THE UNIVERSITY OF MELBOURNE

FACULTY OF MUSIC

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FACULTY OF MUSIC

GRADUATE COURSE & SUBJECT GUIDE
University Guides & Handbooks
Besides this Guide, there are several official publications which explain the University, its courses, services, and facilities.

HANDBOOK VOLUME 1:
UNDERGRADUATE STUDIES: AN INTRODUCTION
for a general introduction to the University and its courses. Available from the University Bookroom.

HANDBOOK VOLUME 2:
RESEARCH AND POSTGRADUATE STUDIES
for postgraduate course and subject information in Arts or Music. Available from the University Bookroom.

HANDBOOK VOLUME 3:
UNDERGRADUATE STUDIES—HUMANITIES
for undergraduate course and subject information in Arts or Music. Available from the University Bookroom.

HANDBOOK VOLUME 4:
UNDERGRADUATE STUDIES—SCIENCES
for undergraduate course and subject information in the Sciences. Available from the University Bookroom.

HANDBOOK VOLUME 5:
UNDERGRADUATE STUDIES—EDUCATION
for undergraduate course and subject information in the Bachelor of Teaching. Available from the University Bookroom.

UNIVERSITY CALENDAR VOLUME 1
for the University statutes, staff and committee lists and other official material. Available in the Library or at the Faculty Office.

UNIVERSITY CALENDAR VOLUME 2:
STANDING RESOLUTIONS OF COUNCIL
for the formal rules governing degrees, diplomas, prizes, exhibitions, and bursaries. Available in the Library or at the Faculty Office.

STUDENT DIARY
for information on enrolment, assessment, student services, and the University computing and networking facilities. Distributed at enrolment.

This Graduate Course and Subject Guide has been prepared on the basis of University rules and Faculty policies as they are currently interpreted. It is intended solely for information; only those Statutes and Resolutions found in the University Calendar and Handbook are binding upon the University.

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Message from the Dean

Graduate study and research are important both for musicians and for music itself. Through a range of specialist programs, music graduates can enhance their knowledge and skills in a specialist area to face the rapidly-changing professional musical world better prepared. Through research programs, our staff and graduate students are making important advances in solving complex problems, which ultimately lead to new compositions, new editions of music, better performances, and fresh insights into the discipline itself.

As the following pages will show, the Faculty's whole graduate program has recently been restructured and expanded. We are now able to offer the most comprehensive array of graduate courses of any Australian music school, ranging from short Graduate Diplomas to a full array of doctoral study. The courses include both fee-paying and government funded options, and there is also a range of scholarships and other assistance available. Our present graduate student body is a diverse one, and includes students from most Australian states, Asia, North America and Europe.

The Faculty is keen to develop further courses which meet specific professional needs in the special way that only a University can provide, and we welcome suggestions and proposals from the profession at any time.

Warren Bebbington
Ormond Professor and Dean

The University of Melbourne

One of Australia's first universities, the University of Melbourne was established in 1855, and now has 2,000 academic staff and over 30,000 students. A multitude of Melbourne graduates have made distinguished careers in the professions, sciences, politics and the arts, and today the University School of Graduate Studies co-ordinates a graduate population exceeding 6,500 students from over 90 countries.

The University builds on traditional strengths of academic excellence and research achievement while adapting to a fast changing world. Its mix of the best of the old and the most important of the new is reflected in the grounds, which are a pot-pourri of architectural styles, ranging from the classic tranquility of the law cloisters to the striking modern lines of the Graduate School of Management.

The campus is set in 22.5 hectares of land on the edge of the central business district of Melbourne, a five minute tram ride from the downtown area, and is beautifully landscaped with lawns, trees, sports ovals and gardens. Its border merges with Carlton, Melbourne's bohemian quarter and home to inner-city cafe, restaurant and bar life. The theatres and concert halls of the Performing Arts Centre are 15 minutes by tram. There are 12 residential colleges within walking distance of the Faculty of Music.

Graduate School Facilities

All graduate students are members of the University's Graduate School and have the opportunity to participate in collegial life through the Graduate Centre's facilities for study, catering and meetings. The Graduate School's Scholarships Office and PhD Office are also located in the Graduate Centre. The Graduate Centre is housed on the Grattan Street side of the campus.

Board of the Graduate School

All higher degrees in the University are co-ordinated and monitored by the Board of the University's School of Graduate Studies, a body made up of representatives of each Faculty and graduate students. It is administered by the General Manager of the Graduate School.
Faculty of Music
Having awarded its first music degree in 1879, established its music staff in 1891 and built its Conservatorium in 1895, the Faculty of Music is the oldest and one of the largest music schools in Australia. It has facilities in four buildings on campus, but the focus of activities is located in the historic Conservatorium building on Royal Parade. This building contains Melba Hall, which has the finest acoustics for chamber music in Melbourne. Adjacent is the unique Grainger Museum of music and musical instruments, and the Faculty’s Centre for Studies in Australian Music is also nearby. Through a number of major bequests, the Faculty has become the most richly endowed music school in Australia, and is able to offer a unique array of scholarships and resources.

The Faculty is committed to excellence in teaching and research, and has a full-time academic staff of 21, with 105 part-time instrumental teachers. Many individual staff engage in outside professional activities as composers, performers, adjudicators, master teachers, members of boards, editors of national and international journals, participants in professional associations and consultants. The Faculty enjoys a continuous flow of Australian and overseas visitors and offers a variety of seminars either directly or through its Centre. It values its links with institutions abroad, such as the Moscow Conservatorium and the Instituto Complutense de Ciencias Musicales, Madrid. Formal and informal arrangements assist graduate students to take courses overseas for credit and encourage overseas students to study here.

The past few years have been a time of renewal and change in the Faculty. Major features have been the expansion of graduate research activities and continuing development of the Graduate Program to ensure its relevance and quality. Through this process of review, the Faculty seeks to ensure it is well placed to continue to make a distinguished contribution to the training of musicians and the development of music as a discipline.

**Faculty Staff**

**Faculty Officers**

**DEAN OF MUSIC**

WARREN BEBBINGTON, MMus, MA Queens, NY MPhil, PhD CUNY, Ormond
Professor of Music

Professor Bebbington studied musicology and conducting in New York on a Fulbright Scholarship and the Wellesford Smithers Travelling Scholarship. He has written research theses on 19th-century performance practice, Australian colonial music and late medieval music. He has published in *The American Musicalological Society*, contributed as an editor to Joseph Haydn Werke (Barenreiter), *The Symphony 1720-1840* (Garland, New York), *Studies in Music*, and *Musicology Australia* and is General Editor of the *Oxford Companion to Australian Music*. He is Music Adviser to the International Board of Editors of *Encyclopaedia Britannica*.

**JOHN GRIFFITHS**, Oficial de Isabel la Católica, BA, PhD, Monash; Second Chair of Music

John Griffiths obtained a B.A. (Hons) and PhD from Monash University and pursued research work at the Musikwissenschaftliches Institut der Universität Basel and Organological field work in Paris and Barcelona. In 1993 he received the Cross of Oficial de la Orden de Isabela la Católica by King Juan Carlos 1 of Spain for service to Spanish music and culture.

Professor Griffiths’ principal research interests are in the fields of sixteenth century Spanish vihuela music, European lute and guitar music and fourteenth century music. He has received significant grants from the Australian Research Council in support of his research.

La Romenesca an ensemble of which Professor Griffiths is a founding member, performs frequently in Australia and has toured several times to Europe, the United States of America and Asia and has appeared at many festivals.

**DEPUTY DEAN**

BRENTON BROADSTOCK, BA Mon., MMus Memphis, DMus, DipMus Syd, ATCL

Brenton Broadstock was born in Melbourne, Australia in 1952. He studied History, Politics and Music at Monash University, and later composition and theory with Donald Freund at Memphis State University in the USA and with Peter Sculthorpe at the University of Sydney.

He has won numerous prizes for composition including First Prize in the 1981 Townsville Festival's National Composition Competition for his orchestral work *Festive Overture*; the Albert Maggs Award; two APRA Music Awards for his orchestral works *The Mountain and Toward The Shining Light*; First Prize in the Hambacher Preis International Composers’ Competition, West Germany for his Tuba Concerto; and in 1994 he received the Paul Lowin Song Cycle Award, Australia’s richest composition prize, for *Bright Tracks* for mezzo and string trio. His orchestral work *Stars In A Dark Night* (Symphony #2) received four 'Sounds Australian' National Music Critics’ Awards including 'Best Australian Orchestral Work in 1989' and was the Australian Broadcasting Corporation’s entry to the prestigious Paris Rostrum of Composers in 1990.

His music has been performed at many international festivals including The Stroud Festival, England; the 11th Berlin Biennale; the Festtage fur Musik in East Berlin; The Memphis in May International Festival, USA; Darmstadt Summer School, West Germany; the Music Today Festival, Tokyo; the Hong Kong and Oslo World Music Days; Asian Music Festivals in Japan and Korea; Musica Nova Festival in Munich; and in Australia at the Adelaide Festival, Musica Nova Festival, Brisbane; Summer Music, Moomba and Spoleto Festivals in Melbourne and the Townsville Pacific Festival. There have also been performances in England, Germany, New Zealand, Canada, Russia, Sweden, Spain and China.
He has had performances by all of the major orchestras in Australia — the Melbourne, Sydney, Adelaide, Queensland, Tasmanian and West Australian Symphony Orchestras, the Australian Youth Orchestra — and by the Sendai Philharmonic Orchestra in Japan, the BBC Symphony Orchestra, the Bavarian Radio Orchestra, the Pacific Ocean Orchestra in Russia, the Philharmonic Orchestra of Moldova, and the Tampere Philharmonic Orchestra in Finland.

In 1988-89 he was the Melbourne Symphony Orchestra's Inaugural Composer in Residence and in 1991 he signed a publishing contract with G. Schirmer (Australia), the first Australian composer to do so.

Brenton is currently a member of the ABC National Reading Panel, a director of the Australian Music Centre, and a member of the board of Chamber Made Opera. In 1994 he was composition tutor for the National Orchestral Composers' School held in Hobart and for the Melbourne Symphony Orchestra's Young Composer Program.

Ronald Farren-Price has given annual recitals to Melbourne audiences for almost four decades. Additionally he has toured abroad, often several times each year. He has appeared both in recital and as concerto soloist in the major concert halls of over forty countries including Carnegie Recital Hall New York, Queen Elizabeth Hall London, Tchaikovsky Hall Moscow, Philharmonic Hall St Petersburg, Musikakelle Hamburg, Brahmsaal Vienna and Teatro Colon Buenos Aires.

As an Australian instrumentalist his twelve tours of the former USSR, now the CIS are a unique achievement. He has played to capacity crowds in the finest musical centres of Russia and made his most recent tour there in November 1994.

He was appointed as an Honorary Professor at the Tianjin Conservatory of Music, the oldest in China, following two tours where he was invited to give masterclasses and recitals in the Beijing Concert Hall and Tianjin. He has performed in Japan and South-East Asia, including Vietnam where he gave recitals in the Hanoi Opera House. As the first Australian pianist invited there he made history by performing the first concert telecast live in Vietnam.

He has examined for the AMEB for 38 years and is currently Federal Examiner. Ronald Farren-Price was awarded the Order of Australia for services to music.

DENISE ERDONMEZ, BMus leib & Mich MMus, LMusA, RMT, BC, FAMI, RMT-BC

Denise Erdonmez is Senior Lecturer in Music Therapy and Associate Dean of the Faculty. She founded the music therapy course at the University of Melbourne in 1978. She holds qualifications in music therapy from Michigan State University and a Masters degree from the University of Melbourne. She was a founding member of the Australian Music Therapy Association and served in executive positions over 17 years. Denise is a Fellow of Guided Imagery and Music and is completing PhD studies in GIM research. She is currently Chair of the Commission on Education, Training and Accreditation of the World Federation of Music Therapy.

CATHERINE FALK, BA (Hons), PhD Monash;

Catherine Falk completed a PhD in ethnomusicology at Monash University. Her area of specialisation was the village music of West Java, Indonesia. She has undertaken fieldwork in Java, Bali and Lombok in Indonesia; China and French Polynesia, as well as archival research in the UK, Holland, France and Scandinavia. Her current research areas include the music of migration in Australia, in particular the music of the Hmong people, and the history of bowed stringed instruments.

STEPHEN INGHAM, BA, BSc, DPhil, York

Stephen Ingham has had a broad and varied career as a composer. Born in London in 1951, he studied with Bernard Rands (University of York), Donald Erb (University of Bloomington, Indiana) and later with Klaus Huber and Brian Ferneyhough at the Staatliche Hochschule für Musik, Freiburg.

Appointed Composer-in-Residence in the Northern Arts Region of the UK in 1980, he later lectured at the University of Newcastle upon Tyne and directed its Hopkins Studio for Electroacoustic Music. His works have been performed all over the world, and he has received many prizes and distinctions.

Since 1993, he has lived and worked in Australia, where he is currently Senior Lecturer and Director of the Electroacoustic Studios of the Faculty of Music at the University of Melbourne.
KERRY MURPHY, MA, PhD

Kerry Murphy completed undergraduate and postgraduate studies at the University of Melbourne. Her doctoral work on the music criticism of Hector Berlioz took her to Paris where she worked at the Bibliothèque Nationale under the supervision of François Lesure. Whilst in Paris she attended and participated in Lesure’s musicology seminars at the École des Hautes Études. Her thesis was substantially revised as a book, Hector Berlioz and the Development of French Music Criticism published by UMI Studies in Musicology in 1988. Author of numerous articles on 19th century French music, she has recently been engaged in preparing critical editions of Historic Australian Operas, of which Alfred Hill’s opera Giovanni has been published by the Centre for Studies in Australian Music. This project is funded by a major ARC grant. Her research interests included reception theory, aesthetics and criticism and opera.

DONALD THORNTON, BMus Lond, BSc W Aust, MMus

Donald Thornton is a Senior Lecturer in the Faculty, where he teaches both academic and performance oriented subjects. As a pianist he has pursued a busy performance schedule for many years, first as a soloist, including concerto performances with major Australian orchestras, and later as an accompanist and ensemble player. In the latter capacity he is heard regularly in concerts in Melbourne and has given performances in many countries of Europe and Asia during the last twenty years.

LECTURERS
DIANNE ALLISON, MMus, RMT

Dianne Allison is a lecturer in Music Therapy. She was one of the first graduates of the University of Melbourne music therapy course (1982), gaining registration as a practising music therapist (RMT) in that same year. A Queen Elizabeth II Silver Jubilee Trust Award took Dianne to the United States to complete an internship in psychiatry. On her return she established the music therapy position at the Royal Victorian Institute for the Blind, where she worked with both visually impaired and sighted children for 5 years. Dianne served at both State and National level in the Australian Music Therapy Association, her term as National President ending in 1993. She is a member of the World Federation of Music Therapy Clinical Training Commission and serves on the Executive Committee of the Advisory Council for Children With Impaired Hearing.

In 1990 Dianne undertook a Master of Music (by research) in the area of Music in Childbirth and has presented her research findings both within Australia and internationally. She is currently undertaking Doctoral studies in the area of the use of music in the neonatal intensive care unit.

TREVOR BARNARD, ARCM, MIMI

British-born Australian pianist, Trevor Barnard, began piano lessons at the age of four and while still very young studied at the Royal Academy of Music, London. This was followed by several years of private tuition with Herbert Fryer, a student of Busoni. He was awarded the A.R.C.M. Diploma in Piano at sixteen, and later won a full scholarship to the Royal College of Music, London. Intensive masterclass study with Harold Craxton followed.

Between 1967 and 1972 Trevor Barnard lived in the U.S.A., where he was a faculty member of the New England Conservatory of Music in Boston (1968-1972) and Pianist-in-Residence to Boston University Radio (1967-1971). In addition to many concert appearances he gave several half-hour recitals for TV in Boston and New York City. In moving to Melbourne in 1972 he became piano tutor to Monash University. He now lectures full-time in the Faculty of Music at the University of Melbourne.

As a concert artist Trevor Barnard has appeared with the London Symphony, the Philharmonia, the City of Birmingham Symphony, the Bournemouth Symphony, and various B.B.C. orchestras. In Australia he has toured and broadcast frequently for the A.B.C., and on three occasions was a featured concerto soloist on their TV program, World Of Music. A noted chamber music player, he appeared on every occasion since 1975 in the Melbourne chamber music festival Music in the Round.

His discography includes the Arthur Bliss Piano Concerto with the Philharmonia and Sir Malcolm Sargent, and a best-seller solo album for the World Record Club called An Introduction to Music. American composer, Richard St. Clair, and Australian composers, Michael Bertram and Felix Werder, have written works especially for him.

Amongst his other professional activities are examining and adjudicating, including a number of occasions in the A.B.C. Young Performers’ Competition.

IAN GODFREY, BEd

Ian Godfrey graduated in music from the Melbourne College of Advanced Education and went on to specialize in the areas of music education and performance. A fine performer on many woodwinds with baritone saxophone his main instrument. He has performed with the MSO, the VSO, as well as many recordings and broadcasts on ABC. As a member of the Peter Clinch Saxophone Quartet he has played and taught in the USA, Europe, Japan, China and Hong Kong.

At the Faculty of Music Ian established the saxophone ensemble and conducts the symphonic winds and chamber winds. The emphasis is on 20th Century music and the promotion of Australian repertoire. Saxophone quartets are a feature of the Faculty with a number of groups currently rehearsing under Ian’s direction.

INGRID LEIBBRANDT, BMus Camb

Ingrid gained her L.Mus.A. (piano) with Ronald Farren-Price in 1982, and completed a Bachelor of Music in Pedagogy (Aural) with Distinction at the Canberra School of Music in 1985. She won a scholarship from the Swedish Institute in 1986 to study Aural and Music Theory Pedagogy at the Royal Academy of Music, Stockholm.

Previous lectureships in aural training include the Canberra School of Music (3 years) and the Victorian College of the Arts (2 years). Ingrid has been teaching aural and harmony to the Band Officer’s Course in the Advanced Training Wing of the Defence Force School of Music since 1992. She formed a small chamber choir called Chora Australis 4 years ago. Ingrid is currently in charge of the Aural Program at the Faculty of Music, University of Melbourne.
Clare O'Callaghan commenced as a half-time Lecturer in Music Therapy in the Faculty of Music of The University of Melbourne. She lectures in Improvisation within the Faculty of Music and Classroom Music Method within the Faculty of Education.

Her research interests are in the field of improvisation and composition as an aspect of education, and she is completing a PhD at the University of Melbourne, which is examining the development of a personal voice in students of musical improvisation at the Victorian College of the Arts.

Prior to her appointment to the University of Melbourne in 1987, she was, for 13 years, Director of Music at the Presbyterian Ladies' College, Burwood, Victoria. During this period PLC became known as the leading school for contemporary music in Australia.

Ros has given lectures and workshops in Africa, Japan, Korea, Canada and the USA, and regularly presents papers at the conferences of both the International and Australian Societies for Music Education. In 1990 she was one of six international music educators to be invited to South Africa to present lectures and workshops at the first International Music Educators' Conference to be held in that country.

She is a pipe organist and was Chief Examiner of the VCE Music Performance assessments from 1986 until 1993.

Mardi McSullea, ASC, DSCM, MA Queens NY

Mardi McSullea studied flute with Margaret Crawford and Victor McMahon in Sydney before continuing her studies in New York with Thomas Nyfenger. She received her Masters Degree from Queens College, City University of New York where she later taught. While in the United States she also had lessons with Marcel Moyse, Robert Dick and Michael Parloff.

In New York she performed as soloist with the Brandenberg Orchestra, New York Pops Orchestra and the New School Chamber Orchestra. She became active in new music through invitations to perform with the New Jersey Percussion Ensemble and the Twentieth Century Music Group in New York.

Mardi McSullea is Lecturer of Woodwind at the Faculty of Music. She has recorded a CD of Australian Flute music with pianist Michael Harvey, for the ANU Anthology of Australian Music on Disc Series. In Australia she has performed in Festivals including the Melbourne International, the Port Fairy and the International Composing Women's Festival; for ensembles such as Pipeline, Playing Field, the Victorian State Orchestra, Astra Chamber Society and for ABC Sunday Live Broadcasts. She is currently Artistic Director of the Contemporary Menu Series of new music concerts for the Faculty of Music.

Clare O'Callaghan, MMus Melb, RMT

Clare O'Callaghan commenced as a half-time Lecturer in Music Therapy in 1995 following eleven years of clinical experience with people who have cancer and progressive diseases of the central nervous system. Her Master of Music (Therapy) examined the use of song writing as a music therapy technique with this population and was completed at The University of Melbourne in 1994. After receiving a Bachelor of Social Work degree in 1982 Clare completed her music therapy training at the Pain Clinic in The Memorial Sloan Kettering Cancer Center in New York.

A Bachelor of Music was received in 1987 and both undergraduate degrees were gained from The University of Melbourne. Clare continues to work sessionally as a music therapist with people who have cancer at The Austin and Heidelberg Medical Centre. During 1996 she will be taking one years maternity leave from her teaching position.

Meryl Qualife, BA, Melb, DipEd, AMusA

Meryl Qualife is one of Australia's most versatile sopranos whose performances range from Baroque to Contemporary. She is especially gifted in her interpretation of modern music and noted for her technical dexterity. As well as performing, she is in demand as a lecturer on contemporary repertoire, vocal health and regularly is invited to conduct masterclasses.

Suzanne Robinson, BMus, PhD

Suzanne Robinson completed a PhD at the University of Melbourne in 1991 and in the following year commenced an ARC postdoctoral fellowship at Monash University examining W.H. Auden's opera librettos for the composers Benjamin Britten, Igor Stravinsky and Hans Werner Henze. She was appointed lecturer in music at the University of Melbourne in 1995. Her research interests include opera and text, the life and music of Peggy Glanville-Hicks, and music in Melbourne at the turn of the century.

RESEARCH FELLOW
Naomi Cuming, BMus Adel, PhD, Music Analysis, Aesthetics of Music

Music Library Staff
Evelyn Portek, BA(Mus) Canb, GradDipLib, Canb, Music Librarian
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Anja Weise, Assistant

Faculty Administration
The Dean's Office
Norma Berge, BA DipEd, Dean's Secretary

General Manager's Office
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Degree Programs Office
Jenny Mitchell, BMus, Melb, Programs Manager
Cate Doherity, BA (Comm. St) South Aust, Programs Officer

Concert Office
Danielle Duke, Concert Officer,

Music Faculty Office
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Cecily Stewart, BA Canb, GradDipArts, Melb, Departmental Secretary
Michelle Hanslow, BA La Trobe Reception Secretary
Guy Bagnato, Building Supervisor

Music Technology Support Group
Peter Liddevel, CertTech RMIT, Technical Manager
Leslie Graythorn, CertTech Dip IndElec RMIT GradDipMus (Tonneister) Surrey, Senior Technician
David Collins, BA (Hons), GradDipMT La Trobe, Technical Assistant
PIANO TECHNICIANS
PAUL SMITH
PAUL TUCKER

The Degree Programs Office

The Program Office is responsible for the administration of Graduate Diploma and Masters students. It shares the administration responsibilities of the PhD students with the School of Graduate Studies.

The Program Office handles enrolment, re-enrolment, deferment, withdrawal, credit transfers, course changes, and many other matters. The Program Office can also provide advice on course requirements, course planning, part-time study, leave of absence, and HECS, and can refer students needing academic advice to the appropriate staff. All arrangements for assessment of Graduate Diploma and Masters students are dealt with by this office, including extensions, special consideration, supplementary examinations and arrangements for students with disabilities. For PhD students these matters are dealt with by the School of Graduate Studies.

The Program Manager will also assist students with study problems by referring them to appropriate support groups such as the Horwood Language Centre or Learning Skills Unit. Students in the Faculty who have been admitted under special entry schemes, students with disabilities, and foreign students are particularly invited to introduce themselves to the Program Manager to discuss any general concerns they might have.

Faculty Committees

Board of the Faculty

Comprised of distinguished members of various parts of the music profession, senior officers of the University, all full-time academic staff, and representatives of part-time teaching staff, of general staff, of graduates, of students, and of other parts of the University, the Board meets twice a year to receive reports from all Faculty Committees, and exercise the overall authority for courses in the Faculty pursuant to Statute 5.1.

Executive Committee

Comprised of senior staff, this committee meets three times a year to approve routine and urgent business for the faculty that arises between meetings of the Faculty Board, and to advise the Dean on matters of policy, staffing and financial management. It also acts as the Departmental Committee for the department of music for the purposes of Council Resolution 6.13 pursuant to Statute 6.1.5.

Graduate Studies Committee

Comprised of senior research staff and a postgraduate student representative, this committee meets three times a year to approve faculty applications for postgraduate candidacy, their topics, courses and supervisors, variations of candidacy, and most other graduate student matters. It also advises the Dean on allocation of research funds, tutorships, and the award of graduate scholarships, and assists faculty with the development of all aspects of the graduate curriculum.

Library Users Committee

Comprised of library staff, academic staff and student representatives, this committee meets three times a year to discuss library policies, services and needs, and to assist the University Librarian with the development of library service for music.

Concert Committee

Comprised of senior performing staff and assisted by a sub-committee of student ensemble representatives, this committee meets twice a year to assist faculty with the development and promotion of its public concert programs. The committee approves concert proposals and advises the Dean on the allocation of concert funds.
Faculty Research Projects

Several major research projects are based at the Faculty, most of which provide opportunities for research students to gain experience as Research Assistants. These are described below.

Oxford Companion to Australian Music
The editorial office for this encyclopaedic work, due for publication in 1997 on commission from Oxford University Press, is located at the Centre for Studies in Australian Music. With Professor Warren Bobbington as General Editor, there is a national group of Advisers, and students are able to contribute articles to the volume through the Faculty's Australian Music Studies seminars.

Historical Australian Opera Series
With the support of an Australian Research Council Grant, this project has produced the first modern critical edition of G.W.L. Marshall-Hall's one-act opera *Stella* (1904), the first work to use an indigenous Australian setting, and Alfred Hill's *Giovanni* (1914). Based at the Centre under the direction of Dr Kerry Murphy and with Haydn Reeder and Jennifer Hill as research assistants, further works to appear in the series include Fritz Hart's *Riders to the Sea*.

14th-Century Italian Music Recordings and Bibliographies
Directed by Prof. John Griffiths, Dr. John Stinson (La Trobe University), and Prof. Giovanni Carsaniga (U of Sydney), this project is producing recordings and bibliographic texts concerning music of the 14th century. Two of seven projected CDs have already been released by Move Records, *Two Gentlemen of Verona - Music by Jacopo da Bologna and Giovanni da Firenze* (vol 1) and *Every Delight and Fair Pleasure Music from the Rossi MS, Maestro Piero, and Bartolino da Padova*. The text will be a resource guide in three volumes: a complete inventory of 14th century music with cross indexed source guide; a bibliography of writings on 14th century music from 1750 to the present; and English translations of the entire 14th century secular repertory.

Music of 16th-Century Spain
The Faculty is an important centre for the study of Spanish Music. Under the direction of Prof. John Griffiths, biographical studies are underway, including a major biography of Esteban Daza and many minor figures; repertory studies and source studies are in progress, particularly of the relationship between Spain and Naples during the period; and sociological studies are in progress relating to the proliferation and performance practice of the vihuela.

Joint Projects with the University of Madrid
The Faculty has an agreement with the Instituto Complutense de Ciencias Musicales (University of Madrid), and scholarly exchange visits regularly take place. Work is underway towards the *Diccionario de la Musica Española e Hispanoamericana*, a database of writings in English on Spanish music, and the preparation of the scholarly edition of Spanish orchestral and operatic repertory.

Exchange Programs and Visitors
The Faculty has agreements with the Moscow Conservatorium of Music, the Instituto Complutense de Ciencias Musicales (Madrid University), and several American universities, and takes part in regular staff and student exchanges and co-operative programs with those institutions.

Each year a number of visiting performers, composers and scholars from around Australia and the world visit the Faculty. Recent distinguished visitors include violinists Elizabeth Wallfisch (London), Sergei Kravchenko (Russia), Igor Frolov (Russia), violinist Paul Silverthorne (London), singer Lauris Elms (Sydney), pianists Guillermo Gonzalez (Spain) and Peter Seivewright (Scotland), conductors Nicolete Fraillon (Holland), Georg Tintner (Canada), Geoffrey Simon (USA), Vladimir Vais (Russia), ethnomusicologist Marina Roseman (USA), music therapy educator Helen Odell Miller (Cambridge), composer David Jaffe (USA) and musicologists Hugh MacDonald (USA), Carl Schachter (USA), David Fallows (USA).
Facilities
The Faculty is well equipped for staff and graduate student research. An outline of the resources available follows.

Research Centres

Centre for Studies in Australian Music
The Faculty is a leader in research into Australian music and has established a Centre for Studies in Australian Music, located at 21 Royal Parade. Currently, the centre has 5 research and 1 general staff, co-ordinated by Dr Suzanne Robinson and a management committee of academic staff whose projects include the editing for performance of 4 neglected Australian operas, the compiling of a dictionary of Australian composers, and the editing of the Oxford Companion to Australian Music (in collaboration with Oxford University Press). These projects are assisted by the Australian Research Council, the Department of Employment, Education and Training, and the Faculty’s endowments.

Grainger Museum
The Grainger Museum, established and financed by Percy Grainger, was completed in 1938. The building houses a unique collection, the work of a strongly individual and independent artist. Aspects of Grainger’s life, his personality and viewpoints, are conveyed by many of the exhibits.

Library Resources

The University Library comprises the Baillieu Library and seventeen branch libraries in various faculties and departments. The Music Library (on the third floor of the Baillieu Library) houses the main holdings in Music and is open to students and staff of all faculties. It has a collection of some 20,000 monographs and 26,000 musical scores, over 200 periodical titles, and 9,000 sound recordings, including 78s, LPs, and CDs. The library also contains a reference collection of dictionaries and encyclopaedias in several languages, indexes, union, library and thematic catalogues, and bibliographies of music literature. There is an extensive holding of collected editions of composers from the 12th to the 20th centuries, monumenta, facsimiles and microfilms of manuscripts, and a library of solo, chamber and orchestral performing materials.

Most monographs and scores are available for loan but performance candidates are expected to purchase their own music for study. The Library is equipped with 24 listening carrels, and CDs are available for loan. Most performing materials are available for loan. Microfilm readers and copying facilities are available in the building. The Music Library is open 9am to 6pm Monday, Wednesday and Friday, and 9am to 9pm Tuesday and Thursday throughout the year except for some public holidays and between Christmas and New Year. Some weekend opening hours are available prior to the examination periods. Students are urged to attend a library orientation and study the free brochures available in the library on library use, which explain conditions governing loans and use of library materials, operation of the catalogue system, and other matters.

Reference works, periodicals and rare materials are not available for loan. The library has a staff of four, including two specialist music librarians who are available to advise on music research and bibliographic matters.

State Library of Victoria
Research students should be aware that the State Library of Victoria in Swanson Street, a library more than a century old, contains extensive music holdings, including many rare and manuscript items. The Latrobe Library, housing the collection of Australiana, contains the manuscripts and papers of a number of Australian composers as well as historical records of great value to a variety of research topics.

Facilities and Services

Electroacoustic Studios
The Faculty studio complex has undergone recent development to keep pace with changes in music technology. The ground floor section consists of a sound synthesis and composition studio with various MIDI-controlled sound modules, a sampler, a Yamaha Disklavier, and a computer running MIDI and digital audio hard-disc recording and editing software (studio 1). Next door is an associated keyboard and programming room (studio 2).

The first floor section has the central Control Room linked to Melba Hall for the recording of live performances and technical support for school concert activities, with 16-track ADAT and hard-disc recording/editing facilities for postgraduate composition and other advanced sound manipulation projects. The studios record exclusively to DAT digital tape recorders, and can be synchronised to the digital 16-track recorder and ProTools sound editing software for film and television soundtrack production.

Instruments
The Faculty has 48 pianos, 3 harpsichords, 2 fortepianos, 2 clavichords, 2 disklaviers (one a grand), a Roland electronic keyboard laboratory, a range
of professional quality orchestral instruments, and an extensive collection of historic orchestral and early instruments. The pianos include 3 Steinway concert grand pianos and a Bösendorfer concert grand piano; access to these for practice is described below. The Mark Nobel harpsichord and the 1806 Grüber fortepiano, both behind Melba Hall, and the two-manual Roger Podgson tracker-action pipe organ in Melba Hall are all available for student practice; bookings should be made with the Concert Office. A Bill Bright harpsichord and Marc Nobel clavichord are used for teaching, the Richard Ireland harpsichord and the Zuckermann fortepiano are available for practice. There is a five-manual George Fincham electro-pneumatic organ in Wilson Hall and fine organs in use by organ students in Trinity College and Ormond College. The Faculty also owns a Bright single-manual Italian harpsichord and a small Smenge organ.

The Faculty has a complete slendro-pelog bronze Central Javanese Gamelan, a bronze Sundanese gamelan degung, a kacapi-suling rebab ensemble, a complete set of angklung, a collection of Indian musical instruments, and a complete set of Javanese shadow puppets. A gamelon Crebon is on loan from the University of Sydney.

Most orchestral instruments are available for loan by music students.

Practice Facilities
Seven practice rooms in the Music Annexe are available for student practice during the day. Students wishing to practice after hours can apply for a Pass Card. The Faculty is the only music school in Australia with Steinway pianos in all teaching rooms.

The concert instruments in Melba Hall are the finest in Melbourne, and reserved for professional recordings and public concerts. Masters students may book one of the two 1989 Concert Steinways in Melba Hall prior to their examinations for one 3-hour rehearsal.

Offices
For students with tutorial or research assistant appointments, some access to shared office facilities is available on a limited basis. Students engaged in Australian music research are allocated space at the Centre for Studies in Australian Music.

Computer Networks
There are several computer laboratories available to students on campus. In the Faculty of Music there is a staff network comprising of 32 Macintosh PCs connected to 4 Laser printers and the University-wide E-mail network.

Arrangements are currently being finalised for graduate students to connect to the E-mail network from their homes. The student computer laboratory is located on the first floor of the Conservatorium building and is available to all currently-enrolled music degree students. It consists of 8 Macintosh PCs connected to an Apple laser-writer and scanner, for which students must supply their own paper. Software available on the network includes Microsoft Word, PageMaker, Encore and Finale. The lab is used by students for writing, research, and composing, and there are plans to use it for computer-related tutorials. Network access facilities for research and postgraduate students are being developed on an on-going basis according to University policy.

Staff Common Room
Graduate students are welcome to join staff in using the Staff Common Room for lunch or morning and afternoon teas. Tea and coffee is available on an honour system at a nominal charge.

Loughlin Room
Most postgraduate seminars and meetings are held in the Loughlin Room, in the Conservatorium basement. Tea and coffee making facilities are also maintained here for postgraduate students.

After-Hours Access
Enrolled students who are approved by their supervisors may seek after-hours access to the Conservatorium building to use the Computer Laboratory, electronic music studios, harpsichord, fortepiano or other rare instruments necessary to their work. An electronic PassCard system allows access to designated locations in the building, and a PassCard may be obtained on payment of a $20 deposit.

Copying Facilities
The Faculty will provide access to a copying machine without charge for the examination copies of a thesis to be copied once the thesis is ready for examination. For general copying, students may purchase a Resource Card at the Baillieu Library copying centre, basement level, for use at library copying machines. A spiral binder, located in the computer laboratory, is also available for student use.

Assistance with Research Expenses
The Faculty gives priority to assisting postgraduate students with their research expenses. Field work expenses, microfilm and other library research material purchases, equipment, conference expenses, and other research costs will all be assisted to the extent possible. A circular is forwarded to students in February each year outlining the funds available and inviting students to make written requests for their expenses for the whole of the year, the Graduate Studies Committee then meets in March to allocate the Faculty research budget for the year. Materials purchased for a research student may be held by that student for the duration of their enrolment, but after that must be returned to the University. Note that, in view of the facilities
provided for word processing and copying, financial assistance for typng, copying or binding a thesis is not available.

**Assistance with Performance Expenses**

For MMus practical candidates, the Faculty will provide assistance where possible (up to $500) with costs of engaging accompanists or associate artists. Students should apply for funds to the Graduate Studies Committee at the same time as they apply for research assistance (above).

**Accommodation**

Graduate student accommodation may be available at Graduate House (9344.6903) or at the residential colleges (Intercollegiate Office, 9347.9320). The Student Housing Advisory Service will assist with accommodation needs (9344.7684).

**Help with English Language Skills**

Overseas students not fluent in English can receive assistance from the Horwood Language Centre of the University, one of the largest and most technologically advanced language centres in Australia. The Centre has been accredited by the Australian Government to run English Language Intensive Courses for Overseas Students (ELICOS), and it provides a range of language courses as well as resource material for language students.

**ORIENTATION TO ACADEMIC SKILLS**

The Centre conducts a six-week bridging course for students who are newcomers to Australia and the University; this course is held in January-February and June-July each year, and runs Monday to Thursday 9am-4.15 pm for six weeks. It aims to help students get to know Melbourne and what is expected of them in an Australian academic institution, to improve their communications skills, and to get to know other overseas students. The cost is $1,200, including fees, textbooks, class materials, excursions and social events.

The Centre also will arrange airport pickup on payment of A$55 and will provide assistance with finding suitable accommodation.

**ENGLISH AS A SECOND LANGUAGE**

During the year, the Centre's English as a Second Language (ESL) Program offers overseas students free assistance with study-related English language problems. Lunchtime support courses are held in listening and note taking, in reading and note taking, in writing essays, reports and exams, in grammar and usage, in pronunciation, in oral presentations, and in conversation. Individual assistance with written assignments or specific language problems can also be obtained.

For further information, contact the Director of Studies, Horwood Language Centre (tel. (03) 9344.5145; fax (03) 9349.2180).

**Activities for Graduate Students**

A variety of events and consultative processes are arranged each year to keep research students in touch with the Faculty and with each other's work. These are briefly outlined below.

**New Student Induction**

Each February, the Faculty holds an induction for new graduate students at which Faculty information is distributed, facilities discussed, and policies are explained. This is also an opportunity to meet staff and other postgraduates, and all are encouraged to attend.

**Postgraduate Seminars**

The Faculty's Graduate Seminar is held each Thursday, 11 am - 1 pm in the Loughlin Room. At this seminar, students present work-in-progress and required papers, staff present occasional papers, and visiting speakers are often featured. MMus students are obliged to attend the seminars for three semesters, while PhD students are required to attend during their first year of candidacy. All graduate students are encouraged to attend beyond this minimum.

**Notations**

The Faculty publishes Notations, a bulletin for music postgraduates on an irregular basis, with news of events at the Faculty, scholarship announcements, job advertisements, and other matters of interest. This is posted to all enrolled graduate students. Notations welcomes contributions of short articles with relevant news, views or anecdotes.

**Context**

Australia's only student-run scholarly journal in music, Context is published twice a year under the editorship of a Committee of graduate students. Supported by the Faculty, the journal aims to provide a forum for discussion of musicology, music education, music therapy and composition.

**Dissertation Day**

All undergraduate dissertation students are required to present a work-in-progress paper at the annual Dissertation Day, held early in semester 2. Staff and all graduate students are urged to attend this day to contribute to the discussion and hear the work being presented by potential research students at the Faculty.

**Other Meetings**

The Faculty has a wide variety of academic and practical visitors during the year. Masterclasses, lectures, seminars, and workshops given by visiting scholars and performers are advertised in Notations as they occur.

**Concerts**

The Faculty organises a series of free lunch-hour concerts at Melba Hall on Mondays each semester, and choral, band, orchestral and chamber concerts in the evenings at the South Melbourne and Hawthorn Town Halls and other venues. Details of these are in the Concert Diary, published twice a year and available from the Concert Office. Exhibition students are expected to participate in the Monday concerts and all should attend as many concerts as they are able during the year.
Clubs and Societies

Music Student Society
All Faculty students are members of the Music Students' Society. The Society elects a committee each year which includes yearly members and representatives on Faculty, Curriculum Committee and the Faculty Committee. It plays an important part during Orientation Week in advising new students and introducing them to their new environment, and organises an annual Music Week. It has three broad objectives:

- to liaise between staff and students;
- to concern itself with any matter which is of interest to members in their study of music;
- organise activities (social, musical, etc.) to help provide a broader outlook on music and education.

If you wish to play a part in the running of the Society or need further information, you should contact the Music Students' Society, Faculty of Music.

Music Therapy Students Society
There is also a Melbourne University Music Therapy Students Society, formed in 1979. The objects of the Society are to encourage music therapy students in the pursuit of their studies, and to liaise between students and relevant organisations where music therapy is practised. The Society organises visits to these institutions and has guest speakers from them to address its meetings. Attendance at the MUMTSS is open to any person interested in music therapy.
The Faculty of Music offers teaching and supervision leading to a variety of graduate diplomas and degrees.

**Graduate Diplomas**

**Graduate Diploma in Instrumental Teaching**  
GradDip/IT

**Graduate Diploma in Music Therapy**  
GradDip/MT

**Graduate Diploma in Guided Imagery and Music**  
GradDip/GIM

**Graduate Diploma in Music Composition (Film and Television)**  
GradDipMusComp (F&TV)

**Graduate Diploma in Music Composition (Electroacoustic Music)**  
GradDipMusComp (ElecMus)

**Graduate Diploma in Music Composition (Instrumental and Vocal Music)**  
GradDipMusComp (IV)

**Higher Degrees**

**Master of Music**  
MMus

**Master of Arts in music**  
MA

**Master of Education in music education**  
MEd

**Doctor of Musical Arts (proposed)**  
DMA

**Doctor of Philosophy in music**  
PhD

**Doctor of Music**  
DMus

**Choosing a Course**

Graduate students may:
- take a single seminar subject with a possibility of crediting it towards a masters degree
- choose a graduate diploma course
- enrol directly in a masters degree
- commence a masters degree with a view to transferring to a doctorate later depending on their progress.

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**The Graduate Diplomas**

Each diploma blends theory and practice in a specialist field, and as far as possible both practising and academic professionals are involved in the planning, teaching and supervision of courses. The diplomas are open to graduates in music or equivalent courses who have adequate background in the specialist area. In special circumstances a person may be admitted with no previous degree but experience which suggests they would be capable of completing the diploma satisfactorily.

**Graduate Diploma in Instrumental Teaching**

For music graduates and private studio teachers of some experience who work with individual instrumental students and who wish to undertake formal study to improve their teaching and performing skills to graduate level. The course is offered in a two-month full-time intensive mode in June-July. Applicants may have either a music degree or appropriate performance diploma (e.g. AMusA) with four years full-time teaching experience.

**Graduate Diploma in Music Therapy**

For graduates wishing to make a career change into music therapy, the GradDip/MT provides a thorough study of the theory and practice of music therapy. The course takes 2 years full-time (or 4 years part-time), and on satisfactory completion, candidates are eligible to apply for Registration as Music Therapists with the Australian Music Therapy Association (Inc). Advanced practical ability on an instrument and basic skills at singing while accompanying on the guitar are important, and are tested at an audition prior to admission.

**Graduate Diploma in Guided Imagery and Music**

For practising music therapists and health professionals with appropriate music background who wish to undertake advanced studies in the Guided Imagery and Music (GIM) method. The course takes two years of part-time intensive workshops, and on successful completion candidates are eligible to qualify for a fellowship of the American Association for Music and Imagery. Registration as a music therapist or other health professional is a prerequisite, and aptitude for the course is assessed at interview prior to admission. The next intake for this course will be in 1997.

**Graduate Diploma in Music Composition (Electroacoustic Music)**

For practising composers who wish to acquire expertise in electroacoustic music composition. The course takes 1 year full-time and includes training in technology, composition and practical experience with the Faculty’s electroacoustic studios. Ability as a composer and aptitude for the course are assessed by submission of a folio of works and an interview prior to admission.

**Graduate Diploma in Music Composition (Instrumental and Vocal)**

For practising composers who wish to acquire and further their experience and expertise in music composition for instrumental and vocal media. The course takes 1 year full-time and includes practical experience with students and staff from the Faculty of Music. Advanced ability as a composer and aptitude for the course are assessed by submission of a folio of works and an interview prior to admission.
Graduate Diploma in Music Composition  
(Film and Television)  
For practising composers who wish to acquire experience and expertise in music composition for film and television. The course takes 1 year full-time and includes practical experience with students from the Film and Television School of the Victorian College of the Arts as well as with professionals from the film and television industry. Advanced ability as a composer and aptitude for the course are assessed by submission of a folio of works, the completion of a music cue to a short film clip, and an interview prior to admission.

The Higher Degrees

The higher degrees are available by research and coursework. In all programs research or creative work at an advanced level is required; each student is assigned a supervisor, but a great degree of independent work is expected. Entry is competitive, and applicants for admission should have a music degree with high honours (H2A) in their specialisation, or be in a position to establish to the Faculty's satisfaction that they have the ability to pursue advanced studies in music independently.

Master of Music

The MMus is a professional degree which prepares students for specialist careers in musicology, ethnomusicology, composition, performance, or music therapy. It takes 18 months full-time (three years part-time). Applicants should contact the relevant academic staff member to discuss prerequisites.

Master of Arts

While music graduates are directed to the MMus, arts graduates with a major in music are directed to the MA. This degree is offered in musicology by major thesis, and takes 18 months full-time. MA students also attend the Faculty of Music postgraduate seminar. Applications should be made through the Faculty of Arts.

Master of Education

Music education graduates are directed to the MEd, where they may undertake music education research with joint supervision from the Faculty of Music and the Faculty of Education. The course takes 18 months full-time. Applications should be made through the Faculty of Education.

Doctor of Philosophy

The PhD in music is a research degree, offered in musicology or composition. It takes 3 years full-time (6 years part-time), or 2 years full-time for Master of Music candidates converting to the PhD, and involves a major thesis (or folio and thesis in composition) which must make a significant original contribution to the discipline of music. PhD students attend the Faculty postgraduate seminar and complete other Faculty requirements during their probation period. A Public Defence may form part of the examination. In the Faculty of Music students are not usually advanced to PhD candidacy until they have completed a substantial thesis at the masters or bachelor (honours) level.

Doctor of Music

The DMus is a higher doctorate available in composition or in the theory, history and aesthetics of music. Applicants must be graduates of at least five years standing who are regarded by Faculty has having appropriate standing for acceptance as candidates—usually an international reputation in their field demonstrated by a significant body of published work. DMus candidates enrol for a minimum of 1 year before submission for examination.

Doctor of Musical Arts (proposed)

The DMA is a professional doctorate which offers the opportunity to significantly advance musical interpretation and performance understanding in a chosen area. It takes 3 years full-time (18 months for MMus graduates), and combines coursework with advanced practical study and recitals, culminating in a doctoral thesis and lecture recital. An audition is required of all applicants.

Enrolling in Single Seminar Subjects

It is also possible for music graduates to enrol in single seminar subjects offered by the Faculty as Community Access students on a fee-paying basis. Enrolment depends on the availability of places and a candidate meeting prerequisite requirements. Interested music graduates should inquire with the Degree Programs Manager.
The Graduate Diplomas
The Course Coordinators listed below provide the principal link between diploma students and the Faculty, and are the initial contact point for all enquiries on academic matters.

Graduate Diploma in Instrumental Teaching

Coordinator: Ms M McSullea

Objectives
The aim of the course is to provide studio teachers (that is, instrumental teachers who are teaching small groups or individual pupils), the opportunity to improve their teaching and performing skills to levels appropriate to specialist studio teaching. By the end of the course students will:

- understand and demonstrate a broad range of instrumental techniques
- have an enlarged perspective on current teaching practices and be able to critically evaluate teaching texts, scholarly editions and other pedagogical resources
- have a working knowledge of a range of stylistic and idiomatic possibilities providing scope for informed interpretative decision making
- have developed sufficient analytical skills to apply that knowledge to the process of interpretation.

Prerequisites
Teachers who have an appropriate undergraduate degree or diploma or have more than four year’s full-time experience together with other appropriate performance qualifications (such as AMusA) are eligible to apply. An audition will be required to place teachers in an appropriate ensemble (overseas applicants may submit a tape).

Course Structure
The course is one year full-time or two years part-time.

Students EITHER take a weekly two-hour seminar for one year (Performance Teaching 2 & 3), as well as two month's intensive work in the winter teaching break (Ensemble and Analysis for Performance, Repertoire Extension and Performance Practice), OR take the intensive classes in the winter break followed by one semester of off-campus work by correspondence.

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Subjects

740-848 METHODS OF TEACHING
Co-ordinator: Ms McSullea
Credit Points: 10
Objectives: On completion of this subject students will have:

- achieved a basic knowledge of the philosophical bases of education
- gained an understanding of the basic psychological dynamics of the educational process
- gained a critical knowledge of teaching methods and approaches.

Content: Concepts of education, its values and issues; current problems and approaches in teaching; assessment methods and principles; introduction to educational psychology.

Assessment: Regular written projects (50%), final written examination (50%).

740-393 APPROACHES TO PEDAGOGY
Co-ordinator: Ms McSullea
Credit points: 10
Objectives: On completion of this subject students should be able to:

- critically evaluate teaching practices
- demonstrate a broad knowledge of teaching materials, both contemporary and historical
- review and extend the standard instrumental repertoire by imaginative adaptation of materials
- develop skill in planning individual and group lessons
- develop practical skills in conducting, solfège, improvisation
- gain an understanding of some of the philosophical and ethical issues involved in the teaching of musical performance
- develop a logical, physiologically sound argument for all technical approaches
- debate various problem-solving options related to technical and musical difficulties.

Contact: 13 two hour classes.

Content: Introduction to studio teaching: teaching principals and strategies, lesson planning, an overview of various philosophies and methods of instrumental teaching (Suzuki, Yamaha, Orff, Kodály, and Alexander).

Assessment: Compilation of a workbook including analysis of specific technical problems and corrective exercises; and a selective bibliography of teaching materials (30%); class participation (40%); and viva-voce exam (30%).

740-481 PERFORMANCE TEACHING 1
Coordinator: Ms McSullea
Credit points: 10
Objectives: On completion of this subject students should be able to:

- arrange and conduct lessons
- select teaching repertoire on their instrument at elementary and intermediate levels.
Content: Studio teaching of the student's instrument for students of AMEB Preliminary - Grade 4 level; teaching repertoire, tutors and materials, lesson plans, methods and principles. Students must arrange their own pupils for the assessment.

Contact: 13 two hour seminars.

Assessment: (a) Practical test (40%); (b) workbook for elementary and intermediate levels (30%); (c) class participation and lecturer's report on observed lessons (30%).

740-482 PERFORMANCE TEACHING 2

Credit Points: 10

Coordinator: Ms McSullea

Prerequisites: 740-481 Performance Teaching 1

Contact: 13 two hour classes

Objectives: On completion of this subject students should be able to arrange and conduct lessons and select teaching repertoire on their instrument at advanced levels.

Content: Studio teaching for students of AMEB Grade 5 level and above: teaching repertoire, tutors and materials, lesson plans, methods and principles. Students must arrange their own student for the assessment.

Assessment: (a) Practical test (40%); (b) workbook for advanced levels (30%); (c) class participation and lecturer's report on observed lessons (30%).

740-842 ENSEMBLE

Credit points: 10

Objectives: On completion of this subject students should be able to:

• mark up parts with knowledge of the score and through rehearsal experience, including all nuances of tempo, leading indications, additional dynamics and phrasing

• perform with clear intention as an ensemble with shared interpretative decisions observed

• show some refinement of physical communication skills - leading, indicating tempo and cut offs

• demonstrate a willingness to discuss context and content of the work

• demonstrate verbal skills in communication of ideas and feelings with some depth and reflection;

• resolve differing musical opinions and retain final decision

• listen for refinements - blend of colour, imitation of phrasing, appropriate balance of voices, maintenance of pulse and similarity of attack and note length where required.

Contact: 13 two hour classes. Individual tuition of each group within the chamber music class. An additional unsupervised rehearsal period of 2 hours would be highly recommended between class sessions.

Content: Each student will be placed in an ensemble for the duration of the course. Each ensemble will be set two major works prior to the start of the course for study and performance. Advanced preparation of set works will be required. Classes will involve the workshoping of set works, discussion of stylistic and structural features and ensemble communication leading to a final performance.

Assessment: Stylistic analysis of the two set works 40%; rehearsal preparation 40%; final performance 20%.

740-843 REPERTOIRE EXTENSION

Credit points: 20

Aims: The aim of the subject is to revitalise playing through masterclass participation and observation. Students will be required to perform repertoire from each of the following periods: baroque, classical, romantic, 20th century and contemporary. Choice must include one concerto movement and an unaccompanied work for orchestral instrumentalists.

Objectives: After intensive exposure to the masterclass situation as performer and observer, the student should be able to:

• perform with greater ease in front of an audience

• respond more readily to suggestion, make changes and adapt in a vulnerable situation

• feel more empathy for the experience of students in the learning situation

• hear and absorb a wide range of repertoire and ways of approaching that material

• formulate an objective view of performance and its skills - projection of intention, maintenance of focus, rhetorical and gestural devices

• observe the teaching skills and problem-solving strategies of the master teacher.

Contact: 13 two hour masterclasses.

Content: Performance in masterclass of a minimum of five works; discussion of issues pertaining to style, context, technique and phrasing, as well as practical concerns such as intonation, tuning and ensemble.

Assessment: A list of repertoire will be negotiated well in advance of the master classes so that an appropriate standard will be expected at the final performance. Performance of five works in class 100%.

740-844 PERFORMANCE PRACTICE

Credit points: 20

Objectives: On completion of this subject students should be able to:

• demonstrate knowledge of the relevant historical treatises

• decode and perform symbols of notation pertaining to a particular period and style (ornamentation, special effects, pitch modification etc.)

• argue with reference to contemporary treatises the merits of a particular interpretation, and demonstrate the preferred option

• consider the issue of "good taste" in the context of social change, competing artistic forces, and shifting aesthetic values

• relate issues of instrumental performance practice to a wider context of language, treatment of the voice, development of instruments and the physical context of the music making.

Contact: 13 two hour classes.

Content: A detailed study of performance styles and practices in each of the following areas: baroque, classical, romantic, early 20th century and contemporary; student performances and discussion of relevant historical treatises.

Assessment: The student would be expected to play and discuss works from two periods and refer to the literature in defence of their performance. Class presentation 60%; viva-voce 40%.

740-845 MUSIC TECHNIQUES

Credit Points: 10

Objectives: On completion of this subject, students will have reviewed and
updated their ability to write and recognise the harmonic and contrapuntal principles of the western tradition in 2, 3, 4 parts.

**Contact:** 1 hour lecture and 1 hour tutorial per week.

**Content:** Written techniques basic to the understanding of Western musical tradition: the study of harmonic and contrapuntal principles in 2, 3, 4 parts.

**Assessment:** Written exercises (50%); end of semester written examination (50%). Students must pass the exam.

### 740-847 ANALYSIS FOR PERFORMANCE

**Credit points:** 20

**Objectives:** On completion of this subject students should be able:

- to encourage teachers and performers to use structural analysis to inform musical decisions
- to enliven debate as to interpretive possibilities
- to liberate performers and teachers from editorial markings;
- to encourage students to make independent decisions, based on the structural logic of the work concerned.

**Contact:** 13 two hour classes.

**Content:** A focus on structural analysis of simple materials will enable students to develop basic analytical tools - to separate voices, find linear threads, and larger-scale harmonic structure. Workshop performance and repetition of underlying features will provide students with an immediate experience of dissonance, harmonic ambiguity and phrasing possibilities.

**Assessment:** Two contrasting movements will be prepared for workshop performance; an analysis of the works selected will be presented and a brief explanation of how the content of the work may inform the practical concerns of the performer (phrasing, articulation, bowing etc). Analysis of two set works 60%; workshop performance in class of the set works with commentary relevant to interpretative decisions 40%.

### Graduate Diploma in Music Therapy

**Coordinator:** Ms D Erdonmez

**Objectives**

On the completion of the course, students will:

- be able to understand and can identify, use and evaluate concepts and principles of music therapy and the various theories that underpin the practice of music therapy.
- have acquired the skills in musicianship and the advanced knowledge of music styles and idioms, including improvisation, which will enable them to direct creative music activities for clients within the music therapy context.
- have acquired skills in the assessment, design, implementation and evaluation of music therapy programs in a diverse range of clinical/special education settings.
- understand relevant clinical conditions and the application of music as a treatment/special education modality.
- be able to carry out independent research and analysis into music therapy and to think creatively about issues arising in their practice.
- appreciate the ethical responsibilities of music therapists in health and special education facilities and to the individuals within those facilities.
- be committed to enhancing the well-being of clients.

**Prerequisites**

Applicants must have a Bachelor of Music or Bachelor of Music Education degree (or equivalent), of at least three years duration from a University or College recognised by the Faculty of Music, as providing in-depth studies in performance (practical instrument), music history, and music theory.

Applicants with a primary University qualification in an allied field (e.g. teaching, occupational therapy, nursing etc.) will need to have attained a high standard of achievement in music performance (equivalent to 8th grade A.M.E.B), music history (equivalent to at least one-year study at tertiary level), and in music theory (equivalent to at least 5th grade A.M.E.B.). Applicants should also have guitar skills sufficient to accompany singing in basic keys.

**Credit for Previous Study**

Successful applicants who have completed studies of comparable standard at another tertiary institution recognised by the Faculty of Music, may be given credit for subjects within the Graduate Diploma in Music Therapy. Credits are approved by the Research and Graduate Studies Committee and applicants must provide full documentation of the course of study for which they seek credit.

**Course Structure**

#### YEAR 1

<table>
<thead>
<tr>
<th>Subject Code</th>
<th>Subject Name</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>740-364</td>
<td>Applications of Music in Therapy</td>
<td>30</td>
</tr>
<tr>
<td>740-390</td>
<td>Group Music Systems</td>
<td>10</td>
</tr>
<tr>
<td>740-275</td>
<td>Music Therapy Clinical Practicum 1</td>
<td>10</td>
</tr>
<tr>
<td>740-399</td>
<td>Music Therapy Clinical Practicum 2</td>
<td>10</td>
</tr>
<tr>
<td>171-100</td>
<td>Psychology 1</td>
<td>20</td>
</tr>
<tr>
<td>196-103/104</td>
<td>Human Behaviour and Social Environment</td>
<td>20</td>
</tr>
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Total Points for Year 1: 100

#### YEAR 2

<table>
<thead>
<tr>
<th>Subject Code</th>
<th>Subject Name</th>
<th>Points</th>
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<tbody>
<tr>
<td>740-366</td>
<td>Music Psychology</td>
<td>10</td>
</tr>
<tr>
<td>740-365</td>
<td>Physiology for Musicians</td>
<td>10</td>
</tr>
<tr>
<td>740-458</td>
<td>Music Therapy Methods</td>
<td>30</td>
</tr>
<tr>
<td>740-459</td>
<td>Clinical Practice in Music Therapy</td>
<td>50</td>
</tr>
</tbody>
</table>

Total Points for Year 2: 100

**Subject Details**

### 740-459 CLINICAL PRACTICE IN MUSIC THERAPY

**Coordinator:** Ms D Allison

**Credit points:** 50

**Objectives:** On completion of this subject students should have gained:

- a knowledge of the theoretical framework to determine special needs of clients in music therapy.
- skills in assessing functioning level of clients.
- skills in the design and implementation of music therapy programs.
- skills in objective evaluation of therapy outcomes.
- report writing skills for individual case studies and group projects.
- an understanding of professional ethics in music therapy.
- an understanding of various service delivery systems.
Contact: A clinical practicum of 85 days throughout the year. Students will be placed under supervision in an approved facility and will also be required to attend a 3 hour professional development seminar in the Faculty each week.

Clinical Experience Requirements: Students must also gain the equivalent of 25 days experience approved by the Faculty. Permission must be granted by the lecturer-in-charge. A logbook of activities attended must be maintained and each entry signed by the person in charge of the activity.

Content: Skills and techniques in directing individual group therapy programs, including assessment of client needs, and the design, implementation and evaluation of treatment programs with appropriate closure. The role of the music therapist in education/therapy teams; models of health and education service delivery and professional ethics.

Assessment: EITHER Four clinical reports each 3000 words (each 25%), OR two clinical reports each 5000 words (each 25%) plus a special project of 5000-6000 words (50%). At least one clinical report must be an individual case study and one must be a group report.

196.103/104 HUMAN BEHAVIOUR AND SOCIAL ENVIRONMENT 1 & 2
Coordinator: Ms D Scott.

Credit points: 20

Objectives: On completion of semester 1 of this subject students will be able to:

- apply their understanding of an ecological model of human development to a specific person-situation configuration
- analyse social networks in relation to their structural and interactional properties and their potential as a stress-buffer inducer
- identify the significant bio-psycho-social transitions associated with the development of individuals from infancy to old age, understanding patterns of individual variation and the vulnerability factors in determining stress resilience
- recognise the significance of concepts related to loss to a broad range of stressful life events including losses associated with bereavement, migration, role transitions, disability and disrupted social attachment
- reflect critically on the theoretical perspectives and value assumptions explicit in the literature relevant to this subject and in students' own beliefs and attitudes in this area.

On completion of semester 2 of this subject students will be able to:

- demonstrate substantive knowledge about a range of issues such as family violence, mental health, disability, alcohol and drug use and chronic illness
- critically analyse different theoretical approaches to and the social construction of selected social problems
- appreciate the nature and diversity of subjective experiences of individuals belonging to selected vulnerable populations, and the significant others in their lives
- make links between the content of this subject and professional practice
- critically reflect upon personal and professional beliefs and values in relation to these issues.

Contact: A 90 minute lecture and a 1-hour tutorial throughout the year.

Content: Psycho-social development and adaptation across the life-span.

Assessment: Written assignments of up to 4000 words.
harmonisation and transposition of melodies by sight and by ear.
- tonal and atonal improvisation techniques.
- directing group activities and understanding group dynamics.
- repertoire of age-appropriate material suitable for therapy work.
- relaxation and guided imagery techniques.
- composition of songs and group song writing.
- principles of psychodynamic dance.

**Contact**: A 3-hour practical class a week throughout the year.

**Content**: Group dynamics and group improvisation. Processes in group therapy work. Principles of psychodynamic movement. Relaxation techniques using music; guided imagery. Advanced techniques in harmonisation, transposition and improvisation. Composition of original songs.

**Assessment**: Three 1500-word assignments and the composition of four original songs (50%); a 45-minute end-of-year practical test (50%).

**Prescribed Texts**: Boxill E *Music Therapy for the Developmentally Disabled* 1985 Pro-ed.

Bruscia K E *Improvisational Models of Music Therapy* Chas Thomas Springfield.


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**Graduate Diploma in Guided Imagery and Music**

CoOrdinator: Ms D Erdonmez

**Objectives**: On completion of this course, students should:
- have become acquainted with the broad areas of the study and varied approaches that comprise the field of Psychology;
- have an understanding of basic psychological concepts;
- have started to develop skills in the use and evaluation of scientific methodology and inquiry; and an appreciation of issues related to testing and measurement as it applies to research in the field of psychology;
- be able to read and critically evaluate psychological literature;
- have been introduced to the basic skills in report writing as it applies to the field of psychology.

**Content**: An introduction to psychology including biological bases of behaviour, social psychology, quantitative methods, human development, learning, memory and thinking, psychopathology and personality and adaptation. Further information about this subject is contained in the Psychology 1 Manual available from the School of Behavioural Science in early February.

**Assessment**: Up to 4 hours of examinations and 5 hours of research participation. Laboratory log book, worksheets and/or reports may also be required.
• have an understanding of the ethical responsibilities inherent in G.I.M. therapy, particularly in relation to private practice settings.
• be committed to enhancing the well-being of all clients.

Prerequisites
In order to be accepted into the course, applicants must satisfy three requirements:

A Bachelor of Music (Therapy) degree or Graduate Diploma in Music Therapy, with at least 2 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 a course of study in counselling skills, or psychodynamic theory or practice, approved by the Faculty of Music.

OR
A tertiary qualification in a health field and at least 2 years experience in professional work, in which counselling skills are practised. Applicants must also have completed the equivalent to grade 5 Musicianship (A.M.E.B.) and a course in music history equivalent to 1st year University level, approved by the Faculty of Music.

PLUS
Satisfactory completion of an Introductory (Level 1) and Intermediate (level 2) course of study in Guided Imagery and Music, with recommendation from the primary trainers of the Intermediate (level 2) course.

Have satisfied the selection committee at an interview, that the applicant is suited for, and committed to, the course.

The next intake for this course will be in 1997.

Course Structure
The course structure over the 2 years requires:

- 5 personal sessions in Guided Imagery and Music (at student's expense)

**YEAR 1**

<table>
<thead>
<tr>
<th>Semester 1</th>
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<tbody>
<tr>
<td>740-802 Theory and Practice of Guided Imagery and Music 1</td>
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<tr>
<td>740-830 Analysis of Programmed Music 1</td>
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<tr>
<th>Semester 2</th>
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<tbody>
<tr>
<td>740-804 Theory and Practice of Guided Imagery and Music 2</td>
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<tr>
<td>740-805 Analysis of Programmed Music</td>
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Total points for Year 1 100

**YEAR 2**

<table>
<thead>
<tr>
<th>Semester 1</th>
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<tbody>
<tr>
<td>740-806 Philosophy and Symbolism in Guided Imagery and Music</td>
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<tr>
<td>740-807 Analysis of Advanced Programmed Music 1</td>
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<table>
<thead>
<tr>
<th>Semester 2</th>
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<tbody>
<tr>
<td>740-808 Professional Practice in Guided Imagery and Music</td>
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<tr>
<td>740-809 Analysis of Advanced Programmed Music 2</td>
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</tbody>
</table>

Total Points for Year 2 100

Course Structure
740-802 THEORY AND PRACTICE OF GUIDED IMAGERY AND MUSIC 1

Co-ordinator: Ms Denise Erdonmez

Credit points: 25

Objectives: On completion of this subject, students will have:
• revised key procedures in conducting G.I.M. sessions
• gained skill in the assessment of the presenting issues of clients entering therapy
• gained an understanding of appropriate screening procedures for accepting clients into therapy
• gained an understanding of contraindications of G.I.M. therapy (clients unsuited for this therapy)
• gained knowledge of the dynamics of long term G.I.M. therapy

Contact: 28 hours seminar lectures and discussion.

Content: Setting up the therapeutic session; identifying key issues; inductions; overview of guiding skills; types of imagery; transcript skills; states of consciousness; assessment and screening; contraindications of the method; the structure and dynamics of a series of sessions.

Assessment: A paper of 1500 words related to case material. (Assessed on pass-fail basis).

Summer, L: *Guided Imagery and Music in the Institutional Setting*. St Louis, MMB, 1988
740-803 ANALYSIS OF PROGRAMMED MUSIC 1
Co-ordinator: Ms Denise Erdonmez
Credit points: 25
Objectives: On completion of this subject, students will have analysed music programs, and gained skill in:
- analysis of the music structure of the program
- analysis of the psychological impact of the music
- understanding the therapeutic effects of the music programs on clients' experiences.
Contact: 28 hours seminar lectures and discussions.
Content: Analysis of six music programs with case material, including Group Experience, Imagery, Comforting/Analytic; Quiet; Nurturing; Peak Experience.
Assessment: An analysis of one of the above programs, with client case material (1500 words; Pass-Fail)

740-804 THEORY AND PRACTICE OF GUIDED IMAGERY AND MUSIC 2
Co-ordinator: Ms Denise Erdonmez
Credit points: 25
Objectives: On completion of this subject, students will have:
- gained skill in identifying specific issues relating to pathological conditions - depression, anxiety, eating disorders, addictive disorders.
- gained knowledge of the stages of therapeutic process
- gained knowledge of advanced therapeutic skill in working with the resistive, angry client.
- gained knowledge of advanced therapeutic skill in working with the vulnerable, depressed client.
- gained knowledge of transference and counter transference.
Contact: 28 hours seminar lectures and discussions.
Content: The therapeutic process - identifying issues; managing resistiveness, the angry client; the vulnerable client; transference and counter-transference; Pathological conditions and contraindications; Terminating a series of sessions.
Assessment: A case study related to stages and processes of therapeutic change (1500 words; Pass-Fail).

740-805 ANALYSIS OF PROGRAMMED MUSIC 2
Coordinator: Ms Denise Erdonmez
Credit points: 25
Objectives: (as for Analysis of Programmed Music 1)
Contact: 28 hours seminar lectures and discussions.
Content: Analysis of seven music programs with case material, including: Positive Affect; Relationships; Creativity 1; Transitions; Mostly Bach; Grieving; Emotional Expression 1
Assessment: An analysis of one of the above programs, with client case material (1500 words, pass-fail).

740-806 PHILOSOPHY AND SYMBOLISM IN GUIDED IMAGERY AND MUSIC
Coordinator: Ms Denise Erdonmez
Prerequisite: Theory and Practice of G.I.M. 1 and 2
Credit points: 35
Objectives: On completion of this subject, students will have:
- studied Jungian philosophy and gained an understanding of archetypes (including shadow, anima/animus);
- studied basic concepts of transpersonal therapy;
- studied symbols commonly found in myths and dreams, and gained skill in their interpretation;
- studied the theory of shape, form and colour of the mandala, and gained skill in its interpretation;
Contact: 36 hours lectures and discussion.
Assessment: A written paper (1500 words) related to case material (Pass-Fail).
Jung, C: *Memories, Dreams and Reflections*. Modern Man in Search for a Soul.
Jung, C: *Man and his Symbols*

740-807 ANALYSIS OF ADVANCED PROGRAMMED MUSIC 1
Co-ordinator: Ms Denise Erdonmez
Prerequisite: Analysis of Music 1 and 2
Credit points: 25
Objectives: as for Analysis of Programmed Music 1
Contact: 28 hours seminar lectures and discussion.
Content: Analysis of five music programs with case material, including: Expanded Awareness; Affect Release; Creativity 2, Emotional Expression 2; Death-Rebirth.
Assessment: An analysis of one of the above programs, with client case material (1500 words - Pass-fail).

740-808 PROFESSIONAL PRACTICE IN GUIDED IMAGERY AND MUSIC
Coordinator: Ms Denise Erdonmez
Pre-requisite: Theory and Practice of Guided Imagery and Music 1 and 2.
Credit points: 25
Objectives: On completion of this subject, students will have gained:
- knowledge and practise of ethics of GIM therapy;
- knowledge of standards of practice;
Graduate Diploma in Music Composition

Coordinators: Assoc Prof Brenton Broadstock & Dr Stephen Ingham

Objectives
Graduates will acquire practical and theoretical knowledge in one of the three compositional specialisations:
- Film and Television
- Electroacoustic
- Instrumental and Vocal

Prerequisites
Applicants must have a Degree in Music or a Degree in a related discipline and be able to demonstrate composition skills equivalent to Bachelor's level.

Graduate Diploma in Composition (Film and Television)

Course Structure
Applicants should be aware that the course will be very rigorous and will involve the unique opportunity of close collaboration with professionals in the film and television industry as well as with students from the VCA School of Film and Television. Graduates will acquire practical and theoretical knowledge of film music composition.

The course consists of 8 subjects taken over at least two semesters.

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>Points</th>
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<tbody>
<tr>
<td>Composition A (Film &amp; TV)</td>
<td>10</td>
</tr>
<tr>
<td>Technology for Composers 1</td>
<td>10</td>
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<tr>
<td>Composition Seminar</td>
<td>10</td>
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<tr>
<td>Elective</td>
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<tr>
<th>SEMESTER 2</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Composition B (Film &amp; TV)</td>
<td>10</td>
</tr>
<tr>
<td>Technology for Composers 2</td>
<td>10</td>
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<tr>
<td>Interdisciplinary Collaboration</td>
<td>10</td>
</tr>
<tr>
<td>Final Project</td>
<td>30</td>
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</tbody>
</table>

Total Points: 100
Graduate Diploma in Composition (Electroacoustic Music)

Course Structure
The course consists of 8 subjects taken over at least two semesters.

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>Points</th>
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<tbody>
<tr>
<td>Composition A (EAM)</td>
<td>10</td>
</tr>
<tr>
<td>Technology for Composers 1</td>
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<tr>
<td>Composition Seminar</td>
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<tr>
<td>Elective 1</td>
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<tr>
<td>Elective 2</td>
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<tr>
<td>Final Project</td>
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Total Points: 100

Graduate Diploma in Composition (Instrumental and Vocal)

Course Structure
The course consists of 8 subjects taken over at least two semesters.

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>Points</th>
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<tbody>
<tr>
<td>Composition A (Inst. &amp; Vocal)</td>
<td>10</td>
</tr>
<tr>
<td>Technology for Composers 1</td>
<td>10</td>
</tr>
<tr>
<td>Composition Seminar</td>
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<tr>
<td>Music Techniques 3</td>
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<table>
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<tr>
<th>SEMESTER 2</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Composition B (Inst. &amp; Vocal)</td>
<td>10</td>
</tr>
<tr>
<td>Orchestration &amp; Arrangement 1 or 2</td>
<td>10</td>
</tr>
<tr>
<td>Elective 1</td>
<td>10</td>
</tr>
<tr>
<td>Final Project</td>
<td>30</td>
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</tbody>
</table>

Total Points: 100

Subject Details
740-848 COMPOSITION A (FILM AND TELEVISION)
Points: 10
Objectives: Upon completion of this subject students will have:
- learned to analyse and evaluate film and television footage for its suitability for music;
- learned and developed techniques of composition specifically for film and television;
- an understanding of the role of music and its relationship with the visual image.
Contact: One two-hour lecture/workshop per week for one semester (or equivalent)
Content:
- A study of the techniques of composition specifically for film and television and
- Analysis and evaluation of film and television music.
Assessment: A folio of practical and written assignments and compositions as directed by the lecturer (100%).

740-849 COMPOSITION B (FILM AND TELEVISION)
A continuation of Composition A

740-854 COMPOSITION A (ELECTROACOUSTIC)
Points: 10
Objectives: Continuation of the objectives for Composition A (Electroacoustic)
Contact: One hour of individual tuition per week for one semester
Content: Regular practical and theoretical assignments
Assessment: A folio consisting of practical assignments and compositions as specified by the coordinator (100%).

740-855 COMPOSITION B (ELECTROACOUSTIC)
Points: 10
Objectives: Continuation of the objectives for Composition A (Electroacoustic)
Contact: One hour of individual tuition per week for one semester
Content: Regular practical and theoretical assignments
Assessment: A folio consisting of practical assignments and compositions as specified by the coordinator (100%)

740-856 COMPOSITION A (INSTRUMENTAL AND VOCAL)
Points: 10
Objectives: On completion of this subject students should have:
- identified and developed their own musical ideas and working methods and habits, style language and goals;
- developed new ideas in the creation of musical works through practice and experiment;
- revised basic compositional and techniques;
- been introduced to advanced compositional techniques.
Contact: One hour of individual tuition per week for one semester.

Content: Regular practical and theoretical assignments.

Assessment: A folio consisting of practical assignments and compositions as specified by the coordinator (100%).

**740-857 COMPOSITION B (INSTRUMENTAL AND VOCAL)**

Credit Points: 10

Objectives: Continuation of the objectives for Composition A.

Contact: One hour of individual tuition per week for one semester.

Content: Regular practical and theoretical assignments.

Assessment: A folio consisting of practical assignments and compositions as specified by the coordinator (100%).

**740-825 COMPOSITION SEMINAR**

Points: 10

Contact: 2 hours per week throughout the two semesters of the course.

Objectives: Students completing this subject can expect to have broadened their knowledge of diversity in compositional method and developed an ability to communicate clearly regarding their own artistic enterprise.

Content: A series of weekly seminars consisting of:

- Presentation of papers by students on issues relating to the art and method of composition.
- Special topics on current issues in composition and contemporary music led by members of the academic staff or visiting composers and performers.

Assessment: Each student must present to the satisfaction of the course coordinator at least one paper related to their field of study. The presentation should be of 40 mins followed by 20 mins discussion led by the student. The paper must be submitted in writing within three weeks of presentation and should be of approximately 5,000 words. Where a Minor Thesis is being prepared as part of the course, it is expected that this will form the basis of the seminar presentation. Students exercising this option will be exempted from the written submission of the paper.

**ELECTIVE 1**

Credit Point: 10

Content: Any one-semester subject offered within the University, with permission of the coordinator. For example: 111-106 Introduction to Cinema B: Film History and Australian Film. A study of the main strands of pre- and early film history from 1900 to the 1940s, including the development of narrative film language, avant-garde practice, and the use of sound and colour in the cinema. The course will also focus on the development of the Australian film industry to the present day, and its significance in the context of Australian society. Offered by the Faculty of Arts.

**ELECTIVE 2**

Points: 10

Content: Any one-semester subject offered within the University, with permission of the coordinator.

**740-853 FINAL PROJECT**

Credit Points: 30

Objectives: To create, initiate, develop and supervise a major project which demonstrates knowledge and practical skills acquired during the course.

Contact: One hour per week with supervisor for one semester.

Content: To be determined in consultation with the coordinator.

Assessment: Presentation, in a form approved by the coordinator, of a project which demonstrates knowledge and practical skills acquired during the course.

**740-852 INTERDISCIPLINARY COLLABORATION**

Credit Points: 10

Objectives: On completion of this subject students will have knowledge of, understand, and appreciate the role, the problems and the advantages, of the composer as a member of an interdisciplinary team.

Contact: Lecture/workshop as organised for one semester involving visiting composers, directors, sound technicians, editors, performers and other professionals.

Content: Theoretical, philosophical and practical principles, skills and experience involved in working with professionals in inter-related professions.

Assessment: Presentation of a folio of written reports (50%); major project (30%); attendance and participation (20%).

**740-385 MUSIC TECHNIQUES 3**

Credit Points: 10

Objectives: Upon completion of the subject students will be able to:

- Demonstrate a working knowledge of the principle twentieth-century compositional techniques.
- Compose short pieces using these techniques.
- Appreciate the skills and problems of the compositional process.

Contact: One 2 hour lecture/workshop per week for one semester.

Content: Major techniques and compositional models of the twentieth-century.

Assessment: Practical assignments (60%); class paper (30%); attendance and participation (10%).

**740-442 ORCHESTRATION AND ARRANGEMENT 1**

Credit Points: 10

Objectives: On completion of this subject students will be able to:

- Demonstrate a knowledge of the ranges and characteristics of orchestral and band instruments;
- Combine diverse instruments together according to accepted principles of orchestration;
- Arrange given music both structurally and instrumentally for various instrumental combinations and/or occasions.

Contact: One two-hour lecture/workshop per week for one semester.

Content: Arranging of vocal and instrumental materials using any resources available. The workshop will involve practical performance of the arrangement, conducted by the students.

Assessment: A folio of arrangements in different styles and for differing resources (50%); preparation of parts and direction of the class ensemble in performing the arrangements (50%).
740-282 ORCHESTRATION AND ARRANGEMENT 2

Credit points: 10.0

Lecturer: Dr B Broadstock; Dr S Ingham.

Prerequisite: 740-342/442 Orchestration and Arrangement 1.

Contact: 2-hours per week for one semester

Objectives: On completion of this subject students should have extended knowledge of orchestration for full orchestra and other combinations of their special interest.

Content: Special projects in orchestration and arrangement as arranged for each student by the lecturer.

Assessment: Regular assignments (50 per cent); end-of-semester project (50 per cent).

740-850 TECHNOLOGY FOR COMPOSERS 1

Credit Points: 10

Objectives: Upon completion of this subject students will have:

- acquired basic skills in the use of computers in music notation (the preparation of scores and instrumental and/or vocal parts for performance)
- acquired basic skills in MIDI sequencing and studio realisation.

Contact: One two-hour seminar/studio workshop per week for one semester (or equivalent)

Content: A detailed study, in both theory and practice, of a music notation software package, such as Finale, and MIDI sequencing software, such as Cubase.

Assessment: A folio of projects in notation (50%) and sequencing (50%), to include recordings of studio realisations.

740-851 TECHNOLOGY FOR COMPOSERS 2

Credit Points: 10

Objectives: On completion of this subject students will have acquired:

- basic skills in the theory and practice of digital sound recording and editing
- an overview understanding of sound mixing techniques
- a knowledge of methods for synchronisation of soundtracks to film and video

Contact: One two-hour seminar/studio workshops per week for one semester (or equivalent)

Content: A detailed study, in both theory and practice, of a software package for hard disk audio recording/editing such as Sound Designer, and digital multi-track tape recording using the Alesis ADAT system

Assessment: A folio of recordings using the above technology as directed by the course coordinator (100%).
The Higher Degrees
For higher degrees, the supervisor appointed for each individual student is
the link between the Faculty and the candidate, and will advise on academic
matters and the extent to which the candidate should become involved in
Faculty activities.

Master of Music

Objectives
On completion of the course, students should have:
• developed advanced skills and expertise in their specialisation to
  professional standard;
• developed appropriate ancillary skills in research and writing;
• made a significant contribution the music learning and understanding
  in their chosen field.

Course Structure
All candidates are required to complete satisfactorily a study in Musicology
or Ethnomusicology or Music Performance or Music Therapy or Composition
following the study plans offered for each specialisation. Total minimum
weighting for the course is 1.5 (one and a half years full time equivalent).
Applicants interested in pursuing studies in music education at a Masters
level, should contact the Faculty of Education for information on the Master
of Education.

Study Plans

MUSICOLOGY/ETHNOMUSICOLOGY/MUSIC THERAPY

Objectives
On completion of the course students will have:
• developed skills and expertise in a chosen field of research
• made a significant contribution to learning in the area of research

Course Structure

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Before a Musicology or Ethnomusicology candidate can be admitted
to the Degree of Master of Music they must complete the following
hurdle requirements:
• A Language Reading Examination in one of German, French, Italian,
  Spanish, Latin, as approved by the Dean or for ethnomusicology
  students an appropriate language. This examination can be taken at
  any stage during the student’s candidature.

• The MMus Qualifying Examination in Musicology in two parts: a 3-
  hour written paper testing knowledge of music history and cultures,
  literature and theory, and a two-week research assignment on a
designated subject to be completed in a two week period. This
examination is taken after all other requirements have been
completed.

• Students in musicology must also have successfully completed
Musicological Research Method. Students in ethnomusicology must
also have successfully completed Musicological Research Method and
Theory and Method in Ethnomusicology. This requirement is usually
completed before the commencement of the candidature.

MUSIC PERFORMANCE

Objectives
On completion of the course students will have:
• developed instrumental or vocal skills to the level expected for entry
  into the performance profession;
• expanded their knowledge of repertory and style;
• developed appropriate ancillary skills in research and writing.

Course Structure

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<td>Postgraduate Seminar</td>
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<td>Chamber Music</td>
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<td>Minor Thesis</td>
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Before a Performance candidate can be admitted to the Degree of Master of Music they must complete the following hurdle requirements:

- A Language Reading Examination in one of German, French, Italian or Latin, as approved by the Dean. This examination can be taken at any stage during the student's candidature.

COMPOSITION
Objectives
On completion of this course, students will have:
- developed compositional skills and techniques to a professional level
- clarified a personal stylistic and philosophical rationale
- developed a greater understanding and knowledge of the professional world of composition.

Course Structure

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<td>Composition Seminar</td>
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<td>Composition Major</td>
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<td>Composition Minor</td>
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<td>Minor Thesis</td>
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<td>plus any two Seminar subjects</td>
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<td>Total Points</td>
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Before a Composition candidate can be admitted to the Degree of Master of Music they must complete the following hurdle requirements:

- The M.Mus Qualifying Examination in Composition, a 3-hour written paper testing knowledge of music theory, literature and analysis. This examination can be taken at any stage during the student's candidature.

Seminar Subjects
The list of approved subjects may be varied from time to time by the Faculty of Music.

- Australian Music Studies 1 — Traditional and Contemporary Aboriginal Music
- Australian Music Studies 2 — Migrant Musics in Australia
- Australian Music Studies 3 — Performers and Performance
- History of Instruments
- Music Aesthetics
- Music Criticism
- Music Historiography
- Music Iconography
- The Music of Spain
- Music Palaeography
- Music Psychology
- Musicological Research Method
- Performance Practice
- Studies in Opera
- Style Analysis — Romantic Piano Literature
- Style Analysis — The String Quartet and Related Genres
- Theory and Method in Ethnomusicology
- Topics in Ethnomusicology 1 — North Asia
- Topics in Ethnomusicology 2 — Music in Rain Forest Societies
- Topics in Ethnomusicology 3 — Music of Java and Bali
- Topics in Ethnomusicology 4 — North Indian Classical Music
- Topics in Music Analysis
- Topics in Music History
- Topics in Music Theory and Analysis

Subjects

740-603 THESIS
Credit Points: 140

Contact: Candidates will receive regular individual supervision of up to one hour per week as mutually agreed between the student and the supervisor. Students may be required to write regular reports on the progress of their research. (It is sometimes possible to arrange joint or associate supervision for candidates wishing to take postgraduate study in an area involving two disciplines).

Objectives: On completion of the subject students should have acquired a detailed knowledge of scholarship in the area of their research and, through preparation of the thesis, should have made a contribution to the advancement of knowledge in the chosen area.

Content: To undertake a research project and prepare a thesis. The thesis topic must be approved by the Graduate Studies Committee and any variation to the topic must be approved by the Committee. The thesis may be presented as:

- A study of approximately 30,000 words (excluding footnotes and appendices) 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.

Assessment: Candidates must submit within the period of candidature three copies of the thesis for examination pursuant to Statute 12.5.1.

NB: Candidates are advised to submit in the first instance three copies firmly secured in a springback folder or a stiff-backed 2-ring folder in case amendments are required by the examiners. Once any amendments are made, two copies of the thesis must be submitted in bound form prior to the finalisation of the result.

740-607 MINOR THESIS (MUSICOLOGY / ETHNOMUSICOLOGY / MUSIC THERAPY)

Credit Points: 100

Contact: Candidates will receive regular individual supervision of up to one hour per week as mutually agreed between the student and the supervisor. Students may be required to write regular reports on the progress of their research. (It is sometimes possible to arrange joint or associate supervision for candidates wishing to take postgraduate study in an area involving two disciplines.)

Objectives: On completion of the subject students should have acquired a detailed knowledge of scholarship in the area of their research, the necessary skills to conduct a research project, and a capacity to evaluate, interpret and report in a manner that demonstrates a high level of independent thought.

Content: To undertake a research project and prepare a thesis. The thesis topic must be approved by the Graduate Studies Committee and any variation to the topic must be approved by the Committee. The minor thesis may be presented as:
• a thesis of approximately 15,000 words;
or
• a critical edition and commentary of comparable weighting to the above;
or
• a folio of analyses and commentary of comparable weighting to the above.

Assessment: Candidates must submit within the period of candidature three copies of the thesis for examination pursuant to Statute 12.5.1.

NB: Candidates are advised to submit in the first instance three copies firmly secured in a springback folder or a stiff-backed 2-ring folder in case amendments are required by the examiners. Once any amendments are made, two copies of the thesis must be submitted in bound form prior to the finalisation of the result.

740-605 POSTGRADUATE SEMINAR

Credit Points: 10

Contact: A seminar of 2 hours per week throughout the three semesters of the course.

Objectives: On completion of the subject, students should have gained experience in preparation and presentation of research papers and a wider perspective of research and associated issues.

Content: A series of weekly seminars normally divided into two segments of one hour each:
• Presentation of papers by students.
• Special topics on research methodology and current issues in music research and related areas led by various members of the academic staff or visiting lecturers.

Assessment:
• Each student must present to the satisfaction of the examiners at least one paper related to their field of study. The presentation should be 40 minutes followed by 20 minutes discussion led by the student.
• Students are required to attend at least 30 seminars during candidature.
• Assessment will be on a pass/fail basis

740-613 RECITAL 1

Credit Points: 40

Contact: An individual lesson of one hour per week.

Objectives: During this subject, students can expect to broaden their experience and understanding of musical performance and extend their musical repertory.

Content: To prepare for performance a solo recital program. Programs are to be of normal concert length (90 minutes) and include major works from the relevant vocal or instrumental repertory.

Assessment: A public performance of the works studied to the satisfaction of the examiners appointed pursuant to Statute 12. Students are to write their own program notes to be assessed as part of, and together with, the performance. The date of the performance is to be negotiated by the candidate and the teacher. Both the program and performance date are to be approved by the Graduate Studies Committee.

740-614 RECITAL 2

Credit Points: 40

Contact: An individual lesson of one hour per week.

Objectives: During this subject, students can expect to broaden their experience and understanding of musical performance and extend their musical repertory.

Content: The preparation for performance of a solo recital program of normal concert length (90 minutes) which includes major works from the relevant vocal or instrumental repertory.

Assessment: A public performance of the works studied to the satisfaction of the examiners appointed pursuant to Statute 12. Students are to write their own program notes to be assessed as part of, and together with, the performance. The date of the performance is to be negotiated by the candidate and the teacher. Both the program and performance date are to be approved by the Graduate Studies Committee.

740-616 MASTERCLASS

Credit Points: 10

Contact: 2 hours per week throughout the three semesters of the course.

Objectives: On completion of this subject students should have enhanced their skills in public performance and developed critical faculties through listening to others.

Content: Students are to perform regularly and participate in discussion in the masterclass conducted in conjunction with 740-336 Music Performance 3 and 740-436 Music Performance 4.

Assessment: Candidates must perform at least once per semester in the masterclass. Candidates will be graded on their performances in the masterclass by the examiners of the subject and must attend a minimum of 30 masterclasses during the period of candidature.
FACULTY OF MUSIC

740-623 ENSEMBLE
Credit Points: 10
Contact: Up to four hours rehearsal per week (all year).
Objectives: On completion of this subject students will have further developed the ability to perform sympathetically with other members of the group; be aware of the importance of individual preparation; become sensitive to the requirements of working in groups, large and small, particularly with regard to regular and punctual attendance; have an understanding of the range of repertory available for the ensemble group of which the student is a member.
Content: Participation in staff-supervised Faculty ensembles as directed by the Dean. Assessment: Students will be awarded a pass or fail grade on the basis of satisfactory participation in practical ensemble performances and rostered rehearsals.

740-630 CHAMBER MUSIC
Credit Points: 20
Contact: One hour tutorial and 2 hours of chamber rehearsal per week (all year).
Objectives: On completion of this subject students will have developed their techniques as chamber players and studied selected repertoire to performance standard.
Content: Detailed study to performance standard of selected chamber music repertoire and techniques.
Assessment: Satisfactory attendance and participation (30 per cent); 15 minute performance in second semester (70 per cent).

740-631 MINOR THESIS (PERFORMANCE / COMPOSITION)
Credit Points: 40 points
Prerequisite: 740-359 Musicological Research Method and permission of the Dean. Students are expected to have a dissertation topic approved by the lecturer in charge and a supervisor arranged, before being allowed to enrol in this subject.
Contact: Regular consultation with the appointed supervisor during the year.
Objectives: On completion of this subject students should have conceived and should have planned and executed a substantial research project, demonstrated a capacity to think originally and independently within the chosen area of musicology; shown a command of both standard literature and writings at the current scholarly forefront of their chosen field; shown the ability to apply musicological research methodologies rigorously and appropriately.
Content: The research for and writing of an 8,000 to 10,000 word thesis on a topic approved by the supervisor and the coordinator.
Assessment: Two bound, typewritten copies of the thesis are to be submitted for examination no later than 31 October. The final mark for this subject will be determined solely by the dissertation (100 per cent).

740-623 COMPOSITION MAJOR
Credit Points: 130
Contact: Candidates will receive regular individual lessons of up to one hour per week as mutually agreed between the student and the supervisor. Additional participation in composition related activities is expected of all candidates.
Objectives: Students completing this subject should expect to have developed the technical and creative skills of music composition.
Content: Candidates must prepare a folio containing:
• A minimum of two original compositions in different media totalling no less than 50 minutes in duration.
• A tape recording of a performance of at least one work written during the period of candidature. The works proposed for the folio must be approved by the Graduate Studies Committee.
Assessment: Candidates must submit the folio within the period of candidature for examination pursuant to Statute 12.5.1. The folio will be examined using the procedures used for theses pursuant to Statutes 12.1 and 12.5.

740-627 COMPOSITION MINOR
Credit Points: 70
Contact: Candidates will receive regular individual lessons of up to one hour per fortnight as mutually agreed between the student and the supervisor. Additional participation in composition related activities, is expected of all candidates.
Objectives: Students completing this subject should expect to have developed the technical and creative skills of music composition.
Content: Candidates must prepare a folio containing:
• A minimum of two original compositions in different media totalling no less than 25 minutes in duration.
• A tape recording of a performance of at least one work written during the period of candidature. The works proposed for the folio must be approved by the Graduate Studies Committee.
Assessment: Candidates must submit the folio within the period of candidature for examination pursuant to Statute 12.5.1. The folio will be examined using the procedures used for theses pursuant to Statutes 12.1 and 12.5.

740-625 COMPOSITION SEMINAR
Credit Points: 10
Contact: 2 hours per week throughout the three semesters of the course.
Objectives: Students completing this subject can expect to have broadened their knowledge of diversity in compositional method and developed an ability to communicate clearly regarding their own artistic enterprise.
Content: A series of weekly seminars consisting of:
• Presentation of papers by students on issues relating to the art and method of composition.
• Special topics on current issues in composition and contemporary music led by members of the academic staff or visiting composers and performers.
Assessment: Each student must present to the satisfaction of the course co-ordinator at least one paper related to their field of study. The presentation should be of 40 minutes followed by 20 minutes discussion led by the student. The paper must be submitted in writing within three weeks of presentation and should be of approximately 5,000 words. Where a Minor Thesis is being prepared as part of the course, it is expected that this will form the basis of the seminar presentation. Students exercising this option will be exempted from the written submission of the paper.
Seminar Subjects

740-387 AUSTRALIAN MUSIC STUDIES 1 — TRADITIONAL & CONTEMPORARY ABORIGINAL MUSIC

Coordinator: Dr Falk
Credit points: 10
Prerequisite: Music in Australia—An Introduction or Permission of Dean
Contact: One 2 hour seminar per week for one semester.

Objectives: By end of semester, students should
• be able to recognise aurally a variety of different traditional aboriginal musical styles
• be articulate about the musical and contextual characteristics of a variety of traditional aboriginal musical styles
• have a comprehensive understanding of the place of aboriginal music in aboriginal life
• have a working knowledge of the ethnomusicological scholarship in this area
• have a working understanding of the music of contemporary aboriginal life and its socio-political context.

Content: A study of the musical styles and contexts of Northeast and Northwest Arnhem Land, The Kimberleys, Central Australia, Torres Strait and Bathurst and Melville Islands, and of the relationship between traditional contexts of music making and contemporary aboriginal musical styles.

Assessment: Seminar papers (50%); end-of-semester project (50%)

740-388 AUSTRALIAN MUSIC STUDIES 2—MIGRANT MUSICS IN AUSTRALIA

Coordinator: Dr C Falk
Credit points: 10
Prerequisite: Australian Music: An Introduction

Objectives: By the end of the semester, students should:
• have an extensive knowledge of theories of culture contact and musical change and their application to a variety of forms of migrant music making in Australia
• have a critical grasp of the current terminology and political philosophy associated with multiculturalism and music in Australia
• have a working knowledge of the ethnomusicological literature concerning the issues of urbanisation, westernisation, modernisation, appropriation, commercialisation and institutionalisation as they apply to the music of migrants in Australia
• through participant observation have an understanding of current trends and developments in the music of one migrant community in Australia.

Contact: 2 hours per week (one semester)

Content: A study of the theory and methodology of ethnomusicology as it applies to urban migrant and refugee forms of musical expression in Australia.

Assessment: Seminar papers (50%), end-of-semester project (50%)

AUSTRALIAN MUSIC STUDIES 3

Credit points: 10.0
Lecturer: Dr S. Robinson
Prerequisite: 740-265 Music in Australian an Introduction.

Contact: One 2-hour seminar per week for one semester. Not available 1996.

Objectives: On completion of this subject students should have a detailed knowledge of Australian performers and performance from settlement in 1788 to present, and of the resources available for study of Australian music.

Content: An historical study of the performance of art music and popular music in Australia at both professional and amateur levels, including repertoire and reception. This encompasses study of Australian domestic and community music-making in clubs, societies, cinemas and churches as well as professional performance in the concert hall and opera house. It traces the gradual professionalisation of orchestras, opera companies and chamber groups and examines the institutions which support them. Careers of local and international stars, including GWL Marshall-Hall, Nellie Melba, Percy Grainger and Joan Sutherland are discussed in detail.

Assessment: Two essays of 3000 words each (50 per cent each), one of which will be presented as a class paper during the semester.


740-283 HISTORY OF INSTRUMENTS

Coordinator: Professor J Griffiths
Prerequisite: Practical Study 1
Credit points: 10 points

Objectives: On completion of this subject students will be able to discuss in detail the history of their instrument and will have a critical perspective for the literature and an extensive knowledge of the repertoire of their instrument.

Contact: 2-hour seminar per week (one semester)

Content: Origins and development of each student’s instrument; survey of its repertoire; overview of the contributions of significant composers.

Assessment: Compilation of repertoire workbook (30%); class paper on instrumental development (30%); viva voce examination (40%)

740-447 MUSIC AESTHETICS

Coordinator: Dr K Murphy
Credit points: 10

Objectives: Upon completion of this subject students will be:
• familiar with the fundamental concepts raised in the philosophical area of aesthetics and how these relate specifically to the study of music;
• able to question what it is that we understand by music;
• acquainted with the sorts of questions that people have asked about music in the past and study how these questions themselves may reflect the historical period in which they were asked

Contact: Two hours of seminars a week for one semester in third or fourth year. Offered in alternate years

Content: Major issues in aesthetics with particular reference to music. The philosophical question of intentionality, subjectivity and objectivity. What is a work of music? How do we understand it? Expressionist and formalist theories of art. Studies of the writings of Stanley Cavell, Deryck Cooke, Eduard Hanslick, Paul Hindemith, Carl Dahlhaus.

Assessment: One 3 hour end-of course examination (50%) and an essay of up to 3,000 words which will be presented as a 20-minute class paper during the semester (50%).
740-449 MUSIC CRITICISM
Coordinator: Dr K Murphy.
Credit points: 10
Objectives: On completion of this subject, students will be able:
• to develop the ability to look critically at some of the assumptions underlying the study and practice of music;
• to study writings on the nature and value of musical works;
• to understand the historical and social background to the development of professional music criticism;
• to gain insight into the critical process both in academic and journalistic criticism and become aware of the problems involved in the discipline.
Contact: Two hours a week of seminars for one semester in third or fourth year. Offered in alternate years
Content: Theoretical and academic writings on music criticism, looking in particular at issues raised by the writings of Joseph Kerman; the history of music criticism, tracing the rise of the professional music critic; journalistic criticism and the problems encountered and created by the newspaper music critic.
Assessment: One 3 hour end-of-course examination (50%) and an essay of up to 3,000 words which will be presented as a 20-minute class paper during the course (50%).

740-450 MUSIC HISTORIOGRAPHY
Coordinator: Dr K Murphy
Credit points: 10
Objectives: On completion of this subject, students should:
• have developed an understanding of the philosophies that underlie the way in which facts or events are interpreted in historical writing of various kinds;
• have examined and assimilated major writings on historiographical theory;
• demonstrate an awareness of the historiographical premises that underpin the standard literature of music history;
• understand current trends in music history writing through evaluation of significant recent publications.
Contact: A 2 hour seminar a week for one semester in third or fourth year. Offered in alternate years
Content: A study of theories of history with particular reference to the writing of historical studies in music; a critical evaluation of philosophies and methodologies of recent writings in music history.
Assessment: Two essays of up to 3000 words each (50%), one of which will be presented as a 20-minute class paper during the course.

740-483 MUSIC ICONOGRAPHY
Credit points: 10
Coordinator: TBA
Prerequisite: Musicological Research Methods
Objectives: On completion of this subject, students will have developed scholarly skill in the methods of iconographical analysis and classification, and a familiarisation with the principal scholarship in this field.
Contact: 2 hours per week (one semester). Offered in alternate years
Content: Principles and methods of classification of musical content in visual representations; analysis of art works for musicological purposes.
Assessment: Seminar papers (50%), end-of-semester project (50%)

740-359 MUSIC PALAEOGRAPHY
Coordinator: Dr K Murphy
Prerequisite: 2 Group A subjects and Permission of Dean
Credit points: 20
Objectives: On completion of this subject, students should:
• be aware of the variety of the resources and methodologies available for musicological research;
• have developed skills in advanced bibliographic management and increased their awareness of available research resources in various fields;
• have attained the research and writing skills prerequisite to writing a thesis.
Contact: A 2 hour seminar per week for one semester.
Content: An introduction to the skills and techniques of musicological research, including such issues as music bibliography, editorial practices, archival practices, as well as the mechanics of dissertation writing.
Assessment: Four assignments of up to 1200 words each (90%); attendance and participation in class (10%).

740-437 MUSIC ICONOGRAPHY
Coordinator: Prof J Griffiths
Credit points: 10
Prerequisite: Either Music in Medieval Europe or Music in the Renaissance
Objectives: On completion of this subject, students should:
• demonstrate skill in the transcription from obsolete notations to modern notation in line with current standards of scholarly practice;
• be familiar with the criteria and principles of modern editorial practice;
• have acquired basic skills in computerised notation programs for the production of scholarly editions.
Contact: A 2 hour seminar a week for one semester in third or fourth year. Offered in alternate years
Content: A study of the major styles of notation used in Western music from the middle ages to the early 17th century. Seminars will be based around the production of transcriptions of works from major manuscripts and printed sources of the period.
Assessment: A minimum of 10 transcriptions realised during the course.

740-382 PERFORMANCE PRACTICE
Coordinator: TBA
Credit points: 10
Objectives: On completion of this subject students should:
• have a broad understanding of musical styles of the Renaissance, Baroque and Classical periods;
• have an ability to distinguish aesthetics chronologically and nationally;
• have an appreciation of the significance of performance practices to the realisation of such aesthetics;
• be able to demonstrate a familiarity with major contemporary treatises on performance;
• have an understanding of the development of musical instruments during the period;
• have a specific knowledge of techniques appropriate to his or her own instrument or family of instruments;
• be able to demonstrate the above knowledge and understanding in performance.

Contact: A 2 hour seminar a week for one semester in third or fourth year.

Content: A study of the various national styles and performance practices relating to music of the Renaissance, Baroque and Classical periods and the development of musical instruments during this time. The course will involve an appraisal of the primary source material - treatises and music - as well as current research literature.

Assessment: A 20-minute class paper (20%); an essay of up to 3000 words (40%); a performance of a work or selected movements of at least 15 minutes' duration (40%).

740-381 STUDIES IN OPERA
Coordinator: Dr K Murphy
Credit points: 10

Objectives: On completion of this subject students should:
• have an understanding of the development of musical instruments and their social context, and music from selected folk and popular traditions;
• attained the research skills prerequisite to writing a thesis.

Contact: Two hours a week of seminars for one semester in third or fourth year. Offered in alternate years

Content: An examination of some of the issues that relate to the interdisciplinary nature of opera alongside a study of selected works from the operatic genre with particular emphasis on their social and historical significance.

Assessment: One 3 hour end-of-course examination (50%) and an essay of up to 3,000 words which will be presented as a 20-minute class paper during the course (50%).

740-493 THE MUSIC OF SPAIN
Coordinator: Prof J Griffiths
Credit points: 10

Prerequisite: 2 Group A subjects

Objectives: On completion of this subject students should have:
• developed a knowledge of the history of Spanish art music and its social context, and music from selected folk and popular traditions;
• acquired a detailed knowledge of the music and writings pertaining to the areas of the course selected for close study.

Contact: One 2 hour seminar a week for one semester in third or fourth year. This subject will be offered in alternate years.

Content: A study of various areas of Spanish music from both the art and popular traditions from the middle ages to the present day, particularly those that have been of significance in the development of Western music, such as: the medieval monophonic lyric, renaissance polyphony, the zarzuela, 19th century Spanish nationalism, composers of the 20th century, flamenco and the guitar in Spanish music.

Assessment: Two essays of up to 3000 words each (50% each), one of which will be presented as a 20-minute class paper during the course.


740-366 MUSIC PSYCHOLOGY
Coordinator: Ms D Erdomnez
Credit points: 10

Prerequisites: A pass in BMus year 3 & Psychology 1

Objectives: On completion of this subject students should have gained:
• a knowledge of current research relating to the effect of music on various physiological systems of the body;
• an understanding of the effects of music on mood and psychological well being;
• a knowledge of theories relating to the learning and memorising of music;
• an understanding of how the brain processes musical information;
• a knowledge of research process;
• practice in carrying out a simple research project.

Contact: Two hours of lectures a week (first semester)

Content: Physiological foundations of musical behaviour. Psychological response to music; theories of learning and memory of music. Neurological processing of musical information. Models of research.

Assessment: Class presentation (20%) Class participation (20%) Report of simple research project (3000 words; 60%)


740-321 THEORY & METHOD IN ETHNOMUSICOLOGY
Credit Points: 10

Lecturer: Dr C Falk

Prerequisites: Music Cultures of the World: An Introduction AND Musicological Research Method PLUS any one of Topics in Ethnomusicology 1 - 4 OR Australian Music Studies 1 - 2 OR Permission of the Dean.

Contact: a 2 hour seminar per week (one semester).

Objectives: On completion of this subject students should have:
• a thorough understanding of the history and development of theory and methodology in the discipline of ethnomusicology
• an understanding of the current and future directions of the discipline
• knowledge of field work methodology and a variety of approaches to transcription and analysis
• attained the research skills prerequisite to writing a thesis.

Content: An introduction to the writings of the seminal scholars in ethnomusicology from the 19th century to the present day and to the key issues of ethnomusicalogical theory and methodology presented in those writings, including fieldwork methods, approaches to transcriptions and analysis, the ethnography of music, iconography and organology, ethical considerations and future directions in ethnomusicology.

Assessment: Two essays of a least 3000 words (50% each), one of which is to be presented as a 30 minute seminar paper during the semester.
FACULTY OF MUSIC

740.369 TOPICS IN ETHNOMUSICOLOGY 1 — NORTH ASIAN MUSIC
Coordinator: Dr C Falk
Credit points: 10
Prerequisites: Music Cultures of the World—An Introduction or Permission of Dean
Objectives: On completion of this subject students should have:
• a knowledge of the ethnomusicological theories and methodologies used in studying this area and an ability to evaluate critically writings in this field.
• a thorough knowledge of the structures and social contexts of North Asian music,
• a working knowledge of the ethnomusicological theories and methodologies used in studying this area and an ability to evaluate critically writings in this field.
Contact: One 2 hour seminar per week for one semester
Content: Selected musical genres and associated performing arts of Mongolia, China, Japan, Korea, and Vietnam.
Assessment: Seminar papers (50%); end-of-semester project (50%).

740.323 TOPICS IN ETHNOMUSICOLOGY 2—MUSIC IN RAIN FOREST SOCIETIES
Coordinator: Dr C Falk
Credit points: 10
Prerequisites: Music Cultures of the World—An Introduction or Permission of Dean
Objectives: On completion of this subject students should have:
• a thorough knowledge of the structures and social contexts of selected egalitarian rain forest societies,
• a working knowledge of the ethnomusicological theories and methodologies used in studying this area;
• an ability to evaluate critically writings in this field.
Contact: One 2 hour seminar per week for one semester
Content: Musical genres and associated performing arts of selected egalitarian rain forest societies.
Assessment: Seminar papers (50%); end-of-semester project (50%).

740.324 TOPICS IN ETHNOMUSICOLOGY 3—MUSIC OF JAVA AND BALI
Coordinator: Dr C Falk
Credit points: 10
Prerequisites: Music Cultures of the World—An Introduction or Permission of Dean
Objectives: Upon completion of this subject students should have:
• a thorough knowledge of the structures and social contexts of selected societies;
• a working knowledge of the ethnomusicological theories and methodologies used in studying this area;
• an ability to evaluate critically writings in this field.
Contact: One 2 hour seminar per week for one semester
Content: Musical genres and associated performing arts of selected societies.
The following topics will be offered in rotation: Indonesian Music, Music of Oceania, North Indian Classical Music.
Assessment: Seminar papers (50%); end-of-semester project (50%).

740.398 TOPICS IN ETHNOMUSICOLOGY 4—NORTH INDIAN CLASSICAL MUSIC
Credit Points: 10
Lecturer: Dr C Falk
Prerequisites: As for Topics in Ethnomusicology 1
Contact: As for Topic in Ethnomusicology 1
Objectives: As for Topic in Ethnomusicology 1
Content: A study of the theory and practice of North Indian classical music both vocal and instrumental.
Assessment: As for Topics in Ethnomusicology 1

740.394 TOPICS IN MUSIC HISTORY
Credit points: 10
Prerequisite: 2 Group A subjects
Objectives: On completion of this subject students should have:
• an extensive knowledge of the works of the period and their place in society,
• a working knowledge of the musicological scholarship, theoretical and manuscript sources for the topics studied,
• an ability to apply these methods to similar works.
Contact: 2 hours per week (one semester)
Content: Seminar course on topics to be advised by the Faculty.
Assessment: Seminar papers (50%), end-of-semester project (50%).

740.395 TOPICS IN MUSIC THEORY AND ANALYSIS
Credit points: 10
Prerequisite: 2 Group A subjects
Objectives: On completion of this subject students should have:
• an extensive knowledge of the structure of the works studied;
• a working knowledge of theoretical writings and analytical methods for the topic studied;
• an ability to apply these methods to similar works.
Contact: 2 hours per week (one semester).
Content: Seminars on topics to be advised by the Faculty.
Assessment: Seminar papers (50%), end-of-semester project (50%).
Master of Arts

Objectives
On completion, students should be able to:

- demonstrate specialist knowledge in the area of their research.
- present their research in publishable form or work towards incorporating their findings in further research.
- proceed to the PhD if their MA thesis has demonstrated appropriate research potential.
- apply the experience gained in their training to the practical needs of society as appropriate.

Prerequisites
Applicants should discuss prerequisites with the relevant academic staff member.

Course Structure
The MA in musicology requires a thesis of 30,000 words, completed over 18-months full-time, but a condition of acceptance is that candidates will attend the postgraduate seminar, pass a Language Reading Examination and the Qualifying Examination as for MMus musicology students (as described above).

Areas of Specialisation
Australian Music History, Medieval and Renaissance Music, Music Aesthetics and Criticism; Music Analysis, Music Historiography, Music Palaeography, Music of Spain, 19th and 20th Century Music, Historical Performance Practice.
Note: The above areas of specialisation are subject to change - intending applicants should consult the Faculty of Music for further information.

Application Procedure
Applicants should contact the Faculty of Arts for further information regarding the application procedure for Masters of Arts.

Doctor of Philosophy

Probationary Period
The first 12 months of PhD candidacy is a Probation Period, during which the student's suitability for sustained independent work is assessed, and the supervisor and Dean must be satisfied of the student's readiness for full PhD candidacy before recommending Confirmation to the School of Graduate Studies at the end of that period.

In the Faculty of Music, confirmation is generally recommended when all of the following are satisfied:

- Musicological Research Method has been passed.
- four advanced seminar subjects have been completed.
- Language Reading Examinations in two of German, French, Italian, Latin, or a fieldwork language have been passed.
- the MMus Qualifying Examination (see above) has been passed.
- a precise thesis topic and a fully-developed Thesis Proposal has been submitted and approved.
- the supervisor and Dean are satisfied with the student's research aptitude and progress.

Some students may have met some of these requirements while still undergraduates; others will be transferring from a masters degree, where they will have met most of these requirements. Consequently, the Probationary program for each PhD student is arranged individually according to the research training and background of the student.

Confirmed Candidacy
Once confirmed, a PhD candidate undertakes supervised work which leads to a thesis of approximately 80,000 words or a folio of compositions and thesis (in composition). The thesis may be presented after two or three years of full-time study (four-six part-time), depending on whether the student entered with a prior masters degree. Candidates are generally asked to defend their thesis at an oral examination after written reports have been received from the examiners.

Doctor of Music

The DMus is a higher doctorate, awarded on the basis of published work in composition or the history, theory and aesthetics of music, together with any other appropriate work published or unpublished completed during the year of candidacy, provided the examiners are satisfied the work represents a substantial, sustained and original contribution to the discipline of music.
Graduate Diplomas

Applications for Australian Applicants
Application forms are available from the Degree Programs Office (Music). Applicants should complete the application forms and attach original or certified copies of all academic records. Applications should be forwarded to the Program Manager, Faculty of Music, The University of Melbourne, Parkville, Victoria 3052 by the last Friday in November in the year preceding the year of entry.

New Zealand Applicants
Citizens of New Zealand are not considered as international applicants, however residents of New Zealand are considered international students and should refer to the section below.

Applications should complete the Faculty of Music, application form available from the Degree Programs Manager (Music).

New Zealand citizens will be liable for the same fees as per Australian applicants, but should note that they are not eligible to defer their HECS liability unless they have been resident in Australia for at least two years. New Zealand citizens are not eligible to apply for international scholarships, however may apply for any scholarships open to Australian students - contact the School of Graduate Studies for further information (Tel: (03) 9344 8599).

International Applicants
The Faculty welcomes graduates from overseas to its Graduate Studies Program. Applications for admission should be made on the International Postgraduate Student Application form, available from the International Office or the Degree Programs Manager. Applicants must also complete a Faculty of Music Application. All application material should be sent to The University of Melbourne, International Office.

Applicants should include the following material in their applications:
• A clear statement of the degree or diploma in which they are interested;
• A certified copy of their academic record;
• A supporting statement describing their professional or academic experience in the areas they wish to study;
• In the case of applicants from countries where English is not the official language, documentary evidence of their competence in English (which must be a minimum of 580 in the Test of English as a Foreign Language (TOEFL) or 6.5 in the International English Language Testing System (IELTS). In some cases applicants with a TOEFL of 560 or a IELTS of 6 may be granted provisional admission on condition they undertake further study in English to meet the requirements.

Special Requirements for all Applicants
Graduate Diploma in Instrumental Teaching applicants without a music degree must also submit
• a tape of their recent performing work. The tape should include 20 minutes of music from varied styles and periods. A sample program might include works form the Baroque, Classical, Romantic and 20th Century repertoire.

Graduate Diploma in Music Therapy applicants must also submit an audition tape. The purpose of requiring an audition tape is to assess the applicant's music performance ability and the level of musicianship.

The audition tape must comprise three pieces of contrasting styles. These may be a combination of classical pieces, jazz, improvisatory work etc. or a range of classical pieces eg. representative of different periods - Baroque, Classical, Romantic, Contemporary.

In addition, the tape must include evidence of vocal skill by singing three songs (composed song, popular song or folk song) accompanied by self on guitar. Competent guitar skills must be illustrated in the accompanying style.

The audition tape must carry a label with the statement "I certify that this is a bona fide tape of my performance" with name of the applicant, and duly signed. In the case of any doubt as to the authenticity of the audition tape, the Faculty of Music reserves the right to audition applicants further before final admission to the course.

The audition tape will be used solely for the purpose of assessing entry level music skill to the Graduate Diploma in Music Therapy.

Graduate Diploma in Guided Imagery and Music applicants must also submit:
• submit three references: 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.

• attend an interview to determine suitability for the course of study, commitment to the course of study, commitment to personal work in G.I.M. (at own personal expense), and commitment to the intensity of study. Interviews will be held on the first Monday in December in the year preceding entry. Prospective students should telephone the office of the Faculty of Music - (03) 9344 5256 - to schedule a time.

Graduate Diploma in Music Composition applicants must also submit:
• submit a folio containing no less than 5 works for various relevant media (eg. tape music, string quartet, orchestral, popular songs etc)

• attend an interview to discuss and to offer further evidence of suitability.

Fees
For Australian students, fees are charged for diplomas, (which cannot be deferred under the HECS scheme) and must be paid at enrolment or in instalments during the course.

A University Service and Amenities Fee is also payable at enrolment ($305 full-time; $185 part-time in 1995).

The fees for Australian residents for the Graduate Diplomas are as follows:

Graduate Diploma in Composition (F & TV) $5000
Graduate Diploma in Composition (ElecMus) $5000
Graduate Diploma in Composition (I&V) $4000
Graduate Diploma in Music Therapy $4000
Graduate Diploma in Guided Imagery & Music $4000
Graduate Diploma in Instrumental & Vocal Teaching $3000
Master of Music

Applications for Australian Applicants
All applicants should contact the relevant academic staff member before submitting an application form. Application forms are available from the Degree Programs Office (Music). Applicants should complete the application forms and attach original or certified copies of all academic records. Applications should be forwarded to the Program Manager, Faculty of Music, The University of Melbourne, Parkville, Victoria 3052.

Applications close 15 November each year for the following year. Applications close 10 April for the mid-year intake.

New Zealand Applicants
Citizens of New Zealand are not considered as international applicants, however residents of New Zealand are considered international students and should refer to the section below.

Applicants for all courses should complete the Faculty of Music, application form available from the Degree Programs Manager (Music).

New Zealand citizens will be liable for the same fees as per Australian applicants, but should note that they are not eligible to defer their HECS liability unless they have been resident in Australia for at least two years. New Zealander citizens are not eligible to apply for international scholarships, however may apply for any scholarships open to Australian students - contact the School of Graduate Studies for further information (Tel: (03) 9344 8599).

International Applicants
The Faculty welcomes graduates from overseas to its Graduate Studies Program. Applications for admission should be made on the International Postgraduate Student Application form, available from the International Office or the Degree Programs Manager. Applicants must also complete a Faculty of Music Application Form for the specific course for which they are applying. All application material should be sent to The University of Melbourne, International Office.

Applicants should include the following material in their applications:
- A clear statement of the degree or diploma in which they are interested;
- A certified copy of their academic record;
- A supporting statement describing their professional or academic experience in the areas they wish to study;
- In the case of applicants from countries where English is not the official language, documentary evidence of their competence in English (which must be a minimum of 580 in the Test of English as a Foreign Language (TOEFL) or 6.5 in the International English Language Testing System (IELTS). In some cases applicants with a TOEFL of 560 or a IELTS of 6 may be granted provisional admission on condition they undertake further study in English to meet the requirements.

Special Application Requirements for Australian Applicants
All Master of Music applicants should contact the appropriate academic staff member before submitting their application form.

Master of Music (Performance) applicants must also attend an audition. They must present a 50 minute program of works of contrasting styles and periods.

Special Application Requirements for International Applicants
Composition applicants should send a folio of compositions and performance students should send a recent recording showing their recent work, comprising not less than 50 minutes of music in various styles.

Fees
For Australian students, the Faculty offers the MMus on both a fee-paying and a deferred liability basis. For a small number of Australia students selected by the Graduate Studies Committee as of the highest merit, a deferred liability place will be offered; these students are liable for a fee which may be deferred under the Higher Education Contribution Scheme (HECS); contact the Fees Office, Student Administration, for current details. For some of these students this fee may be offset by a scholarship under the Australian Postgraduate Award (APA).

For all other students, a fee of $2500 per annum is charged which cannot be deferred under the HECS Scheme and must be paid at enrolment or instalments during the course.

For international students the Master of Music costs $12500 per annum.

For all MMus students a University Service and Amenities Fee is also payable at enrolment (The fees in 1995 were $305 full-time; $185 part-time).

Doctor of Philosophy

Applications
All applicants should contact the relevant academic staff member before submitting an application form. Application forms for PhD candidature are available from the Information Officer at the School of Graduate Studies, 1888 Building, Parkville.

Fees
Australian students are liable for a fee under the Higher Education Contribution Scheme (HECS); contact the fees office for current details. For some students this fee may be offset by a scholarship under the Australian Postgraduate Award (APA). In some cases where no HECS places are available, a fee-paying place may be offered.

The fee for international students is $13000 per annum.

For all PhD students a University Service and Amenities Fee is also payable at enrolment (The fees in 1995 were $305 full-time; $185 part-time).
Scholarships and Prizes

This stone was laid by
Madame Melba
on the 26th Nov. 1909.
To commemorate the foundation
of the new Conservatorium of Music.
Sir John Madden, C.C.M.B.
Chancellor of the University.
Faculty Scholarships, Prizes and Awards

The Faculty of Music receives generous support in the form of scholarships and prizes. Applications are not accepted for these awards unless otherwise indicated. They are generally awarded on examination results.

The monetary values given are for 1995 and may vary from year to year. [For University trusts, Resolutions governing the awards are listed in square brackets. These may be found in the Standing Resolutions of Council Chapter R6.]

The following Faculty scholarships, prizes and awards are for Australian residents only.

Robert Stoltz Music Scholarship (See Competitions)

Welsford Smithers Travelling Scholarship
$18,000 for a BMus graduate wishing to continue studies overseas. Offered once every two years (next in 1996). Application forms available from the Faculty Office in March of each award year. [R6.153]

Dorcas Maclean Violin Scholarship (See Competitions)

Clarke Scholarship
$10,000 (approx) for a graduate in music of any Victorian University to study at the Royal College of Music, London. Administered for the Victorian Ministry for the Arts and the Clarke family. Application forms available from the Faculty Office each September.

Sir William McKie Travelling Scholarship
$1,000 for the winner of the Clarke Scholarship towards travelling costs to the Royal College of Music, London. [R7.72A(22)]

Grace Funston Scholarship
$8000 for a BMus graduate or undergraduate, 25 years or under, based on skill as a pianist, academic attainment, and financial need. By committee of Council. [R6.72(92]

Nickson Travelling Scholarship
$6,000 for a music or Arts graduate in music under 30 years of age from any Victorian University to study abroad. Application forms available from the Faculty Office each May each year. [R6.98]

Percy Jones Award
$1,700 for a postgraduate student of the Faculty pursuing studies in musicology. Awarded every two years (next in 1996). [R6.174]

F. W. Homewood Memorial Scholarship
$10,000 for a pianist or pianists who wish to study performance and is in financial need. Awarded for the duration of the course. Applications close with the Faculty on 1 February each year. [R6.172]

M. and E. Kelford Scholarship
$3,000 for graduates of the Faculty or the Arts Faculty alternately (for music next in 1996). Application forms available from the Faculty Office each April of each competition year. [R6.171]

Lizette Bentwich Scholarship
$3,000 for graduates of the Faculty or the Arts Faculty alternately (for music next in 1996). Application forms available from the Faculty Office in April each music year. [R6.98]

A.E.Floyd Memorial Scholarship
$2,400 for graduates under 30 years of age of this or another approved university to travel to undertake further study. Application forms available from the Faculty Office each March. [R6.174]

Pearls Rodger Scholarship
$5,500 for a pianist or pianists who wish to study performance and is in financial need. Awarded for the duration of the course. Applications close with the Faculty on 1 February each year. [R6.172]

Competition

The Faculty also receives generous support for its students through funds to conduct a number of competitions conducted as listed below. These competitions are open to BMus students only unless otherwise stated.

The monetary values given are for 1995, and may vary from year to year. More detailed information regarding these awards can be obtained by writing to the General Manager. [For University trusts, Resolutions governing the awards are listed in square brackets. These may be found in the Standing Resolutions of Council Chapter R6.]

More detailed information regarding these awards can be obtained by writing to the General Manager. [For University trusts, Resolutions governing the awards are listed in square brackets. These may be found in the Standing Resolutions of Council Chapter R6.]

Dorcas Maclean Violin Scholarship
$24,000 to be used for advanced study, for the violist under 25 years of age, resident in Australia for 2 years, and eligible for admission to a course of study in an approved institution who gives the outstanding performance of a prescribed program. Competition held at the Faculty once every two years (next in 1996) and judged by a panel of violinists. Application forms available from the Faculty Office in April of each competition year. [R6.171]

Robert Stoltz Music Scholarship
One year's fully-funded study at the Vienna Conservatorium, including travel and all expenses (currently valued at $45,000 approx) for the Australian who gives the outstanding performance in a competition held at the Faculty each year. Administered by Apex Clubs; application forms available at the Faculty Office.

Hepzibah Menuhin Memorial Scholarship
$5,000 for an Australian pianist who gives the outstanding performance at a competition held alternately in Melbourne and Sydney (Melbourne in 1995) and judged by a panel of pianists. Administered alternately by the Faculty and the Sydney Conservatorium; application forms available at the Faculty Office prior to each competition.
Scholarships for Australian Residents

Application forms for all these awards and scholarships, unless otherwise stated, are obtainable from the School of Graduate Studies, 1888 Building. The University of Melbourne and should be returned to that office by the dates indicated. Applicants should simultaneously apply for admission to candidature for a postgraduate degree by the Faculty.

Melbourne University Postgraduate Scholarships are offered by The University of Melbourne to a limited number of students undertaking full-time postgraduate degrees at this University. The scholarships value in 1995 was $13,498 and non-taxable. There is provision for a thesis allowance. Applicants for the Australian Postgraduate Research Awards are automatically considered for these scholarships. Applications close on 31 October each year.

Australian Postgraduate Awards (APA) are offered to a limited number of students undertaking full-time research degrees. Applicants must be Australian citizens or have resident status in Australia. Awards are made according to academic merit and are tenable at any University. The 1995 value was in the range of $14,961 and non-taxable. The 1996 value is under review. There is provision for relocation and thesis allowances.

Applicants for this award are automatically considered by the Melbourne University Postgraduate Scholarships (above) and need not complete both applications forms.

Scholarships for International Students

Assistance to support study in Australia is very limited, and obtaining an award does not exempt a student from paying the tuition fees. Those awards listed under "Faculty Scholarships, Prizes & Awards" (page 46-47) are for Australian students only, but the following sources may be explored.

Commonwealth Scholarships and Fellowships Plan for students from Commonwealth countries. Contact the Australian Embassy in your country for details.

Australian European Awards for European students. Contact the Australian Embassy in your country for details.

Equity and Merit Scholarship Scheme (EMSS) For students from 'developing' countries. Information is available from Australian International Development Assistance Bureau (AIDAB), GPO Box 887, Canberra ACT 2601

Melbourne University Postgraduate Scholarships (MUPS) The University offers a limited number of awards which are keenly competitive and only master by research and PhD applicants with outstanding academic results are likely to be successful. These awards are living allowances only and are valued at $13,200 a year in 1995. The award does not exempt overseas applicants from paying the full-fee for the course. Applications close on 31 October each year.

Australian International Development Assistance Bureau (AIDAB) AIDAB offers scholarships for short courses, undergraduate and postgraduate under two major programs:

Australian Development Co-operation Scholarship - ADCOS Available for applicants from developing countries. The ADCOS scholarships are usually advertised in local papers early in the New Year. Applicants may not hold another award that would give overlapping benefits and must not have held an Australian government award in the 12 months preceding their application. It is not possible to extend an award for further study. Students must nominate the highest qualification they wish to attain on the original application.

The scholarship covers tuition fees and health care for all students. The majority of recipients also receive a fortnightly living stipend.

For further information prospective applicants should contact the Australian Education Centre or the Australian diplomatic mission in their country as scholarship provision, eligibility, selection criteria and application procedures vary from country to country.

Australian Sponsored Training Scholarship (ASTS) The ASTS scheme is open to students from a wide range of countries. These scholarships are reciprocal, provided government to government, offered in the priority fields of study, following established government strategies.

The scholarship covers tuition fees, air travel to and from Australia, establishment allowance, English language assistance and a fortnightly stipend (Approx A$15,000 p.a. for single students and A$19,000 for a student who is accompanied by family to Australia).

Applicants need to be nominated by their employer to the appropriate government body responsible for overseas scholarships within their own country.

For further information prospective applicants can contact the AIDAB representative at the nearest Australian diplomatic mission or Australian Education Centre.

Overseas Postgraduate Research Scholarships Program (OPRS) These scholarships are available for either PhD or masters level international students who wish to undertake quality research (fundamental or applied) in areas of research specialisation.

The scholarship covers the tuition fees for each year of the course only. The duration of the scholarship is normally limited to three years for students enrolled in PhD programs, three years for Masters by Research leading to PhD and two years for students enrolled in masters by Research degree programs.

The Australian Government currently pays the annual Overseas Student Health Cover (OSHIC) for holders of OPRS. Recipients will automatically be considered for a University of Melbourne Postgraduate Scholarship (MUPS), which provides a living allowance (approx. $13,200 in 1995).

An OPRS application is part of the Application Form for Admission as an International Postgraduate Student at The University of Melbourne. The applications is contained within the International Postgraduate Student Handbook.
### Key to Parkville campus map

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<td>172 J11 Centre for Computing (Pizza)</td>
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<td>140 G1 Conservation of Music</td>
<td>197 J17 Howard Faiyir Institute</td>
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<td>186 J7 Direct. Design &amp; Copy Centre</td>
<td>160 G12 Mathematics, Maths, Science</td>
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