prevent violence. As a music therapist I am deeply invested in the ways music can engage and empower people.”

MUSIC THERAPY RESEARCH
MUSIC PSYCHOLOGY AND PERFORMANCE SCIENCE RESEARCH

MASTER OF MUSIC | DOCTOR OF PHILOSOPHY

Music psychology explores music’s impact on emotions, brains and bodies. Music performance science examines research related to creating and performing music.

QUICK FACTS

DURATION
MMus: 18 months full time
PhD: 3 years
Part time available

CAMPUS
Parkville or Southbank

FEE TYPE
Domestic: RTP*
International: $31,136

*This course is supported by the Australian Government Research Training Program (RTP). Under the RTP, domestic students are exempt from tuition fees for the normal duration of the course.

WEBSITE
mcm.unimelb.edu.au

APPLICATION CLOSING DATES
MMus: Semester 1: 30 September
Semester 2: 30 April
PhD: October 31

CONTACT
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E: vcamcm-research@unimelb.edu.au

COURSE INFORMATION

Research in Music Psychology and Performance Science at the MCM may involve working on specialist research projects, including: investigating musical development; optimising performance expertise; and excellence, emotion and expression in musical performance, including embodied cognition, the psychology of voice, and music and health, especially musical activities in later life for well-being impact.

As a research student, you will produce a substantial thesis (~30,000 words at Masters level, or ~80,000 words at PhD level) under the guidance of a supervisor, and will participate in the weekly Graduate Seminar, and attend research symposia and conferences.

MORE INFORMATION

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

PhD: completion of a Master of Music, or conversion from the Master of Music after one year of candidature.

EXTRA REQUIREMENTS
– A copy of your Honours thesis or a substantial piece of scholarly writing
– Research proposal

STUDENT PROFILE:

Solange Glasser,
PhD (Music Psychology and Performance Science)

“I’m currently researching the effects of synaesthesia and absolute pitch on musical abilities. Synaesthesia is a neurological condition where two or more senses are joined in an automatic and involuntary way, while absolute pitch (often called perfect pitch) is the ability to name any given note without the need to refer to another note. I’m particularly interested in comparing the effects of these two conditions, as well as understanding how they interact in people who experience both. By investigating these conditions we will have a greater understanding of how we all not just perceive, but also generate, the world around us.

I have been incredibly fortunate to have found a supervisor that continually makes me strive to reach further than I thought possible. Initially I was anxious that my supervisor, as an expert in his field, would have only limited time for me. What I found instead was a level of dedication and encouragement that has become the foundation on which my career is now being built. The opportunities I have been given here are unparalleled, and I can confidently say that I do not believe I would have blossomed to the same extent in any other institution. Words like ‘world-class’ are meaningless; what the MCM offers is an environment in which you are allowed to imagine yourself as a world leader and changer.”

MUSIC PSYCHOLOGY AND PERFORMANCE SCIENCE RESEARCH

MASTER OF MUSIC | DOCTOR OF PHILOSOPHY

Music psychology explores music’s impact on emotions, brains and bodies. Music performance science examines research related to creating and performing music.
GRADUATE PATHWAYS INTO MUSIC

Image credit: Drew Echberg
GRADUATE DIPLOMA IN MUSIC

The Graduate Diploma in Music provides a pathway to graduate study in music across five areas of specialisation, for students who have not studied music at the undergraduate level.

COMPOSITION | ETHNOMUSICOLOGY | MUSICOLOGY | PRACTICAL MUSIC | TAILORED PROGRAM

QUICK FACTS

DURATION
1 year full time
Part time available

CAMPUS
Parkville and Southbank campuses

FEE TYPE
Domestic: $23,328
International: $31,136

WEBSITE
mcm.unimelb.edu.au

APPLICATION CLOSING DATE
30 September

ENQUIRIES
13 MELB
vcamcm-enquiries@unimelb.edu.au

COURSE INFORMATION

The Graduate Diploma in Music is a one-year program designed for university graduates in any field who wish to undertake graduate-level study in music. There are five areas of specialisation: Composition, Ethnomusicology, Musicology, Practical Music, and a Tailored Program, which allows you to design your own program of study, according to your interests and goals.

COMPOSITION

You will acquire advanced skills in instrumental and vocal writing, orchestration, electro-acoustic music, professional score presentation, rehearsal skills and concert management, alongside the development of a personal and original compositional voice. The program encourages composition in all styles, and you learn to work through all phases of the composition process culminating in a public performance of your work.

ETHNOMUSICOLOGY

You conceive, plan and execute a dissertation, and present a paper at a conference organised by the MCM midway through the program. To support the writing of your dissertation, you will take the subject The Ethnography of Music, where seminars and discussions centre on key issues – both historical and current – in ethnomusicology. You also choose from a range of academic and non-Western ensemble elective subjects relevant to your area of research and interest.

MUSICOLOGY

You conceive, plan and execute a dissertation, and present a paper at a conference organised by the MCM midway through the program. To support the writing of your dissertation, you will take the subject Music Research introducing you to current issues in musicology and a variety of resources and methodologies available for musicological research. You will also choose academic elective subjects relevant to your area of research and interest.

PRACTICAL MUSIC

You will engage in practical music training to develop your instrumental, vocal or conducting technique to a level equivalent of a fourth year of study. You also take a number of ensemble electives to expand your practical experience and can select from one of the largest ensemble programs in the country. Subjects in music manguage, aural studies and historical, cultural and contextual studies complement your learning.

TAILORED PROGRAM

In the Graduate Diploma (Tailored Program) you will have the opportunity to develop skills and techniques aligned to your musical interests and vocational aspirations. You will be supported in designing a personalised course of study choosing from a number of subjects that include academic electives, music analysis, composition and performance studies, as well as career preparation subjects designed to develop skills and knowledge in arts administration and management (including an internship).

MORE INFORMATION

ENTRY REQUIREMENTS

An undergraduate degree in any discipline with a weighted average mark of at least 65% (or equivalent), or at least five years of documented professional experience relevant to the specialisation. It is recommended that applicants who have completed an undergraduate degree in music apply instead for the Bachelor of Music (Honours). The selection panel may conduct interviews or call for written work, referee reports, or employer references to support the above.

EXTRA REQUIREMENTS

COMPOSITION: A folio of three original works only with at least one notated score and at least one work written in the last two years. For submission details, visit the course webpage.

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

PRACTICAL MUSIC: a 30-minute audition (or recorded audition).

Please consult the course webpage for more details on extra requirements.

COURSE 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.
IN HIS OWN WORDS:
“Music is perhaps the most abstract of the arts; it can be invisible and elusive in meaning. Yet it’s one of the wonderful gifts in life – and to be able to make it, and to assist others in finding their own ways of making it is a profound honour. In an age of 24-hour media cycles, ‘smart’ phones and financial imperatives, we need quality bespoke music more than ever.”

Researches and supervises: Australian contemporary classical music, composition, electronic music notation and publishing.

Associate Professor Stuart Greenbaum
Head of Composition

With a catalogue of around 200 works written for the concert stage, Associate Professor Greenbaum’s music is heard regularly in Australia and abroad. Nelson, a three-act opera with libretto by Ross Baglin, was presented in London in 2005 and premiered in full at the 2007 Castlemaine State Festival. His orchestral output includes works for the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Australian Youth Orchestra and recently City Lights a Mile Up, commissioned by the Tasmanian Symphony Orchestra. Major chamber works have been written for The Australia Ensemble, Southern Cross Soloists, NZTrio, Ensemble Liaison, Grigoryan Brothers and Flinders Quartet.

IN HIS OWN WORDS
“Being a pianist is one of the most privileged yet demanding vocations in music. We have such a rich, diverse repertoire, enabling pianists to perform with the most creative individuality, always forging new and courageous creative paths with unstinting respect and knowledge of our unparalleled historical lineage. To be a pianist is such a treasured life in our uncertain world.”

Researches and supervises: Classical music performance, piano literature and performance from the mid-18th century to the present.

Professor Ian Holtham
Head of Keyboard

Professor Ian Holtham is a Steinway artist who has led the Keyboard area at the University of Melbourne since 1998. He is one of Australia’s most distinguished pianists and pedagogues, who for more than 30 years has performed the great Classical and Romantic repertoire while delivering masterclasses throughout Europe, Asia and Australia. He has broadcast regularly with the ABC, and performed as a soloist with the Melbourne Symphony Orchestra among various other orchestras. Professor Holtham leads one of the largest and most distinguished piano areas internationally and his extraordinarily wide CD output gives a sense of his enormous range of repertoire.

IN HER OWN WORDS:
“My proudest achievements are in my personal life, but I do enjoy seeing students develop. I also love to see a project through from start to finish, as I get an immense sense of satisfaction and joy from the camaraderie and perspective I was able to give a sense of his enormous range of repertoire.

Professor Jane Davidson
Professor of Creative and Performing Arts (Music)

Professor Jane Davidson has five core areas of research: artistic development, arts and health, historically-informed performance practices, emotion and expression in performance, and vocal studies. She has published extensively, principally through the academic disciplines of music psychology and education. She is currently Deputy Director of the Australian Research Council’s Centre of Excellence for the History of Emotions, and former positions include the Presidency of the Musicological Society of Australia and editor of the international journal, Psychology of Music.

IN HIS OWN WORDS:
“I learned early on that no matter how jagged or incongruous my life in music seemed to be at a given moment, with time and perspective I was able to look back on what was a nearly perfectly straight line. My advice to anyone would be to listen to your instinct, take chances, never accept complacency, and just when you think it’s time to give up, commit to working harder.”

Researches and supervises: psychological approaches to performance, music teaching and learning, music and wellbeing, voice, reflective practice, and history of emotions.

Professor Jane Davidson
Professor of Creative and Performing Arts (Music)

Associate Professor Curt Thompson
Head of Strings

Associate Professor Curt Thompson performs throughout the Americas, Europe, Asia and Australia as a concert soloist, concertmaster and chamber musician. His debut recording of the violin sonatas by Charles Ives (Naxos) received outstanding reviews worldwide, including in The New York Times, where it was included in a listing of “Critics’ Favourites” and was described as “…a hole in one perfectly demonstrating Ives’ spicy, earthy rawness and appeal….” and Gramophone, where it was included in a prestigious list of “Top 10 Ives Recordings”. Associate Professor Thompson’s principal teacher was Russian virtuoso Nelli Shkolnikova. He is Founder/Director of the annual Mimir Chamber Music Festival.

IN HIS OWN WORDS:
“I’ve also done some solo vocal performances that were ‘peak’ experiences for me, so I cherish the memories of those events.”

Researches and supervises:
Russian School violin history and performance, Charles Ives, violin solo and chamber music performance.

Associate Professor Curt Thompson
Head of Strings
**Professor Katrina Skewes McFerran**  
Head of Music Therapy

Professor Katrina Skewes McFerran is an expert on the topic of music, music therapy and adolescents. Her research, which has been published internationally, spans school-, community- and hospital-based practices with young people, incorporating a range of music strategies such as songwriting, improvisation, performances and music sharing. She is the author of Adolescents, Music and Music Therapy (2010) and Building Music Cultures in Schools (2014). Professor McFerran is Director of the National Music Therapy Research Unit, Associate Dean (International Research) in the Faculty of VCA & MCM, and Chair of the Advisory Board of the Creative Arts Therapies Research Unit (CATRU).

**IN HER OWN WORDS:**

“When I first heard that the profession of music therapy existed, I was amazed. As a musician, with a real desire to work with people in challenging circumstances, I knew this was the profession for me. I’ve heard that story over and over from people who apply to our course. The existence of the profession provides career pathways for people who want to spend time making music with people in ways that will ultimately improve their lives. Great job.”

**Researches and supervises:**

community-building in schools using music, equity (making music opportunities available to all young people), music therapy for youth people, music and health.

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**Dr Erin Helyard**  
Senior Lecturer in Musicology and Historical Performance

Dr Erin Helyard is an acclaimed conductor and virtuosic performer of the harpsichord and fortepiano. As a scholar he promotes meaningful discourse between musicology and performance, with a particular interest in reviving neglected 17th- and 18th-century opera. As Artistic Director and co-founder of the Pinchgut Opera and the Orchestra of the Antipodes (Sydney) he has forged new standards of excellence in historically-informed performance. Works conducted under his direction were awarded Best Opera at the Helpmann Awards in 2015 and 2016.

**IN HIS OWN WORDS:**

“Once I was told, ‘Become the complete musician and be curious about everything.’ In following this advice I’ve used the great musicians of the recent and distant past as role models.”

**Researches and supervises:**

historical performance practice, 18th century music, 17th to 19th century opera, intersections of music and capitalism, Ancient Greek music, the cultural life of the piano, Bourdieu, music and philosophy, the history of music notation, re-mixes and revisions, and topics related to the body, gender, sexuality, and feminism.

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**Dr Robert Vincs**  
Senior Lecturer, Jazz & Improvisation

Dr Robert Vincs is a collaborative musician and scholar who has worked as a studio engineer in the US, Europe, Asia and Australia, composing and performing in improvised and jazz-based music, cross-media performance, experimental and popular music. In 2007 he became resident composer with Deakin Motion Lab and his solo albums Devic Kingdom (2007) and Pneumatikos (2011) have received international praise. A graduate of the Victorian College of the Arts, Dr Vincs has been involved in music and education since 1983. He continues to combine research with his musical performance.

**IN HIS OWN WORDS:**

“Emerging research methodologies in artistic practice have opened exciting new possibilities for investigating and contextualising artistic processes and creative works. The creative artist now has new tools to understand their creative processes and the processes of other art-makers. Pursuing a MMus or PhD enables the learning of these tools.”

**Researches and supervises:**

experimental, electronic and machine-assisted composition, saxophone (pure and extended techniques), the creative process, the practice of improvised music and transcendent states of being arising from musical performance.

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**Associate Professor Mark Pollard**  
Head of Interactive Composition

Associate Professor Mark Pollard is an eminent Australian composer, sound maker and more recently photographer with an eclectic style. His work is broadcast, performed and installed internationally. In 2008 he was awarded the APRA Classical Music State Award for long-term contribution to the Advancement of Australian Music. Much of his recent work is concerned with reconstructing the familiar using a trans-disciplinary collaborative process of sonic and image reassembly. Associate Professor Pollard is also an active public commentator on pop and independent music.

**IN HIS OWN WORDS:**

“For someone just starting out on their journey towards a life in music I would say it’s important to keep asking questions, keep making art, keep connecting with others. Change is constant, so be part of that journey and embrace every opportunity to be inspired. Sometimes a little bravery is all that’s needed.”

**Researches and supervises:**

sound, cross-media, cross-genre areas, fusions between art music and popular music.
Dr Joel Brennan
Senior Lecturer, Music Performance - Trumpet

Dr Joel Brennan performs internationally as an orchestral, chamber, and solo musician. He has served as principal trumpet of the Amsterdam Symphony Orchestra and Hyogo Performing Arts Center Orchestra, and has appeared with orchestras worldwide including the Seoul Philharmonic, Rotterdam Philharmonic, Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, Malaysian Philharmonic, and Winnipeg Symphony. Dr Brennan is a member of the award-winning Ensemble Three, which has been called an “inspiring example of forward-thinking classical music culture in Australia.” His innovative practice app Pope’s Game is used by trumpet players around the globe, and his second app, Intonation Pro, is forthcoming.

IN HIS OWN WORDS:
“When I took up music as a child, I didn’t expect it to become my passport to the world. My career has taken me from my native USA to live, perform, and teach in Europe, Asia, and Australia. The opportunity to make music with people from all over the world has enriched my life immeasurably.”

Researches and supervises: trumpet pedagogy, trumpet/brass performance.

Professor Kerry Murphy
Head of Musicology

Professor Kerry Murphy’s research interests focus chiefly on 19th-century French music and music criticism, and colonial Australian music history. She has a particular interest in opera and in reception studies. She has presented more than 60 papers at national and international conferences and also gives numerous public lectures on her research. In both her areas of research, Professor Murphy has built up and fostered postgraduate study, and her postgraduate students consistently achieve outstanding results. In 2008 she was elected a member of the Australian Academy of Humanities.

IN HER OWN WORDS:
“It’s important to remember that the skills you acquire doing graduate research in musicology equip you for a whole range of stimulating jobs, not just a career as a musicologist.”

Researches and supervises: 19th-century French music criticism (opera), Australian music, French opera

Associate Professor Linda Kouvaras
Associate Professor in Musicology and Associate Director, Research & Research Training

Associate Professor Linda Kouvaras is a represented composer at the Australian Music Centre, Faculty Coordinator in Music and Performing Arts at Ormond College, a piano examiner for the Australian Music Examinations Board and maintains a select piano teaching home studio. Her monograph, Loading the Silence: Australian Sound Art in the Post-Digital Age (Ashgate, 2013), won the 2014 IASPM-ANZ Rebecca Coyle Publication prize. Her most recent chapters appear in a special edition on Nick Cave in Contemporary Literary Criticism (2015). Associate Professor Kouvaras’ latest composing commission is for acclaimed trio, Plexus.

IN HER OWN WORDS:
“One of the best things about living a musical/academic life is the constant renewal of one’s ideas. This comes from engaging not only with one’s wonderful professional teaching and research colleagues, but also with each new generation of undergraduate and postgraduate students. What’s also heart-warming — and humbly inspiring — is the seemingly endless stream of brilliance within each new cohort.”

Researches and supervises: contemporary western music (including Australian), sound art, popular music of the 1960s-80s, original composition, piano music (modernism and postmodernism; gender issues in music).
HOW TO APPLY GRADUATE COURSEWORK

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

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

MORE INFORMATION

EXTRA REQUIREMENTS
Graduate coursework programs 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. For further information, visit

futurestudents.unimelb.edu.au/admissions/entry-requirements/language-requirements

STEP 1: WHAT ARE THE ACADEMIC REQUIREMENTS?
Is there a Weighted Average Mark (WAM) 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 available via:
mcm.unimelb.edu.au/study/degrees

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

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

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

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.

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. Find out more at: futurestudents.unimelb.edu.au/admissions/applications/research

STEP 1: MEET ENTRY REQUIREMENTS
Ensure you meet the eligibility criteria for the course. For more information visit: mcm.unimelb.edu.au/study/degrees

STEP 2: IDENTIFY YOUR RESEARCH INTERESTS AND POTENTIAL
It is your responsibility to identify a supervising academic. That supervisor must approve the research proposal that you send in with your application. Find an expert in your chosen field at vca-mcm.unimelb.edu.au/vcamcmstaff

STEP 3: MAKE A SUPERVISION ENQUIRY
We strongly recommend all research applicants make contact with a potential supervisor before making their formal application. For assistance in identifying and contacting a potential supervisor contact the VCA & MCM Research Office.

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

STEP 4: APPLY
Once you have gained the support of a supervisor you are ready to make a formal application. Apply online at 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.

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

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 MCM (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 MCM.

- AE Floyd Memorial Scholarship
- Barbara Bishop Hewitt Scholarship
- Donovan-Johnston Memorial Scholarship
- FW Homewood Scholarship
- Joyce McKenna Scholarship
- Katharine Kearns Scholarship
- Lizette Bentwich Scholarship
- Mary Elizabeth McComas Piano Scholarship
- Nickson Travelling Scholarship
- Sir William McKie Travelling Scholarship
- Welsford Smithers Travelling Scholarship
- Willem Van Otterloo Fund Scholarship

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

These open for online application in late March each year. Please visit the website to check scholarship parameters and eligibility requirements.

http://mcm.unimelb.edu.au/study/scholarships

Image credit: Sav Schulman
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.

AUSTRALIAN GOVERNMENT RESEARCH TRAINING PROGRAM (RTP) SCHOLARSHIPS
All domestic students who are made a course offer will be offered a fee offset scholarship that fully offsets the cost of their tuition for the standard duration of the course. RTP stipend scholarships are also available to domestic students on a competitive basis. A limited number of RTP fee offset and stipend scholarships are also available to international students on a competitive basis.

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

HUMAN RIGHTS SCHOLARSHIP (HRS)
This scholarship, funded by the University and available to both local and international 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 $28,000 per year and other benefits such as a relocation and thesis allowance as well as paid leave.

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

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/

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

FURTHER INFORMATION
services.unimelb.edu.au/scholarships

EXTERNALLY FUNDED SCHOLARSHIPS
In addition to the scholarships offered by the University and the MCM, there are also a number of externally funded scholarships for graduate research study.
COMMONWEALTH SUPPORTED PLACE (CSP)*

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

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

*In 2017, the Australian Government announced planned changes to CSPs for graduate courses, which may impact availability of CSPs at the MCM. For up-to-date information, check our website.

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

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

WHAT IS A RESEARCH TRAINING PROGRAM PLACE?
Domestic research higher degree students are supported by the Australian Government’s Research Training Program (RTP). Under the RTP, domestic students are exempt from tuition fees for the normal duration of the course. This exemption is valid for up to four years for students enrolled in a doctoral program and up to two years for a research master’s degree. More information about RTP and other fees you may need to pay: futurestudents.unimelb.edu.au/admissions/fees/grad-dom/research_training_program_places

FEES FOR 2018
The course fees listed in this brochure are indicative only, 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, Commonwealth Supported students and Research Training Scheme students were required to pay $294 in 2017. Domestic Fee paying students and International Fee paying students are not required to pay an additional SSAF.

For more information, visit:
futurestudents.unimelb.edu.au/admissions/fees/ssaf

FEES-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, you can defer all or part of your tuition fees via a government loan, and you won’t need to repay it until your income reaches a minimum repayment threshold.
WHAT IS FEE-HELP?
FEE-HELP is an Australian Government loan scheme that helps eligible students who enrol in Australian place (full time or part time) pay tuition fees for graduate study. FEE-HELP can cover all or part of your tuition fees. The Australian Government pays the amount of the loan directly to the University. You then repay your loan through the Australian taxation system when your income is above the minimum repayment threshold.

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

*You must reside in Australia for the duration of your study.

FEE-HELP is not means tested so your income and assets do not affect your eligibility.

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

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

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

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

WHEN DO I START REPAYING MY FEE-HELP LOAN?
You start repaying your loan when your taxable income is above the minimum repayment threshold.

HOW MUCH WILL MY REPAYMENTS BE?
The more you earn, the higher your repayment, as the repayment rate is set as a percentage of your income. This can vary from four per cent to eight per cent depending on your total income.

IS INTEREST CHARGED ON MY FEE-HELP LOAN?
No, you are not charged interest on your FEE-HELP loan. However it is indexed each year with the Consumer Price Index (CPI) in line with changes to the cost of living.

CAN I MAKE VOLUNTARY REPAYMENTS ON MY FEE-HELP LOAN?
Yes. You can make repayments to the Australian Tax Office at any time and for any amount. If you make a voluntary repayment of $500 or more, you will receive a bonus of 10% of the repayment you make.

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.
Tale of Orpheus, 2017, produced by the Melbourne Conservatorium of Music in association with the Australian Research Council’s Centre of Excellence for the History of Emotions. Image credit: Sarah Walker
Melbourne Conservatorium of Music

OPEN DAY
August 20 2017
10am - 4pm

MCM GRADUATE STUDY EVENTS
Throughout September

mcm.unimelb.edu.au/study/graduate-study

CONTACT US
For information on our courses and entry requirements contact Stop 1, or submit an online enquiry
Submit an enquiry online at vca-mcm.unimelb.edu.au/contact

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Front cover image: Mauricio Carrasco, PhD (Music Performance) student. Image by Vanessa White.
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