The University of Manchester

Faculty of Humanities

School of Arts, Languages and Cultures

MusM Handbook 2026-2027

Music

Please Note:
Information relevant to all postgraduate taught programmes in the School of Arts, Languages and Cultures (SALC) can be found in the School Student Handbook 2026/27, which should be read and used as a reference in conjunction with this Handbook. The School Handbook is available online here:
https://livemanchesterac.sharepoint.com/sites/UoM-SALC-STUDENT-COMM/SitePages/School-of-Arts,-Languages-and-Cultures-Handbook.aspx

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Welcome and Introduction to Music

We are delighted to welcome you as a member of our Music community here at the University of Manchester. We hope that our innovative and flexible Master's courses will serve you well, regardless of whether this will be your final degree or whether you plan to continue to PhD research and beyond.

With a range of specialist courses reflecting our outstanding research profile, we aim to provide a stimulating and supportive learning environment. In Musicology, Ethnomusicology, Instrumental and Vocal Composition, Electroacoustic Composition and Interactive Media, and Performance Studies our staff members (listed below) enjoy international reputations. Further information about their research interests and teaching specialisms (together with contact details, etc.) may be found on our website:
http://www.alc.manchester.ac.uk/subjects/music/people

Our teaching is supported by extensive library collections, the work of our renowned ensembles-in-residence, a programme of professional workshops and masterclasses, and the activities of Manchester University Music Society (the largest student-run music society in the UK). Our research community is further enriched by guest speakers, research presentations and discussion sessions under the umbrella of our weekly Research Forum. The department also hosts conferences and music festivals, in which postgraduate students are encouraged to participate.

We encourage you to make the most of the many opportunities available to you at the University of Manchester and hope that your time here will be both productive and enjoyable.

Professor David Berezan
Head of Music

This handbook contains essential information about key contacts, the MusM pathways, assessment and life in the Music Department.

The **School of Arts and Cultures Student Handbook** should also be consulted for more general information about degree regulations, teaching arrangements, and an overview of communication channels within the school:
https://livemanchesterac.sharepoint.com/sites/UoM-SALC-STUDENT-COMM/SitePages/6.6-University-Proofreading-Statement.aspx

Music and Martin Harris Centre Staff

Academic Staff

Dr Chloë Alaghband-Zadeh	Lecturer in Ethnomusicology, *Director of Ethnomusicology pathway (semester 2)* (on leave, semester 1)
Prof. David Berezan	Professor of Electroacoustic Music, *Head of Department*
Prof. Caroline Bithell	Professor of Ethnomusicology *Director of Ethnomusicology pathway (semester 1)* (on leave, semester 2)
Dr Josh Brown	Lecturer in Composition, *Director of Instrumental and Vocal Music pathway (semester 1)*
Prof. Ricardo Climent	Professor of Interactive Music Composition *Director of Postgraduate Research (semester 1)* (on leave, semester 2)
Prof. Barry Cooper	Professor of Music *Assessment Officer* (on leave, semester 1)
Dr Andrew Frampton	Lecturer in Musicology
Dr Pete Furniss	Lecturer in Music *Director of Performance Studies pathway*
Dr Alexander Gagatsis	Senior Lecturer in Jazz Studies *Director of Postgraduate Research (semester 2)*
Prof. James Garratt	Professor of Music History and Aesthetics *Postgraduate Taught Programmes Director,* *Director of Musicology pathway*
Dr Roddy Hawkins	Lecturer in Contemporary Music Cultures
Prof. Rebecca Herissone	Professor of Musicology (on leave, full year)
Dr Anne Hyland	Senior Lecturer in Music Analysis, *Undergraduate Programmes Director* (on leave, semester 1)
Dr Sarah Keirle	Lecturer in Electroacoustic Music Composition
Dr Sarah Moynihan	Lecturer in Music
Prof. Michelle Phillips	Professor of Music
Prof. Camden Reeves	Professor of Music (on leave, full year)
Dr Eleanor Ryan	Lecturer in Performance Studies
Prof. Thomas Schmidt	Professor of Music (on leave, full year)
Dr Rosalía Soria Luz	Lecturer in Composition (Media & Film), *Director of Electroacoustic & Interactive Media pathway*
Dr Richard Whalley	Senior Lecturer in Composition, *Director of Instrumental and Vocal Music pathway (semester 2)* (on leave, semester 1)
Dr Henry McPherson	Bicentennial Research Fellow
Dr Alexandra Huang-Kokina	Bicentennial Research Fellow

Emeritus Professors

Prof. John Casken	Emeritus Professor of Music
Prof. David Fallows	Emeritus Professor of Musicology
Prof. David Fanning	Emeritus Professor of Music
Prof. Philip Grange	Emeritus Professor of Composition
Prof. Kevin Malone	Emeritus Professor of Composition
Prof. Susan Rutherford	Emeritus Professor of Music

Honorary Professors and Research Fellows

Sir Mark Elder	Honorary Professor
Dr Jeffrey Dean	Honorary Research Fellow
Helena Bull	Honorary Research Fellow
Dr Hongshuo Fan	Honorary Research Fellow
Daniel Mawson	Honorary Research Fellow
Dr Sarah Whitfield	Honorary Research Fellow

Resident Ensemble

Quatuor Danel	String Quartet in Residence

Non-academic Staff

Adam Wilson	Departmental Assistant Technical Services and Buildings Manager
Guillaume Dujat	Music Technician
Alex Shaw	Arts Administration Manager

Key Contacts

For programme-related queries and general academic advisement, your first port of call should be:

All Postgraduate Taught Programmes
Prof. James Garratt: James.Garratt@manchester.ac.uk

All students are welcome to get in touch with me to discuss any academic or personal difficulties they are experiencing. Please email me for an appointment or turn up to one of my designated PGT Office Hours (listed on the Blackboard Music Community site).

Each MusM Pathway has its own director. These directors act as the **academic advisor** to all students on their pathway:

MusM Music (Musicology)
Prof. James Garratt, James.Garratt@manchester.ac.uk

MusM Music (Ethnomusicology)
Prof. Caroline Bithell (sem.1), Caroline.Bithell@manchester.ac.uk
Dr Chloë Alaghband-Zadeh (sem. 2), Chloe.Alaghband-Zadeh@manchester.ac.uk

MusM Composition (Instrumental and Vocal Music)
Dr Josh Brown (sem. 1), Joshua.Brown@manchester.ac.uk
Dr Richard Whalley (sem. 2), Richard.Whalley@manchester.ac.uk

MusM Composition (Electroacoustic Music and Interactive Media)
Dr Rosalía Soria Luz, rosalia.sorialuz@manchester.ac.uk

MusM Music (Performance Studies)
Dr Pete Furniss, pete.furniss@manchester.ac.uk

For matters relating to registration, submission of assessed work and other administrative queries, you should consult our programme administrator in the School's Postgraduate Taught Programmes office:

Room W1.12, Samuel Alexander building.
Email: SALC Student Support Hub Query Form

Here is a list of SALC (School of the Arts, Languages and Cultures) emails you can reach out to if need to: Helpful Contacts

Facilities and Resources

GRADUATE SCHOOL

The Graduate School is a physical and online community where postgraduate students from different subject areas in the School of Arts, Languages and Cultures can meet together and access resources. The facilities offered in the dedicated space in the Ellen Wilkinson Building include computer clusters, workstations, training room, seminar rooms, dining room and kitchen, coffee lounge and lockers.
See: http://www.alc.manchester.ac.uk/graduateschool/

MARTIN HARRIS CENTRE

The Martin Harris Centre is home to the departments of Music and Drama. The Music Department is mostly based on the west side of the Martin Harris Centre. Room numbers indicate the floor: LG (lower ground = basement), G (ground level), F (first floor), SL (second-lower floor (Drama Department), Floor 2 in the lift), SU (second-upper floor (Music Department), Floor 3 in the lift). The building's main lecture hall, the John Casken Lecture Theatre (SL26), can be accessed from both the SL and SU floors, but use the second floor in the lift (SL) for accessibility.

Rooms in the Martin Harris Centre designated for exclusive postgraduate use are F.32 (Postgraduate Computer Suite) and F.33 (Postgraduate Common Room): the door codes may be obtained from Reception.

ELECTROACOUSTIC MUSIC STUDIOS: NOVARS

Studio-based teaching, research and compositional work is carried out in the NOVARS Research Centre. The room-within-room facilities include the most current generation of Mac computers; ATC, PMC and Genelec monitoring; Focusrite RedNet audio systems; and state-of-the-art software, e.g. Pro Tools, MaxMSP, Reaper, GRMTools, Audiosculpt, ScreenFlow, and game-audio tools such as Unity3D, Blender/OpenAL and Unreal Engine. Additional hardware includes the MANTIS diffusion system and a GLUION FPGA 16bit interface with 32 analogue inputs and 68 digital inputs/outputs. All computers are networked and hosted in a separate Hub Room for noise-reduction purposes.

Studios 1, 2 and 3 are reserved exclusively for postgraduate and staff electroacoustic research. All students following studio courses are required to read the Studio Regulations and to sign to indicate agreement to comply with them. Any breach of studio protocol can result in denial of access to the studio facilities, with potentially damaging effects on marks.

All enquiries about the use of the studios should be directed to Dr Rosalía Soria Luz. Questions regarding technical support should be directed to the music technician, Mr Guillaume Dujat. See: http://www.novars.manchester.ac.uk

LIBRARIES

The University Library (one of the largest academic libraries in the country) houses the main university holdings of scores, books and music periodicals, mainly on Floor 2 (red area). If you struggle to find this, ask a friendly library assistant for directions. The University Library online catalogue and an extensive collection of electronic journals and online databases.

Students also have access to the Henry Watson Collection at Manchester Central Library in St. Peter's Square (one of the finest music libraries in the country) and, for reference only, to the library of the Royal Northern College of Music, whose CD and LP holdings are also accessible.

PHOTOCOPYING

All student photocopying should be done using the machines in the Postgraduate Computer Suite and the first-floor corridor. The photocopier in the main office of the Martin Harris Centre may be used only for teaching purposes. Please note that there are severe penalties for infringements of copyright: copies of the current Code of Fair Practice are displayed near the photocopiers.

RECORDING EQUIPMENT

Portable recorders with microphones are available for student use. These may be signed out via the technicians: contact Guillaume Dujat for further information. The concert hall has its own recording booth.

PRACTICE FACILITIES

The Practice Rooms are available whenever the Martin Harris Centre is open, except when their use would disturb lectures or concerts in adjacent rooms (the practice rooms will be blocked off on the booking system at these times). The rooms may be booked using the online booking system. Any damage to pianos (broken strings etc.) must be reported immediately to Dr Richard Whalley. Any other enquiries relating to the practice rooms should be addressed to the reception desk in the Martin Harris Centre office or via email: MHCReception@manchester.ac.uk

The new practice building houses 13 Amadeus M-Pods, including a large ground-floor practice pod for ensemble or band use. Each pod is fully self-contained, featuring adjustable climate control and a level of sound transmission reduction significantly higher than our other practice rooms. Each pod is equipped with a brand-new Yamaha upright and building is available 24/7 throughout the year.

All use of the Cosmo Rodewald Concert Hall is subject to a separate booking system. The Hall may be used only by prior arrangement: you must make a reservation in advance through the Martin Harris Centre office.

CONCERT HALL PIANOS

The Steinway grand pianos in the concert hall are used only for concerts and rehearsals, and for one hour's individual practice beforehand. They are kept locked and performers should apply to the porters for the key. Food and drink must not, under any circumstances, be placed on any piano or other departmental instrument.

ELECTRONIC PIANOS

Yamaha clavinovas can be found in some of the practice rooms. You will need to provide your own headphones.

HARPSICHORD AND ORGANS

The organs are located in the Keith Elcombe Room (Early Keyboard Room – G.40), while the harpsichord is kept in G16. They should normally be used only by those taking instrumental lessons on these instruments.

GAMELAN

The gamelan is housed in the Danel Room (G.42). It may be used only by those students studying gamelan as part of the World Music Ensemble course unit. Under no circumstances may any of the instruments or their beaters be removed from the Danel Room.

BAROQUE AND RENAISSANCE INSTRUMENTS

The department owns several Baroque and Renaissance instruments, including violins, violas, cellos, flutes, oboes, recorders, crumhorns, a cornetto and a set of viols. Students who play in the department's Baroque Orchestra may be permitted to borrow the Baroque instruments during the academic year.

BOOK AND MUSIC PURCHASE

Forsyth Bros Ltd. (126 Deansgate) will offer a 10% concession to music students of the University for most music and some books.
Blackwell's Academic Bookshop on the Oxford Road campus carries a limited range of books and CDs (no concessions).

INSTRUMENT STORAGE AND INSURANCE

Large instruments (e.g. cello, double bass, tuba, baritone sax, harp) can be stored in the Large Instrument Store in the Martin Harris Centre. Smaller and medium-size instruments should be kept secure at your accommodation. For questions about instrument storage, contact the Martin Harris Centre Reception (MHCReception@manchester.ac.uk).
All students need to arrange insurance cover for each of their instruments privately, so please make sure you have this in place before arriving. Generic information about university and student insurance and liabilities can be found here:
https://www.staffnet.manchester.ac.uk/insurance/students/

Teaching and Learning

COURSE UNIT SELECTION

Programme details and user-friendly overviews of individual course-units are given in the pages that follow. You will be given advice on course-unit selection in Welcome Week, and do not need to choose your options before then. More detailed specifications for all course units offered by the School of Arts, Languages and Cultures can be found in the online Course Unit Database:
https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP

Additional details (including unit-specific instructions for the presentation of assessed coursework and assessment criteria) will be provided on the Blackboard spaces for individual modules. It is important that you familiarise yourself with all of these sources of information since they do not simply duplicate the same details.

EXAMINATION AND ASSESSMENT

Assessment of the taught course units varies as appropriate to the course concerned. All taught course units and (for musicologists and ethnomusicologists) the Research Outline must be satisfactorily completed before students proceed to the Dissertation or Portfolio. Whilst students are not officially progressed to the dissertation/portfolio until the Summer Exam Boards, students are permitted to work on the dissertation/portfolio process well in advance of this. This is on the understanding that official progression to the dissertation/portfolio is dependent upon successful completion of the taught stage of the Master's, either at first attempt or by resit/resubmission in August.

All written material is moderated or double-marked internally and sampled or moderated by the External Examiners. Recitals are heard by at least two internal examiners. Results are published online.

Full guidelines on examinations and assessment procedures are available in the SALC Student Handbook.

SELF-DIRECTED LEARNING

In addition to organised departmental teaching and learning, all postgraduate students are expected to undertake their own programme of self-directed learning and skills acquisition. This may involve independent reading, languages, computer training, attendance at research seminars in other departments, and skills training workshops offered by the School, Faculty or University. Self-directed learning helps develop intellectual independence, confidence and creativity.

ATTENDANCE AND SEMINAR PREPARATION

Please note that attendance at all classes is compulsory. If you are unable to attend a class or supervision due to ill health, inform the lecturer concerned in advance. This is especially important if you are going to be absent from a class in which you are meant to give a presentation. Please inform us as soon as possible of any problems, special needs or any circumstances that may affect your studies or progress.

All MusM students are expected to attend the Thursday afternoon **Lunchtime Concerts** (Cosmo, 1.10–1.50pm) and **Research Seminars** (G16, 2.30–4.00 pm). MusM Composition students should also attend all the Composition Workshops and MusM Performance Studies students should attend all Performance Workshops (Thursdays, 2.30–4.00pm).

Ensure that you carry out any preparation required in advance of your classes so that you can contribute actively to classroom discussion. Many course units involve learning through class discussion or break out groups, so it is essential that you share your ideas and participate as much as possible.

COMMUNICATION ARRANGEMENTS

Much of the day-to-day communication within the School and the University happens by email. It is essential that you **check your university email regularly**, preferably every day. Information about the details of relevant travel grants, awards, conferences, symposia and other events or opportunities can also be found in the Postgraduate area on Blackboard or on the University website. The noticeboards in the Martin Harris Centre – clearly labelled as to subject matter – should be consulted frequently.

EMAIL ETIQUETTE

The music department operates on first-name terms, especially in person but in email communication too. In email you may wish to use academic titles and surnames (e.g. 'Prof. Cooper') when contacting teaching staff for the first time, but it's not necessary. Thereafter a simple 'Dear Barry' or 'Dear Rebecca' will do nicely.

Please don’t send empty messages or subject lines. Keep your emails concise and clear. If you want to ask us to do something for you, please make that clear too.

STYLE GUIDANCE FOR WRITTEN WORK

Accurate, consistent referencing methods in bibliographies and footnotes in your essay assignments enable you to:

- acknowledge correctly other people’s ideas and research (if you don’t do this you are plagiarising);
- demonstrate to the examiners that you have read a broad range of relevant and appropriate literature;

- present your work in a professional manner, suitable for both academic writing and various documents produced in other areas of employment.

Written submissions for MusM courses must include a bibliography and use footnotes to cite and knowledge the sources that have been referred to or drawn on. **Footnotes must always give precise page references**.

Please refer to the **Musicology Resources Study Pack** on Music Community (Blackboard) for full guidance about the correct formatting and layout of written work. This document also contains useful tips for structuring and drafting an essay.

N.B. Remember that careless layout of referencing systems (missing information, incorrect use of punctuation, inconsistent formatting, lack of attention to detail) will result in a lower mark for your essay.

WORD LIMITS

- Students must observe the word/time limit specified for each assessment.
  THE UPPER LIMIT IS AN ABSOLUTE MAXIMUM AND MUST NOT BE EXCEEDED (THERE IS NO '10% RULE').
- The word count for each piece of written work must be displayed clearly on the first page.
- Word count is here defined as **including** quotations and footnotes but **excluding** the bibliography or any appendices. Appendices are for supporting, illustrative material only; they may not be used to elaborate or extend the argument.

Word Limits for MUSC6010 Dissertation or Critical Edition

The word limit for master's dissertations in the School is 12,000 words. Please note that this word limit includes quotations and footnote references but does not include bibliographies, appendices and addenda, or other required pages.

ENGLISH LANGUAGE SUPPORT AND PROOFREADING

The University Centre for Academic English offers various workshops, courses, and resources to help you develop your academic English writing skills for essays and dissertations. The Academic Success Programme offers free Academic English Workshops in writing and grammar (see attached flyer). For the Faculty of Humanities, these are the 'Surface and Depth Block' and 'Making Meaning Block'.

Find out more here: https://www.ucae.manchester.ac.uk/study/academic-success-programme/

The University Proofreading Statement can be found here:

https://livemanchesterac.sharepoint.com/sites/UoM-SALC-STUDENT-COMM/SitePages/6.6-University-Proofreading-Statement.aspx

USE OF AI IN WRITTEN WORK

The use of ChatGPT and similar Artificial Intelligence in your written work should be approached with caution. It is not expected that you should use such tools but their use is permitted under the following conditions.

1. You **must** include the AI device (e.g. ChatGPT) in your bibliography, along with a list of questions you asked it, where you have made use of its responses. These questions would not be included in your word-count since they function like an appendix. Do not include questions asked where the answer that the AI provided was not used.
2. Include the date(s) of access to the AI.
3. Check information provided by the AI against recognised scholarly sources, to ensure that it is reliable (AI sometimes includes misinformation). Then include references to the scholarly sources rather than to the AI, and include them in your bibliography as usual.
4. Any information that you have obtained from AI, but have not been able to confirm from elsewhere, should include a reference to the AI; you will recognise that it may not be accurate (e.g. by saying, 'according to ChatGPT…').
5. Check any references provided by the AI against standard bibliographical tools, to ensure they are accurate and reliable (AI sometimes invents non-existent references!).
6. Any information taken from the AI should be reworded, using your own words. On rare occasions where you may want to cite the precise AI wording (perhaps to challenge it), you should use quotation marks and reference to the AI, as with any other citation.

Find out more about how to reference an AI tool here:
https://manchester-uk.libanswers.com/teaching-and-learning/faq/264824

APPLYING FOR A PHD

If you are interested in continuing your studies with a substantial, independent research project, you may which to consider applying for a PhD in the department. The Director of Postgraduate Research would be happy to discuss your proposed doctoral project and a suitable supervisor. Look out for information about PhD application deadlines and funding opportunities in Semester 1. Get in touch with the Director of PGR for more information: Prof. Ricardo Climent.

A list of our current PhD students and their research projects can be found here:
https://www.alc.manchester.ac.uk/music/research/postgraduate-research/current-phd-students/

ASKING FOR A REFERENCE (JOB OR PHD APPLICATIONS)

Applications to jobs, PhDs, or other kinds of degrees often require two or more written statements of support from an academic member of staff or previous employer. Referees may comment on your grades, attendance, motivation and engagement in seminars, extracurricular activities, and other achievements.

Who should I ask to be my referee?

In order to write an accurate statement, the member of staff must know you work well. Normally, your referees will be your supervisor (dissertation, composition, or performance portfolio) and another member of staff who has taught you, marked your work, and is aware of your achievements. If you are applying for a job, at least one of your referees might be a line manager or other colleague from a relevant job.

How to request a reference?

If you would like a member of academic staff to write a referee's statement to support your application **it is essential that you ask their permission before submitting their name to the institution.** Do this well in advance of the application deadline. If you do not ask permission in advance, they may not be able to write a statement of support for your application.
When you write to a member of staff to ask for a reference, please provide the following information in your email:

- A link to the job/PhD/degree
- Information about how to submit their reference. This will vary depending on the institution, but it might include a link to information on the website, a reference form, or email address. Some institutions simply send an automated email with all the information that the referee needs.
- The deadline for referees' statements of support
- For a PhD application, please provide your research proposal.
- A few sentences to explain why you are applying to the job/PhD and how it will forward your career goals.

TERM DATES AND RESIDENCY REQUIREMENTS

Term-time dates for PGT students are set out on the University's Key Dates webpage. The **summer dissertation / portfolio period is also term-time** and not a vacation period.

PGT students are expected to be studying on campus during term-time and should limit travel to official vacation periods. This is to ensure that you maintain your Student visa status and protect your eligibility for the Graduate visa following successful completion of your course.

Reading weeks and non-teaching weeks are still considered term-time and are not vacation periods.

All master's students in Music are expected to remain resident in Manchester until the end of Semester 2 (13 June 2027). Students undertaking the Electroacoustic Composition and Interactive Media pathway are expected to remain in Manchester until **at least the end of July**. This is because elements of the portfolio must be completed using the specialist facilities at NOVARS. Students should therefore plan to remain in Manchester until the end of July and should not make travel arrangements that would prevent them from meeting these academic requirements.

Programme Structure

Each MusM programme is made up of a total of 180 credits – 120 credits in taught course-units plus a 60-credit dissertation/edition/portfolio.

- Full-time students normally take two 30-credit units (or equivalent) in each semester and then complete their dissertation/edition/portfolio over the summer.
- Part-time students take 60 credits in the first year (one unit in each semester) and 120 in the second year (including the dissertation/edition/portfolio).

Most taught course-units in Music are 30 credits; a smaller number are 15 credits. The semester in which a course-unit is taught is identified by the last digit in the course code (1 or 2). A zero indicates that the course-unit is taught across the year.

The tables below give an overview of the programme structures. Make sure you consult them before choosing your course units. The full programme structures are available here: https://livemanchesterac.sharepoint.com/sites/UoM-SALC-STUDENT-COMM/SitePages/Your-Programme-Structure.aspx

If you have any problems enrolling on your preferred course units, please contact the administrator: salc.courseunits@manchester.ac.uk

Course Unit Details

The pages following the tables give brief summaries of the course content for individual Music course-units. For full details, including aims and outcomes, mode of assessment and preliminary reading and/or listening, please consult the entries in the online Course Unit Information Database using the links provided or by searching via this link: https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP

You will have an opportunity to discuss your pathway structure and suitable optional units in the Course Selection Meeting in Welcome Week.

MusM Music			
	Musicology pathway	**Ethnomusicology pathway**	**Performance Studies pathway**
Core **60 credit**	MUSC 60160 Dissertation/Critical Edition		MUSC60140 Recital
Core **15cr**	MUSC 60061 Advanced Music Studies: Research Skills in the Digital Age		
Core **15cr**	MUSC60051 Advanced Music Studies: Issues and Approaches		MUSC60401 Researching Performance
Core	MUSC 60182 Case Studies in Musicology (15cr)	MUSC 60021 Studying World Music Cultures: Themes and Debates (30cr) MUSC 60032 Fieldwork and Ethnography (30cr)	MUSC 61000 Performance Project (30cr)
Recommended **30cr**			MUSC60402 Professional and Pedagogical Skills
Optional **Units**	MUSC 60132/60130 Performance in Context (30cr) MUSC 60092 Historical and Editorial Skills (30cr) MUSC 60171 Contemporary Music Studies (30cr) MUSC 60042 Advanced Orchestration (30cr) MUSC 60012 Analysis (15cr) MUSC 60502 Aesthetics (15cr) LALC 61052 Popular Music and Identity (15cr) SALC 60072 Business Strategies for the Arts (30cr) SALC 70300 Work Placement (30cr) ● plus any of the core/recommended units listed above not already taken, or Free Choice units		

MusM Composition		
	Vocal and Instrumental pathway	**Electroacoustic Music and Interactive Media pathway**
Core 60cr	MUSC 60120 Composition Portfolio	
Core 30cr	MUSC 60152 Compositional Project	
Core 30cr	MUSC 60191 Compositional Etudes	MUSC 60211 Fixed Media and Interactive Music
Core 30cr	***Either*** MUSC 60171 Contemporary Music Studies ***Or*** MUSC 60221 Aesthetics and Analysis of Organized Sound	
Optional Units	MUSC 60042 Advanced Orchestration (30cr) MUSC 60242 Interactive Tools and Engines (30cr) MUSC 60032 Fieldwork and Ethnography (30cr) MUSC 60502 Aesthetics (15cr) MUSC 60132/60130 Performance in Context (30cr) LALC 61052 Popular Music and Identity (n.b. 15cr) SALC50072 Business Strategies for the Arts (30cr) ● plus any of the core/recommended units listed above not already taken, other MusM Music units, Free Choice units, or SALC Work Placement unit (30cr)	

Course Units

- MUSC60051: Advanced Music Studies: Issues and Approaches
  Course unit director: Dr Roddy Hawkins
  Tutors: Dr Roddy Hawkins, Prof. James Garratt, Dr Andrew Frampton

This course introduces current issues and approaches within musicology and cognate disciplines. For the purposes of this module, 'musicology' is conceived in the broadest possible sense, encompassing historical, analytical, systematic, performative and cultural approaches with regard to musics of all styles, periods and cultures, including popular and non-Western traditions.

The unit offers a wide-ranging exploration of concepts, theories and problems within current music studies. It probes some of the key debates and trends shaping the discipline and considers how the contemporary study of music and music-making has responded to broader developments in the arts, humanities and social sciences.

For full details, see: Course unit information | Manchester Portal

- **MUSC60061: Advanced Music Studies: Research Skills in the Digital Age**
  Course unit director: Dr Roddy Hawkins
  Tutors: Dr Roddy Hawkins, Dr Andrew Frampton, Prof. Michelle Phillips

This course introduces the skills and research methods needed to conduct advanced research in music research, encompassing a range of aspects of primary and secondary research activity. The development of the digital humanities (specifically as a sub-discipline, and in general as part and parcel of our everyday communication and engagement) provides enormous scope for new and original research in musicology as well as significant challenges. Responding to the changes on our research practices brought about by the digital era, the unit provides the necessary rigour and foundation for advanced research in the arts and humanities, and is timed to support the development of a dissertation or other parallel research project. It is complemented or followed by related units focused on contemporary theoretical issues, disciplinary debates and specific methodological or professional training relevant to the chosen pathway.

For full details, see: Course unit information | Manchester Portal

MUSC60182: Case Studies in Musicology: Texts and Histories
Course unit director: Dr Sarah Moynihan
Tutors: Dr Sarah Moynihan, Dr Chloë Alaghband-Zadeh

This course examines at an advanced level all aspects associated with particular musical texts (scores, sketches, recordings, performances, productions), including their compositional history, analysis, intertextuality with other works, performance issues, interaction with social, political and economic conditions of the time, and publication, recording and reception history. The focus will normally be on western-music traditions in a variety of contexts and idioms (from high art to popular) and with a wide chronological spread. The course will be built around two in-depth case studies, drawing on the research specialisms of different members of academic staff; these may vary from year to year.

For full details, see: Course unit information | Manchester Portal

MUSC60021: Studying World Music Cultures: Themes and Debates

Course unit director and tutor: Prof. Caroline Bithell

This course unit offers students the opportunity to extend their knowledge and understanding of issues relating to the theory and practice of ethnomusicology and the study of world music cultures. Topics to be explored will normally include: the history of ethnomusicology, its development as an academic discipline and its relationship to historical and analytical musicology; concerns and methodologies of contemporary ethnomusicology; music and gender; music and conflict; censorship and resistance; music revivals; traditional musics in the modern world; acculturation, westernisation and professionalisation; the aesthetics, politics and economics of world music; technology, the media and performance culture; globalisation and cosmopolitan identities; post-modernism, post-colonialism and post-nationalism.

For full details, see: Course unit information | Manchester Portal

MUSC60032: Fieldwork and Ethnography

Course unit director and tutor: Dr Chloë Alaghband-Zadeh

This course-unit focuses on the principles and practice of ethnography and fieldwork, with particular reference to music. Topics normally include: historical perspectives on fieldwork practice; the development of fieldwork methodology; fieldwork ethics; fieldwork and gender issues; fieldwork at home; the role of archives; transcription; ethnographic film; constructing an ethnography; ethnographic style; and the politics of ethnographic representation. Participants also undertake a detailed study of one or more ethnographies. In addition, they may have the opportunity to design their own small fieldwork project, or undertake exploratory activity related to their dissertation topic, as part of the course.

For full details, see: Course unit information | Manchester Portal

MUSC60130, 60131, 60132: Performance in Context

Course unit director: Dr Pete Furniss
Tutors: Instrumental/Vocal tutors and academic supervisors (Dr Pete Furniss, Dr Eleanor Ryan)

In this course unit students identify specific challenges in musical performance and seek to formulate solutions holistically, using both practical and intellectual perspectives. Students will opt to focus on either historical performance or contemporary performance and prepare a performance programme designed to explore a particular aspect of their chosen repertory. The performance may be given on their chosen instrument. The research project explores the focal aspect of their performance programme and may address issues of performance practice specific to the repertory, specific interpretative challenges posed by one or more of

the chosen pieces (such as extended techniques), or a related topic as agreed with the course tutor.

Note that MUSC60130, 60131, and 60132 have the same course content. These run at different times in the academic year for students on different pathways.

For full details, see: Course unit information | Manchester Portal

MUSC60171: Contemporary Music Studies

Course unit director: Dr Joshua Brown
Course tutors: Dr Joshua Brown, Dr Rosalía Soria Luz, Dr Henry McPherson

This course-unit will engage with late twentieth and early twenty-first century compositional developments through the study of a number of scores written by significant composers working over the past fifty years or so. The scores will be studied in terms of both technique and aesthetics, referencing the latest literature. Prior knowledge of twentieth century compositional developments will be assumed as indicated by the background reading list.

For full details, see: Course unit information | Manchester Portal

MUSC60191: Compositional Études

Course unit director and tutor: Dr Joshua Brown

This course involves the composition of two études to prescribed briefs for performance and recording, usually by elite professionals. Recent professional performers include Lionel Handy (cellist with the London Sinfonietta), Gavin Osborn (flautist with Trio Atem) and the Danel String Quartet. Support and guidance during the compositional process is provided through individual tutorials with the students' supervisor and workshops and lectures given by the relevant performers.

For full details, see: Course unit information | Manchester Portal

MUSC60152: Composition Project

Course unit director: Dr Joshua Brown
Course tutors: Dr Joshua Brown, Dr Rosalía Soria Luz and Dr Sarah Keirle-Dos Santos

This course unit requires the completion of an instrumental/vocal or electroacoustic work or performed musical activity in response to specific criteria within a limited period of time. The criteria may be collaborative in nature, and/or may be location-specific and/or may involve musical ideas and concepts relating to, or combining with, other art forms (visual, literary or dramatic), media (for example, film, interactive media or locative media), disciplines (scientific, artistic) and/or creative industries (for example, games web network). Previous projects have

related to particular architectural spaces, visual media, historical concepts or themes, urban studies, etc. Students will be supported by individual supervisions as negotiated with the course tutor, alongside independent work. Students are responsible for organising the realisation of their compositions; in the case of instrumental /vocal composers, this includes organising performers, rehearsals and all performance materials. The project brief may take on online/virtual components, as circumstances dictate.

For full details, see: Course unit information | Manchester Portal

MUSC60042: Advanced Orchestration

Course unit director and tutor: Dr Joshua Brown

This course-unit provides a comprehensive training in the practice of orchestration and its relationship to the other parameters of musical composition. It involves close collaboration with the professional orchestras based in Manchester. Weekly seminars are supplemented by attendance at BBC Philharmonic and/or Hallé Orchestra rehearsals. Course content is tailored to complement the current concert season.

For full details, see: Course unit information | Manchester Portal

MUSC60211: Fixed Media and Interactive Music

Course unit director and tutor: Prof. Ricardo Climent

This course unit involves creative music composition with a focus on a 'fixed media' outcome and varied methods including live interactive processes for creating or organising sound materials. The student will develop experimental composition techniques involving the use of music technologies and professional skills appropriate to her/his own creative needs through regular exercises, experimental sketches and pieces, not necessarily complete in themselves.

Weekly blended lectures, involving a potential combination of physical and virtual presence, combine the discussion of composition techniques with the use of technology, with a focus on the case study (e.g. time, space, data sonification and other experimental methodologies) with practice-led exercises to probe creative concepts. Problem solving and discussion of repertoire and compositional examples are employed to contextualise the former. Compositional methodologies are observed, from sound sources to editing, cleaning and classifying them according to typo- morphological criteria. Sound transformation strategies and techniques for organising sound are the core of the discussion. The intention is that the compositions are performed under the new formats allowed for the MANTIS Festival, Sines & Squares and other performative opportunities provided.

For full details, see: Course unit information | Manchester Portal

MUSC60221: Aesthetics and Analysis of Organised Sound

Course unit director and tutor: Prof. David Berezan

This course covers approaches and techniques of musical and sonic analysis in the electroacoustic medium, as well as the study of electroacoustic-specific aesthetics and repertoire. Students will be encouraged to develop a critical awareness of issues affecting contemporary research and composition, to question their own assumptions, to confront, explore and assimilate unfamiliar musical sounds, concepts, repertoires and practices, and (where possible) to formulate a sense of their own individuality in relation to current schools of thought and compositional methodologies.

For full details, see: Course unit information | Manchester Portal

MUSC60242: Interactive Tools and Engines

Course unit director: Dr Rosalía Soria Luz

Interactive Tools and Engines focuses on a creative project involving the conception, development and creative use of an interactive musical work or system combining new media technologies and gestural interfaces. Projects may involve the use of interactive audio-visual tools or game-physics-audio engine tools. The course provides the knowledge to document and create interactive systems at a professional level, and how to 'Pitch' for ideas (blended virtual/in person as circumstances dictate); e.g. for computer music conference submission, and to probe the creative aspects deriving from the system.

For full details, see: Course unit information | Manchester Portal

MUSC60160: Dissertation or Critical Edition

Course unit director: Prof. James Garratt

This course-unit gives students the opportunity to identify a research project of their own choice, to develop their topic by demonstrating their skills in research design (including formulating a set of coherent research questions, establishing appropriate methodologies with which to answer them, and setting their project within the context of existing research on the topic), and to carry out their research in order to investigate their topic in a detailed and sustained manner, so that they are able to make an original contribution to knowledge in their chosen field. Their completed dissertation will demonstrate their ability to synthesize and analyse the results of their research and to present their findings using a clear, coherent and sustained argument.

In place of the dissertation, students may opt instead to produce a critical edition of one or more substantial works of music, following the editorial procedures adopted in the highest quality scholarly editions. It must include all the critical apparatus characteristic of such

editions, including a substantial editorial introduction and commentary, and, as with the dissertation, it should make an original contribution to the field.

For full details, see: Course unit information | Manchester Portal

MUSC60120: Portfolio of Compositions
Course unit director: Dr Richard Whalley and Dr Rosalía Soria Luz

Students will create a portfolio of compositions over the duration of the course in one-to-one supervisions (one year full-time or two years part-time). Instrumental and vocal composers will be offered opportunities to have their works workshopped and/or performed by the Music Department's professional ensembles such as the Quatuor Danel and Psappha. Further opportunities for performances exist through the department's student contemporary music ensemble. Electroacoustic Music and Interactive Media composers will have performance opportunities through Electroacoustic Festivals and concert events (i.e. MANTIS, Sines and Squares, locative audio, etc). It is also possible to combine instrumental/vocal and fixed media/interactive compositions in a portfolio. The work will be supervised through regular tutorials with feedback provided on work-in-progress.

For full details, see: Course unit information | Manchester Portal

MUSC60502 Aesthetics
Course unit director: Prof. James Garratt

This course introduces and evaluates perspectives from aesthetic theory and the history of aesthetics, focusing in particular on the values, meanings and functions of music. Structured thematically around key issues, it explores a wide range of texts from Plato to the present, offering particular rich coverage of concepts and controversies from the nineteenth and twentieth centuries. It also probes more recent developments, encouraging students to explore the relationship between contemporary debates and practices.

For full details, see: Course unit information | Manchester Portal

- MUSC60140 Recital
  Course unit director: Dr Pete Furniss
  Tutors: Instrumental/vocal tutors and academic supervisors (Dr Eleanor Ryan, Dr Pete Furniss)

Each student follows an individually tailored programme of study, learning a variety of instrumental or vocal compositions to a professional performance standard, with regular

instruction from a specialist teacher and additional feedback from the academic supervisors and from fellow students.

For full details, see: Course unit information | Manchester Portal

MUSC60401 Researching Performance
Course unit director: Dr Pete Furniss
Tutors: Dr Eleanor Ryan, Dr Pete Furniss, Prof. Michelle Phillips, Dr Henry McPherson

This course build on the knowledge and skills acquired in MUSC60071 Advanced Music Studies: Research Skills in the Digital Age. It introduces students to a range of skills, methodologies and theoretical perspectives pertinent to researching performance, applying them to personalized tasks relevant to their own interests.

For full details, see: Course unit information | Manchester Portal

MUSC60402 Professional and Pedagogical Skills
Course unit director: Dr Eleanor Ryan
Tutors: Dr Eleanor Ryan, Dr Pete Furniss, Prof. Michelle Phillips

This course prepares students for careers as professional musicians and music educators. The first part of the unit develops students' understanding of the contemporary cultural, economic, institutional and technological contexts in which professional musicians operate. It introduces the practical knowledge necessary for working successfully in the sector, covering the areas of career management, self-promotion, concert programming, stagecraft and the production of demonstration recordings. The second part of the unit gives students knowledge of the principles and practices of music teaching. It explores current theories and methods of instrumental and vocal pedagogy, enabling students to develop an understanding of different learning and teaching styles and the capacity to evaluate and enhance their own communicative and educative skills.

For full details, see: Course unit information | Manchester Portal

- MUSC61000 Performance Project
  Course unit director: Dr Pete Furniss
  Tutors: Dr Eleanor Ryan, Dr Pete Furniss, Rachel Graham, Dr Alexandra Huang-Kokina

In this course unit students work collaboratively to devise and deliver a performance project, either as a public performance in an ensemble of 2-8 musicians, or as part of a community music workshop in a placement within the city. Alternatively, they

may opt to work closely with a composer to develop and perform a new piece of work.

Once options have been chosen, preparations begin in the Autumn, with teaching scheduled from late Semester 1 and throughout Semester 2. Students work collectively to develop self-directed organisational and professional skills, supported by specialist coaching, group seminars, supervision, and peer feedback, and benefit from the opportunity to attend regular workshops and masterclasses with invited guest musicians from across different areas of the music industry.

For full details, see: Course unit information | Manchester Portal

Free Choice Units

Students may choose relevant options (maximum 30 credits) from another programme in the humanities or social sciences, subject to the approval of their programme director and the course tutor.

Popular choices include:

SALC60072	Business Strategies for Arts, Culture and Creative Industries (30 credits)**
LALC61052	Popular Music and Identity (15 credits)
UCIL60312	Creating a Sustainable World: 21st Century Challenges and the Sustainable Development Goals (15 credits)
ENGL60971	Gender, Sexuality and Culture (30 credits)
ENGL60451	Modernisms (30 credits)
SOCY60331	Social Theory and Cultural Identity (15 credits)
SOCY60552	Sociology of Consumption (15 credits)
SOAN70822	Contemporary Debates in Social Anthropology (15 credits)

** Please contact the administrator if you want to enrol on this unit, with evidence of programme director and course convenor approval- salc.courseunits@manchester.ac.uk

KEY DATES

Term dates and graduations can be found here: https://www.manchester.ac.uk/about/key-dates/

Key Dates for Full Time Students

Semester One Coursework

Please submit coursework according to the deadlines set for your individual course units

Submission of Written Research Outline (MUSC60160 students)

19 February 2027

Semester Two Coursework

Please submit coursework according to the deadlines set for your individual course units

Resubmitted Coursework

To be confirmed

MMus Dissertation Submission

1 September 2027 TBC

Key Dates for Part-Time Students

Semester One Coursework

Please submit coursework according to the deadlines set for your individual course units

Submission of Written Research Outline (for part-time year 2 MUSC60160 students only)

19 February 2027

Semester Two Coursework

Please submit coursework according to the deadlines set for your individual course units

Resubmitted Coursework

To be confirmed

MMus Dissertation Submission (for part-time year 2 students only)

1 September 2027

***Please also note that some course units may have alternative coursework deadlines to those listed above. Please see the individual course unit handbooks for confirmation.**

Please note that all work should be submitted by midday 14:00 (GMT/BST) on the deadlines listed above* - otherwise late submission penalties are enforced

Late Submission

Please see the School's late submission penalty information in the School PGT Handbook here: https://livemanchesterac.sharepoint.com/sites/UoM-SALC-STUDENT-COMM/SitePages/9.7-Penalties-for-Late-Submission.aspx

If you are registered on units outside of the School, you should ensure that you are aware of the penalties that will be imposed for late course work submission for that School. Schools may operate different penalty schemes for late submission.

Mitigating Circumstances

If unforeseeable and unpreventable circumstances have affected your academic performance and competition of coursework before the deadline, you may submit a mitigating circumstances application with evidence.

Information about accepted circumstances and how to apply can be found here: https://documents.manchester.ac.uk/display.aspx?DocID=14741

Support from the Manchester Student Union can be found here: https://manchesterstudentsunion.com/academic-advice/mitigating-circumstances [manchesterstudentsunion.com]

If you need to apply for mitigating circumstances, please contact Student Support via the contact information below or visit them in person on the ground floor of the Samuel Alexander Building.

Telephone: 0161 306 1665
Email: salc-studentsupport@manchester.ac.uk

Programme Aims and Learning Outcomes

MusM MUSIC
PERFORMANCE STUDIES, MUSICOLOGY, AND ETHNOMUSICOLOGY PATHWAYS

This programme aims to:

1. Build on undergraduate studies of music history, aesthetics and analysis – and/or (for ethnomusicology) anthropology, cultural studies or other relevant disciplines –introducing students to a wide range of advanced musicological and/or ethnomusicological methodologies, theories, discourses and practices.
2. Enable students to refine and develop their individual skills, talents and interests.
3. Prepare students for a career, either inside or outside music, where critical judgement and developed powers of communication are needed.
4. Foster the skills in critical thinking, argumentation, and effective written and oral communication necessary for further postgraduate study.
5. Enable students to gain an expert and detailed knowledge of a specialist topic, and to formulate ideas that can later be pursued within the research programmes.

On successful completion of the programme, students should be able to:

A. Knowledge & Understanding

1. Demonstrate specialist knowledge of aspects of the discipline, and of the repertories and discourses relevant to their particular research interests.
2. Engage with a range of current methodological approaches, and evaluate recent research developments.
3. Display an advanced understanding of the interpretation of music, whether through analysis, historical research cultural critique or performance.
4. Engage with theoretical perspectives and issues relating to the social, political, and cultural contexts of musical composition, performance and reception.
5. Demonstrate a sophisticated grasp of issues and problems within their areas of specialization, and an ability to apply and adapt existing methodologies and practices to new contexts.

B. Intellectual Skills

1. Critically analyse and evaluate the relevant literature.
2. Independently acquire, integrate and make flexible use of research concepts, information and techniques.
3. Synthesize and analyse complex issues critically and systematically, showing creativity and the ability to question preconceived assumptions.
4. Construct an extended analytical or critical commentary or historical argument, making fully explicit the limitations of its perspectives and the contingency of its conclusions.
5. Demonstrate originality, independence and an advanced level of critical thinking in framing and solving problems.

C. Practical Skills

1. Communicate complex research findings through clear written and oral articulation.
2. Demonstrate theoretical and historical understanding in interpreting individual works or texts, whether through performance, analysis, textual criticism or cultural critique.
3. Display musical creativity and technical expertise through performance, analysis, or criticism.
4. Gain first-hand experience in compiling substantial bibliographies, work-lists, etc. (and, where applicable, experience of studying and describing manuscript sources, and transcribing and editing music from original sources).
5. Undertake a substantial piece of original research (all pathways) or prepare a substantial portfolio of original performances (Performance Studies only).

D. Transferable Skills and Personal Qualities

1. Utilize IT skills in word processing, email, and use of online information sources toward research outcomes.
2. Independently gather, sift, synthesize and organize material from various sources, and critical evaluate its potential to contribute to knowledge.
3. Make effective oral presentations/performances to specialist and non-specialist academic audiences.
4. Demonstrate independent learning ability suitable for continuing study and professional development.
5. Critically evaluate personal performance through monitoring and analytical reflection.
6. Develop awareness of professional standards and ethics.
7. Develop problem solving skills systematically and creatively.
8. Respond independently to strict deadlines.
9. Exercise an advanced level of initiative, self-discipline and personal responsibility.
10. Autonomously manage a range of dynamically complex tasks.

MusM COMPOSITION
INSTRUMENTAL AND VOCAL MUSIC AND
ELECTROACOUSTIC MUSIC AND INTERACTIVE MEDIA PATHWAYS

This programme aims to:

1. Enable students to develop compositional techniques and professional skills appropriate to their creative needs.
2. Foster the particular creative talents of each individual student.
3. Develop awareness of aesthetic, analytical and technical issues relating to contemporary Western art music.
4. Prepare students for a career as a composer and in the wider music industry where critical judgement and developed powers of communication are needed.
5. Equip students with skills appropriate to the development of further postgraduate study on MPhil and PhD programmes.

The Instrumental and Vocal Music pathway aims in addition to:

1. Enable students to work with both student and professional performers toward the performance of recently composed prices.
2. Encourage students to discuss with clarity and conviction issues relating to contemporary music.
3. Enable students to compose several works worthy of public performance.

The Electroacoustic Music and Interactive Media pathway aims in addition to:

1. Build on undergraduate studies, developing skills in electroacoustic composition to a Master's level.
2. Increase knowledge and a systematic understanding of fixed and interactive media composition.
3. Provide all the training necessary for embarking on a Ph.D. in electroacoustic composition.

On successful completion of the Instrumental and Vocal Music pathway, students should be able to:

A. Knowledge & Understanding

1. Compose pieces that demonstrate a thorough understanding of all the main orchestral instruments and an ability to utilise such knowledge to create new and distinctive sounds.
2. Compose pieces that demonstrate a thorough knowledge of the main vocal ranges, together with a clear understanding of issues relating to text setting.
3. Compose pieces that demonstrate an understanding of the interrelationship between form and content, pacing the latter in order to make the former as cogent as possible.
4. Analyse and evaluate critically contemporary pieces.
5. Identify, analyse and assess new developments in composition.
6. Display a systematic understanding of creative processes and techniques used in contemporary music.

B. Intellectual Skills

1. Plan, implement, evaluate and reflect critically on work in progress.

2. Construct and articulate medium to large-scale compositional designs.
3. Critically analyse and evaluate compositional techniques and integrate them into their own works.
4. Research and explore repertoire in order to develop an awareness of issues relating to composition in the 21st century.
5. Recognise and evaluate influences and reference in one's own and others' work.

C. Practical Skills

1. Present clear and well-notated performance material that can be readily understood by professional performers.
2. Notate musical scores in a coherent and clear manner.
3. Communicate and engage with performers during workshops and rehearsals in order to be able to realise compositional aspirations.
4. Realise practical and creative solutions to specific criteria such as the composition of a musical work to a set brief.
5. Act as an advocate for their own work through clear written and verbal articulation.

D. Transferable Skills and Personal Qualities

1. Demonstrate independent learning ability suitable for continuing study and professional development.
2. Critically evaluate personal achievements through monitoring and analytical reflection.
3. Engage in creative problem solving and display decision-making skills in complex and unpredictable situations.
4. Exercise an advanced level of initiative and personal responsibility.
5. Work in collaboration with others in order to realise personal projects.
6. Present work in-progress and other research in oral presentations.
7. Build imaginatively and creatively on the concepts of others.
8. Respond positively to self-criticism and to the criticism of others while maintaining confidence.
9. Work effectively in isolation.

On successful completion of the Electroacoustic Music and Interactive Media pathway, students should be able to:

A. Knowledge & Understanding

1. Call upon a wide knowledge and experience of the electroacoustic repertoires studied.
2. Comprehensively understand and discuss with clarity and conviction aesthetic, analytical and technical issues relating to electroacoustic music.
3. Understand theoretical systems and relate theory and practice to each other as they pertain to electroacoustic music composition.
4. Assimilate relevant scholarly literature and relate its insights into the practice and experience of

electroacoustic music.

5. Confront, explore and assimilate unfamiliar musical sounds, concepts, repertoires and practices.

B. Intellectual Skills

1. Plan, implement, evaluate and reflect critically on work in progress.
2. Conceptualize and apply concepts towards creative outcomes.
3. Synthesise inputs (materials, knowledge, instinct, tradition) in order to generate informed and personally owned outputs in written and compositional formats.
4. Recognize and evaluate direct influences and references in one's own and others' work.
5. Research and explore repertoire, creative and academic research and new techniques in electroacoustic music, developing a critical awareness of the issues at the forefront of the genre.

C. Practical Skills

1. Compose several electroacoustic works worthy of public performance.
2. Conceive musical ideas and manipulate them in an inventive and individual way, developing material into well-formed and coherent musical structures.
3. Develop compositional techniques and professional skills appropriate to creative needs.
4. Compose idiomatically for electroacoustic, instrumental, mixed or other media, using technology transparently so that the music or creative idea is heard rather than the processes involved in its creation.
5. Research the use of computer software for electroacoustic-related tasks such as sound analysis, transformation and synthesis, mixing and composition, sound recording, editing, notation, real-time processing, interaction with live performance, live electronics and sound diffusion.
6. Use analogue and digital equipment in the studio, in concert and in the field for researching, creating and performing electroacoustic music.
7. Engage with a variety of electroacoustic musical styles (acousmatic, interactive, live electronics or processing, installation) through creative and technical projects or exercises.
8. Create electroacoustic-based musical ideas and concepts relating to, or combining with, other art forms (visual, literary or dramatic), media (for example, film) and creative industries (for example, web-based and CD-ROM developments).
9. Present electroacoustic music in concert, installation or site specific performance contexts, engaging the spatialisation or diffusion of sound as a performance practice.

D. Transferable Skills and Personal Qualities

1. Utilize IT skills including word processing, email, use of online and CD-ROM/DVD-ROM information sources towards research outcomes.
2. Work as an integrated member of a team, to respond to partnership and leadership, and to lead others in team-work (as in collaborative work, electroacoustic performance and with performers toward the performance of newly composed works).
3. React spontaneously and cope with the unexpected (as in live electroacoustic performance).

4. Present work in-progress and other research in oral presentation.
5. Develop awareness of professional protocols (for example, standards of sound production).
6. Build on the imaginative concepts of others and communicate the resultant synthesis (as in collaborative work outside the confines of the subject area).
7. Respond positively to self-criticism and to the criticism of others while maintaining confidence in one's own creative work.
8. Work independently and in isolation (ensuring continued individuality, building upon established technique, continuing research).
9. Develop problem-solving skills systematically and creatively (reacting to new situations, decoding information and ideas, dealing with complex situations, working with others under pressure).
10. Respond autonomously, with self-direction and originality, to strict deadlines and the brief of a particular commission.

General Assessment Criteria and Grade Descriptors

SALC PGT Assessment Criteria for Master's Dissertation
(MusM MUSIC: MUSICOLOGY AND ETHNOMUSICOLOGY PATHWAYS ONLY)

Marks above 80%
The work is excellent in every respect. It shows extensive knowledge of both the topic and the academic context(s) in which it is applied. A complex, original and relevant application of critical or theoretical ideas such as those learned on the core course units is demonstrated in critical practice. There is clear evidence of an ability to critically evaluate existing research on the object of study as the basis for identifying and defining new fields of research. The work demonstrates considerable originality and is of publishable or near-publishable quality making a significant contribution at the forefront of the discipline. The style and presentation are virtually faultless.

Marks 70 - 79%
The work is focused and comprehensive, demonstrating a through and sophisticated grasp of the topic. The work is based on wide reading in a range of source materials and shows clear originality. The work goes well beyond the mere exposition of ideas, providing a sustained and lucid argument. An in-depth awareness of critical or theoretical ideas, such as those learned on the core course units, is demonstrated through relevant and consistent application in critical practice. The work demonstrates the ability to critically evaluate existing research on the object of study in a confident, directed manner, giving clear evidence of the candidate's ability to complete a research degree successfully. There are no substantial or recurrent errors in style and presentation, and the work demonstrates that the principles applicable to academic writing in the Humanities have been fully understood and internalised as good practice.

Marks 60 - 69%
The work demonstrates a thorough understanding of the topic, and provides a good discussion of it with appropriate examples. The work shows an awareness of critical or theoretical ideas such as those learned on the core course units, supported by an ability to use these ideas relevantly in critical practice. The argument is clearly structured and the students have begun to develop new ideas on the texts or objects of study, revealing an ability to critically evaluate existing research in the area. There is some evidence of potential for conducting research at a higher level, but this may not be wholly consistent. There are few errors in style and presentation, and the work demonstrates that the principles applicable to academic writing in the Humanities have been fully understood.

Marks 50 - 59%
The work demonstrates a reasonable understanding of the topic and the discussion provides some evidence of analytical thought. The work also shows comprehension of critical or theoretical ideas such as those learned on the core course units, but attempts to use these ideas relevantly in practice are limited in scope. The approach is generally unambitious, but a coherent argument is in place. There is an awareness of relevant secondary literature and an ability to evidence assertions by reference to relevant literature/research. The work 45 exhibits a certain number of errors of style and presentation but an adherence to the principles applicable to academic writing in the Humanities is predominant.

Marks 40 - 49%
The work provides a superficial discussion of the topic but remains predominantly descriptive. It demonstrates a basic grasp of the topic but is lacking in critical or analytical insight in general. It reveals some awareness of theoretical or critical ideas such as those learned on the core course units, but attempts to apply them in practice are inappropriate or confused. An identifiable argument is discernible, but this is poorly and inconsistently sustained. The style and presentation exhibit a large number of errors but there is some evidence that the principles applicable to academic writing in the Humanities have been understood. The candidate may

be permitted to resubmit (once only) and attempt to rectify faults identified if they wish to achieve a pass at Master's level.

Marks 30 - 39%

The work is almost wholly descriptive. It reveals little awareness of theoretical or critical ideas such as those learned on the core course units and makes no sustained or developed attempt to apply them in practice. The work displays some potential to move from description to discussion of the topic and to structure a basic argument derived from this descriptive approach but it fails to achieve this in clearly identifiable respects. The style and presentation are poor. There is little evidence that the principles applicable to academic writing in the Humanities have been understood, but communication is maintained. The candidate may be permitted to resubmit (once only) and attempt to rectify faults identified if they wish to achieve a pass at Master's level.

Marks Below 30%

The work fails to provide a competent description of the topic, and falls far short of a competent discussion. It is poorly structured and has no coherent argument. It displays no awareness at all of theoretical or critical ideas such as those learned on the core course units. The style and presentation are so poor as to seriously impair communication and there is no evidence that the principles applicable to academic writing in the Humanities have been understood. The candidate will not be allowed to resubmit, and will be awarded and exit award of Postgraduate Diploma/Postgraduate Certificate, as appropriate.

SALC PGT Assessment Criteria for MusM MUSIC: MUSICOLOGY AND ETHNOMUSICOLOGY PATHWAYS

Marks above 80%

The work shows extensive knowledge of both the topic and the academic context(s) in which it is applied, such that it begins to make a significant contribution at the forefront of scholarship in the given field. A complex, original and relevant application of critical or theoretical ideas such as those learned on the core course unit is demonstrated in critical practice. There is clear evidence of an ability to critically evaluate existing research on the object of study as the basis for identifying and defining new fields of research. The work demonstrates considerable originality and is of publishable or near-publishable quality. The style and presentation are virtually faultless.

Marks 70 - 79%

The work demonstrates a sophisticated grasp of the topic supporting critical analysis with pertinent examples. An in depth awareness of critical or theoretical ideas such as those learned on the core course units is relevantly applied in critical practice. The work is based on wide reading in a range of source materials and shows clear originality. The work goes 44 well beyond the mere exposition of ideas, providing a consistently sustained and lucid argument. It demonstrates the ability to critically evaluate existing research on the object of study in a confident, directed manner giving evidence of very strong potential to complete a research degree successfully. There are no substantial or recurrent errors in style and presentation and the work demonstrates that the principles applicable to academic writing in the Humanities have been fully understood and internalised as good practice.

Marks 60 - 69%

The work demonstrates thorough understanding of the topic, and provides a good discussion of it with appropriate examples. The work shows an awareness of critical or theoretical ideas such as those learned on the core course units, supported by a sustained ability to use these ideas relevantly in critical practice. The argument will be clearly structured and the student has begun to develop new ideas on the texts or objects of study, revealing an ability to critically evaluate existing research in the area. There are few errors in style and presentation and the work demonstrates that the principles applicable to academic writing in the Humanities have been fully understood.

Marks 50 - 59%
The work demonstrates a reasonable understanding of the topic and can discuss it competently even if it is not able to develop complex ideas in relation to this topic. There is an awareness of critical or theoretical ideas such as those learned on the core course units accompanied by limited attempts to use them in practice. The approach is generally unambitious, but a coherently structured argument is in place and there is an awareness of relevant secondary literature. The work exhibits a certain number of errors of style and presentation but an adherence to the principles applicable to academic writing in Humanities is predominant.

Marks 40 - 49%
The work provides a superficial discussion of the topic but remains predominantly descriptive. It demonstrates a basic grasp of the topic but is lacking in critical or analytical insight in general. It reveals a very limited awareness of theoretical or critical ideas such as those learned on the core course units, and no attempt is made to use such ideas in practice. An identifiable argument is discernible but this is poorly and inconsistently sustained. The style and presentation exhibit a large number of errors but there is some evidence that the principles applicable to academic writing in the Humanities have been understood. In some cases it may be possible to compensate marks of 40-49%. For further details on compensation, please see Section 9.16 of the SALC Students Community Page.

Marks 30 - 39%
The work is almost wholly descriptive. It displays no awareness at all of theoretical or critical ideas such as those learned on the core course units. It displays some potential to move from description to discussion of the topic and to structure a basic argument derived from this descriptive approach but it fails to achieve this in clearly identifiable respects. The style and presentation are poor. There is little evidence that the principles applicable to academic writing in Humanities have been understood, but communication is maintained. The candidate may be permitted to resubmit (once only) and attempt to rectify faults identified if they wish to achieve a pass at Diploma or Master's level.

Marks below 30%
The work fails to provide a competent description of the topic, and falls far short of a competent discussion. It is poorly structured and has no coherent argument. The style and presentation are so poor as to seriously impair communication and there is no evidence that the principles applicable to academic writing in the Humanities have been understood. The candidate may be permitted to resubmit (once only) and attempt to rectify faults identified if they wish to achieve a pass at Diploma or Master's level.

MusM COMPOSITION: INSTRUMENTAL AND VOCAL MUSIC PATHWAY

Grade Descriptor: content and treatment of materials; use of instrumental/vocal resources; presentation and notation; response to assignment brief (as appropriate).*

** Where EA resources are used, work should also adhere to the EA pathway grade descriptors.*

80–100%

Work is of a publishable, or near-publishable, quality, showing an outstanding ability to articulate formal designs and to communicate strong ideas with impressive fluency. Professional standards achieved throughout with innovative and idiomatic use of instruments/voices and the highest standards of notation and presentation. Deserving to be considered for eventual publication. Work is entirely convincing, sophisticated, confident, original, and effective. Exceptional and innovative response to assignment brief.

70–79%

Work communicates strong ideas and displays flair and imagination in the construction, articulation, and development of these ideas, together with a firm grasp of musical structure. Distinctive use of the instrumental/vocal resources and a very high standard of presentation and notation, with an acute sensitivity to the shaping, transformation and combination of materials. Imaginative and well-articulated response to assignment brief. This mark indicates approaching publication standards.

60–69%

Work shows well-defined and imaginative musical ideas developed in interesting ways, within a clearly articulated structure. Effective use of instrumental/vocal resources demonstrating sensitivity in the shaping, transformation and combination of sound materials, and a good standard of presentation and notation. Very good awareness and consideration of assignment brief. This mark indicates work is within a merit profile.

50–59%

Work is modest in scope, but demonstrates nonetheless an ability to construct musical ideas effectively and to realise their creative potential. Competent use of instrumental/vocal resources demonstrating an ability to shape sound material and explore sound transformations with some effectiveness, and a basically acceptable standard of presentation and notation. Adheres to assignment brief appropriately. This mark indicates work meets the standards expected to pass.

40–49%

Work demonstrates limited imagination and only a limited ability to construct, manipulate, and realise musical ideas, even though there may be evidence of some attempt to organise a clear musical argument. Limited ability in the construction of clear formal designs and use of instrumental/vocal resources, and the standard of presentation and notation not of acceptable standard. Unsatisfactory response to the assignment brief, showing a lack of understanding of requirements of the brief.

30–39%

Significant problems in the construction and manipulation of musical ideas, and has not demonstrated an ability to put them together in a coherent formal design. Inappropriate use of instrumental/vocal resources, and a poor standard of presentation and notation. A clear lack of awareness of requirements of assignment brief.

Below 30%

Work demonstrates little or no ability to construct and manipulate musical ideas, and no coherent formal design. The use of instrumental/vocal resources are totally inadequate, with a lack of awareness of basic standards of presentation and notation. A totally inadequate response to assignment brief.

MusM COMPOSITION:
ELECTROACOUSTIC MUSIC AND INTERACTIVE MEDIA PATHWAY

Grade Descriptor: content and treatment of materials; use of electroacoustic resources; presentation and production; response to assignment brief (as appropriate).*

** Where instrumental resources are also used, work should also adhere to the Instrumental pathway grade descriptors.*

80–100%

Work is of a publishable, or near-publishable, quality, showing an outstanding ability to articulate formal designs and to communicate strong ideas with an impressive fluency. Professional standards achieved throughout and application of technology in innovative or wholly unique ways (hardware or software) to provide new or alternative forms of musical expression. Deserving to be considered for eventual publication. Work is entirely convincing, sophisticated, confident, original, effective and technically robust. Exceptional and innovative response to assignment brief.

70–79%

Work communicates strong ideas and displays flair and imagination in the construction, articulation and development of these ideas, as well as showing a very high technical command, with a clear grasp of musical structure. Distinctive use of electro-acoustic, mixed (electro-acoustic and instrumental/vocal/visual) or of interactive media resources with an acute sensitivity to the shaping, transformation and combination of sound materials. High professional standards in the production of audio, visual media or computer-based materials for documentation purposes. Transparency of technology and complete fluency in the studio procedures employed throughout. High technical standards achieved throughout and application of technology in innovative or wholly unique ways (hardware or software) to serve artistic and creative outcomes. Imaginative and well-articulated response to assignment brief. This mark indicates approaching publication standards.

60–69%

Well-defined and imaginative musical ideas developed in interesting ways and with a clear articulation and structure. Good use of interactive media resources or electro-acoustic or mixed (electro-acoustic and instrumental/vocal/visual) demonstrating a technical command and sensitivity in the shaping, transformation and combination of sound materials. Good technical standards in audio and interactive media production and effective application of technology to serve artistic and creative outcomes. Very good awareness and consideration of assignment brief. This mark indicates work is within a merit profile.

50–59%

Work is modest in scope, but demonstrates nonetheless an ability to construct musical ideas effectively and to realise their creative potential. Competent use of electro-acoustic or mixed (electro-acoustic and instrumental/vocal/visual) or interactive media resources, demonstrating an ability to shape sound material and explore sound transformations with some effectiveness. Technical standards in audio and hardware use or production may require further attention to detail and quality and the technology (software or hardware) and processes employed may occasionally be obvious. Adheres to assignment brief appropriately. This mark indicates work meets the standards expected to pass.

40–49%

Work shows limited imagination and only a limited ability to realise musical ideas, even though there may be evidence of some attempt to organise a clear musical argument. Limited skill in the use of electro-acoustic, interactive media and technical resources. Standards in the production of audio and visuals fall below those normally acceptable and technology is often used ineffectively or inappropriately. Unsatisfactory response to the assignment brief, showing a lack of understanding of requirements of the brief.

30–39%

Significant problems in the organisation of a musical structure or the use of poorly defined musical ideas. Unsatisfactory use of electro-acoustic or interactive media resources. Audio production and use of technology displays significant shortcoming, lack of attention to detail and little evidence of understanding of the medium. A clear lack of awareness of requirements of assignment brief.

Below 30%

Work demonstrates little or no awareness of the techniques or aesthetics of electro-acoustic music and studio-based compositional techniques. Limited success in the creation of musical structure and an absence of musical idea or exploration. Fundamental problems with audio production, demonstrating a lack of awareness of the most basic standards of production. A totally inadequate response to assignment brief.

MusM MUSIC:
PERFORMANCE STUDIES PATHWAY

90-100%
An exceptional performance of integrity, maturity and originality. The performer holds the attention of the listener throughout, demonstrating sensitive artistry, a highly assured individuality of approach, and the ability to communicate sophisticated musical ideas to an audience. There may be very minor errors, but the performance is exceptionally fluent and engaging, and technique, insight and structural understanding are impressive. Programme planning is imaginative, balanced and wide-ranging. There is a complete synergy of listening, coordination, and responsiveness with any co-performers. Overall, the performance shows signs of an individual artistic voice and is commensurate with the highest relevant professional standards.

80-89%
An outstanding performance of integrity and polish. The performer holds the attention of the listener throughout on both local and large scales, demonstrating sensitive artistry, an assured approach, and the ability to communicate sophisticated musical ideas to an audience. There may be very minor errors, but the performance is highly fluent and engaging, and technique, insight and structural understanding are impressive. Programme planning is imaginative, balanced and wide-ranging. There is a close sense of listening, coordination, and responsiveness with any co-performers. Overall, the performance is commensurate with relevant professional standards.

70–79%
A highly assured and engaging performance, demonstrating an excellent achievement of the learning objectives. The performer demonstrates a fine ability to creatively realise complex musical ideas, with high levels of technical proficiency, and a clear sensitivity to both style and structure, consistently holding the attention of the audience. There may be minor errors, but these barely disrupt fluency, and there is detailed and imaginative attention to tempo, rhythm, dynamics and articulation, with a significant commitment to flexibility and nuanced shaping. Presentation is relaxed and confident, handling of materials is excellent, and programme planning very carefully and effectively managed. There is very clear evidence of close listening, tight coordination, and responsiveness with any co-performers. Overall, the performance approaches or matches relevant professional standards.

60–69%
A confident and effective performance, demonstrating an achievement of the learning objectives to a very good level. While there are some small errors, these do not significantly disrupt fluency, and there is good attention to details of tempo, dynamic and articulation, with very secure and consistent control of the voice or instrument, and some elements of imagination, flexibility, and nuanced shaping. The performer demonstrates an understanding of structure and style, and an ability to form musical ideas and realise their creative potential. Presentation, materials, and programme planning are carefully and effectively managed, and there is clear evidence of communication, coordination, and interaction with any co-performers. Overall, the performance begins to approach relevant professional standards.

50–59%
The performance demonstrates an achievement of the learning objectives to a good level. While there are some small errors, these do not substantially disrupt fluency, and there is evidence of attention to details of tempo, dynamic and articulation, with largely secure and consistent control of the voice or instrument. Imagination, flexibility, and shaping may be modest in scope, but the performer demonstrates an ability to form musical ideas and realise their creative potential, with some stylistic and structural awareness. Presentation, materials, and programme planning are appropriately and effectively managed, and there is some evidence of communication, coordination, and interaction with any co-performers.

40–49%

The performance demonstrates a partial achievement and/or understanding of the learning objectives, with inconsistent control of the voice or instrument, and limited imagination and shaping. There are some significant errors and/or disruptions to fluency, with insufficient attention to details of tempo, dynamic and articulation. There may be some evidence of musical ideas and stylistic understanding, but these are undermined by technical insecurities or lack of preparation. Presentation and materials may not be thoroughly considered, and there may be somewhat inappropriate or ineffective programme planning. Communication with any co-performers may be lacking, leading to problems of coordination and interaction within the ensemble.

30–39%
The performance evidences an elementary achievement and/or understanding of the learning objectives, but with unsatisfactory control of the voice or instrument. Consistent errors and/or breakdowns disrupt the fluency of the performance, with little attention to details of tempo, dynamic, and articulation. While there may be some evidence of musical ideas and stylistic understanding, these are undermined by technical insecurities or lack of preparation. The programme may be well short of the required length. Projection, presentation, and materials are not well considered, and there may be evidence of inappropriate or ineffective programme planning. Communication with any co-performers is poor, with problems of coordination and interaction within the ensemble. Significant improvement is required in all areas to secure a pass.

20–29%
The performance demonstrates an inadequate achievement or understanding of the learning objectives, and does not merit the right to a resit. There are very serious technical weaknesses, and little evidence of preparation, with significant errors and breakdowns undermining much of the fluency and any discernible stylistic understanding or musicianship. The programme may be well short of the required length, with insufficient sense of appropriate or effective planning. Projection, presentation, and materials are not appropriately considered, and communication with any co-performers is poor.

10–19%
The performance demonstrates little or no achievement and/or understanding of the learning objectives, and is significantly flawed, with very serious technical weaknesses, and little or no evidence of preparation. Major errors and/or breakdowns of flow are prevalent, with little or no discernible musical understanding or musicianship, and very poor communication and/or projection. It may be well short of the required length, with inappropriate or ineffective programming planning.

0-9%
Only a few fragments or pieces are attempted, with no discernible evidence of technical security, musicianship, preparation, or understanding of the learning objectives. A mark of 0 will be given where there is no attempt to perform, or no submission of relevant work.