The University of Manchester
Faculty of Humanities
School of Arts, Languages and Cultures
MusM Handbook 2023-2024

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 Postgraduate Taught Handbook, which should be read and used as a reference in conjunction with this Handbook. The School Handbook is available online here:

http://www.alc.manchester.ac.uk/studentintranet/postgraduatetaught

Contents

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, and Electroacoustic Composition and Interactive Media, 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 James Garratt
Head of Music

Music and Martin Harris Centre Staff

Academic Staff

Dr Chloë Alaghband-Zadeh	Lecturer in Ethnomusicology (on leave, Semester 1) *Director of Ethnomusicology pathway* (Semester 2)
Prof. David Berezan	Professor of Electroacoustic Music *Director of Electroacoustic Music and Interactive Media pathway*
Prof. Caroline Bithell	Professor of Ethnomusicology (on leave, 2023–24)
Dr Josh Brown	Lecturer in Composition
Dr Eleanor Chan	Leverhulme Early Career Fellow
Prof. Ricardo Climent	Professor of Interactive Music Composition (on leave, Semester 2)
Prof. Barry Cooper	Professor of Music (on leave, Semester 2)
Prof. Mine Doğantan-Dack	Professor of Performance Studies (Semester 1) *Director of Performance Studies Pathway*
Prof. David Fanning	Professor of Music
Dr Alexander Gagatsis	Lecturer in Jazz Studies
Prof. James Garratt	Professor of Music History and Aesthetics *Head of Music*
Dr Roddy Hawkins	Lecturer in Music
Prof. Rebecca Herissone	Professor of Musicology
Dr Jocelyn Ho	Lecturer in Music *Director of Performance Studies* (from Nov. 2023)
Dr Anne Hyland	Senior Lecturer in Music Analysis
Prof. Kevin Malone	Professor of Social and Autoethnographic Composition (on leave, Semester 1) *Director of Instrumental and Vocal Music pathway* (Semester 2)
Dr Sarah Moynihan	Lecturer in Music *Postgraduate Taught Programmes Director* *Director of Musicology pathway*
Dr David Önac	Lecturer in Harmony and Contemporary Music Studies (Semester 1)
Prof. Camden Reeves	Professor of Music *Director of Teaching, Learning and Students, SALC*
Dr Eleanor Ryan	Lecturer in Music
Dr Evanthia Patsiaoura	Lecturer in Ethnomusicology *Director of Ethnomusicology pathway* (Semester 1)
Prof. Thomas Schmidt	Professor of Music *Head of School of Arts, Languages and Culture*
Dr Rosalía Soria Luz	Lecturer in Composition for Interactive Media & Film
Dr Richard Whalley	Senior Lecturer in Composition (on leave, Semester 2) *Director of Instrumental and Vocal Music pathway* (Semester 1)

Dr Hannah Yip   Leverhulme Early Career Fellow

Emeritus Professors

Prof. John Casken   Emeritus Professor of Music
Prof. David Fallows   Emeritus Professor of Musicology
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
Daniel Mawson   Honorary Research Fellow

Resident Ensemble

Quatuor Danel   String Quartet in Residence

Non-academic Staff

Mark Woolstencroft   Martin Harris Centre Manager
Nathan Mannion   Martin Harris Centre Receptionist
Karl Spencer   Technical Services Manager
Guillaume Dujat   Music Technician

Key Contacts

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

All Postgraduate Taught Programmes
    Dr Sarah Moynihan: Sarah.Moynihan@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).

MusM Music (Musicology)
    Dr Sarah Moynihan: Sarah.Moynihan@manchester.ac.uk

MusM Music (Ethnomusicology)
    Semester 1: Dr Evanthia Patsiaoura, Evanthia.Patsiaoura@manchester.ac.uk
    Semester 2: Dr Chloë Alaghband-Zadeh, Chloe.Alaghband-Zadeh@manchester.ac.uk

MusM Composition (Instrumental and Vocal Music)
    Semester 1: Dr Richard Whalley, Richard.Whalley@manchester.ac.uk
    Semester 2: Prof. Kevin Malone, Kevin.Malone@manchester.ac.uk

MusM Composition (Electroacoustic Music and Interactive Media)
    Prof. David Berezan, David.G.Berezan@manchester.ac.uk

MusM Music (Performance Studies)
    Semester 1 (until 31/10/2023): Prof. Mine Doğantan-Dack, Mine.Dogantan-Dack@manchester.ac.uk
    Semester 1-2 (from 01/11/2023): Dr Jocelyn Ho

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

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. 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 Prof. David Berezan or Prof. Ricardo Climent. 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). The Lenagan Library in the basement of the Martin Harris Centre (currently closed but opening hours when available will be confirmed here: library service availability page) contains an additional collection of reference and loan material, including scores, books, recordings and audio-visual materials. Computers in the Lenagan Library are

linked to the campus network, giving access to the University Library online catalogue and an extensive collection of electronic journals and online databases. The adjoining listening rooms offer individual booths for listening to CDs, LPs and cassettes and watching videos and DVDs, together with microfilm readers; headphones are available from the issue desk. (Any faults with the equipment in these rooms should be reported to the technicians through the Martin Harris Centre office.)

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

The photocopier in the main office of the Martin Harris Centre may be used only for teaching purposes. All student photocopying should be done using the machines in the Postgraduate Computer Suite and the Lenagan Library; a recharging machine is also located beside the Lenagan photocopier. 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 (Semester 1) or Prof. David Fanning (Semester 2). Any other enquiries relating to the practice rooms should be addressed to the reception desk in the Martin Harris Centre office.

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 existing 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 ORGAN

The organ is 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).

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 School 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.

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. Messages or materials for individual students (whether from staff or fellow students) may also be left in the student pigeonholes in the Postgraduate Common

Room. You should also check these regularly.

The noticeboards in the Martin Harris Centre – clearly labelled as to subject matter – should be consulted frequently. You are also advised to check the notice boards in the Samuel Alexander Building and the Graduate School for details of relevant grants, awards, conferences, symposia and other events or opportunities.

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.

MusM Music (Musicology)

Compulsory

MUSC60061   Advanced Music Studies: Research Skills in the Digital Age (15 credits)
MUSC60071   Advanced Music Studies: Issues and Approaches (15 credits)
MUSC60112   Music Criticism in Theory and Practice (15 credits)
MUSC40110   Dissertation or Critical Edition (60 credits)

Options

MUSC40061   Contemporary Music Studies (30 credits)
MUSC40072   Historical or Contemporary Performance (30 credits)
MUSC60021   Studying World Music Cultures: Themes and Debates (30 credits)
MUSC60032   Ethno/Musicology in Action: Fieldwork and Ethnography (30 credits)
MUSC60042   Advanced Orchestration (30 credits)
MUSC60091   Historical and Editorial Skills (30 credits)
MUSC60011   Advanced Analysis* (15 credits)
MUSC60502   Aesthetics* (15 credits)

*These units may not be selected by students who have taken the UG units with which they are co-taught (MUSC 30012 and MUSC 30502).

Free Choice: Students may choose other 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 (music.administrator@manchester.ac.uk)

MusM Music (Ethnomusicology)

Compulsory

MUSC60061	Advanced Music Studies: Research Skills in the Digital Age (15 credits)
MUSC60071	Advanced Music Studies: Issues and Approaches (15 credits)
MUSC60021	Studying World Music Cultures: Themes and Debates (30 credits)
MUSC40110	Dissertation (60 credits)

Recommended

| MUSC60032 | Ethno/Musicology in Action: Fieldwork and Ethnography (30 credits) |

Options

MUSC40072	Historical or Contemporary Performance (30 credits)
MUSC60112	Music Criticism in Theory and Practice (15 credits)
MUSC60011	Advanced Analysis* (15 credits)
MUSC60502	Aesthetics* (15 credits)

*These units may not be selected by students who have taken the UG units with which they are co-taught (MUSC 30012 and MUSC 30502).

Free Choice: Students may choose other 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 (music.administrator@manchester.ac.uk)

MusM Music (Performance Studies)

Compulsory

MUSC60061	Advanced Music Studies: Research Skills in the Digital Age (15 credits)
MUSC60061	Researching Performance: Issues and Approaches (15 credits)
MUSC60402	Professional and Pedagogical Skills (30 credits)
MUSC40140	Performance Portfolio (60 credits)

Recommended

MUSC40071	Historical and Contemporary Performance (30 credits) – For full time students in Semester 1 only
MUSC40070	Historical and Contemporary Performance (30 credits) – For part-time students across the year

Options

MUSC60112	Music Criticism in Theory and Practice (15 credits)
MUSC60011	Advanced Analysis* (15 credits)
MUSC60502	Aesthetics* (15 credits)
MUSC60021	Studying World Music Cultures: Themes and Debates (30 credits)
MUSC60032	Ethno/Musicology in Action: Fieldwork and Ethnography (30 credits)
MUSC60042	Advanced Orchestration (30 credits)
MUSC40061	Contemporary Music Studies (30 credits)
MUSC60091	Historical and Editorial Skills (30 credits)

*These units may not be selected by students who have taken the UG units with which they are co-taught (MUSC 30012 and MUSC 30502).

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 (music.administrator@manchester.ac.uk)

MusM Composition (Instrumental and Vocal Music)

Compulsory

MUSC40091	Compositional Études (30 credits)
MUSC40102	Composition Project (30 credits)
MUSC40120	Portfolio of Compositions (60 credits)

Core (select one of the following)

| MUSC40061 | Contemporary Music Studies (30 credits) |
| MUSC40221 | Aesthetics and Analysis of Organised Sound (30 credits) |

Options

MUSC60042	Advanced Orchestration (30 credits)
MUSC40242	Interactive Tools and Engines (30 credits)
MUSC60032	Ethno/Musicology in Action: Fieldwork and Ethnography (30 credits)
MUSC40072	Historical or Contemporary Performance (30 credits)

| MUSC60011 | Advanced Analysis* (15 credits) |
| MUSC60502 | Aesthetics* (15 credits) |

*These units may not be selected by students who have taken the UG units with which they are co-taught (MUSC 30012 and MUSC 30502).

MusM Composition (Electroacoustic Music and Interactive Media)

Compulsory

MUSC40211	Fixed Media and Interactive Music (30 credits)
MUSC40102	Composition Project (30 credits)
MUSC40120	Portfolio of Compositions (60 credits)

Core (select one of the following)

MUSC40061   Contemporary Music Studies (30 credits)
MUSC40221   Aesthetics and Analysis of Organised Sound (30 credits)

Options

MUSC60042   Advanced Orchestration (30 credits)
MUSC40242   Interactive Tools and Engines (30 credits)
MUSC60032   Ethno/Musicology in Action: Fieldwork and Ethnography (30 credits)
MUSC60011   Advanced Analysis* (15 credits)
MUSC60502   Aesthetics* (15 credits)

*These units may not be selected by students who have taken the UG units with which they are co-taught (MUSC 30012 and MUSC 30502).

Course Unit Details

The following pages offer 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 Database, using the links provided.

Course Units

- **MUSC60071: Advanced Music Studies: Research Skills in the Digital Age**

Course unit director: Dr Roddy Hawkins

Tutors: Dr Roddy Hawkins, Prof Rebecca Herissone

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:
https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP?pP_action=viewCUDetails&pP_location=%2FCourseUnitPublishing%2FCourseUnitDataFiles%2FMUSC%2F042039MUSC600612023-08-011V2.xml

- **MUSC60071: Advanced Music Studies: Issues and Approaches**

Course unit director: Prof. James Garratt

Tutors: Dr Roddy Hawkins

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:
https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP?pP_action=viewCUDetails&pP_location=%2FCourseUnitPublishing%2FCourseUnitDataFiles%2FMUSC%2F042038MUSC600512023-08-011V1.xml

- **MUSC60112: Music Criticism in Theory and Practice**

Course unit director: Dr Roddy Hawkins
Tutors: Dr Eleanor Ryan

This course examines at an advanced level different aspects of historical and contemporary forms of music criticism: from the popular trade press to radical zines and online fandoms, from literary supplements and public musicology to scholarly reception, students will encounter various media including print, broadcast and social media. Students can expect to examine how various reception discourses have shaped the historiography of music and to probe the ways in which specific critics, publications and readerships have interacted with the music scenes that they are a part of.

For full details, see: https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP?pP_action=viewCUDetails&pP_location=%2FCourseUnitPublishing%2FCourseUnitDataFiles%2FMUSC%2F038334MUSC601122023-08-011V13.xml

- **MUSC60021: Studying World Music Cultures: Themes and Debates**

Course unit director and tutor: Dr Evanthia Patsiaoura

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:
https://www.manchester.ac.uk/study/masters/courses/list/10158/musm-music-musicology/course-details/MUSC60021#course-unit-details

- **MUSC60032: Ethno/Musicology in Action: 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:
https://www.manchester.ac.uk/study/masters/courses/list/10158/musm-music-musicology/course-details/MUSC60032#course-unit-details

- **MUSC40072: Historical and Contemporary Performance**

Course unit director and tutor: Prof. Mine Dogantan-Dack/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. They 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, or, for MusM Composition students, may be given by an ensemble that they direct. 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. For MusM Composition students who direct an ensemble their coursework will comprise an arrangement of music for the ensemble as a study in instrumentation. Students are expected to be experienced and competent performer/ensemble directors, working at postgraduate level. Evidence of suitable competence will be required prior to admission to this course-unit, and this may involve auditions.

For full details, see:
https://www.manchester.ac.uk/study/masters/courses/list/10158/musm-music-musicology/course-details/MUSC40072#course-unit-details

- **MUSC40061: Contemporary Music Studies**

Course unit director: Dr Joshua Brown
Course tutors: Dr Joshua Brown, Dr Rosalia Soria Luz and Dr David Önaç

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.

For full details, see:

- **MUSC40091: Compositional Études**

Course unit director and tutor: Dr Josh 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:

- **MUSC40102: Composition Project**

Course unit director: Dr Joshua Brown
Course tutors: Dr Joshua Brown and Dr Rosalia Soria Luz

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 involve musical ideas and concepts relating to, or combining with, other art forms (visual, literary or dramatic), media (for example, film, interactive media or locativemedia), 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.

For full details, see:

- **MUSC60042: Advanced Orchestration**

Course unit director and tutor: Prof. Kevin Malone

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:
https://www.manchester.ac.uk/study/masters/courses/list/10163/musm-composition-instrumental-and-vocal-music/course-details/MUSC60042#course-unit-details

- **MUSC40211: Fixed Media and Interactive Music**

Course unit director: Prof. Ricardo Climent

This course-unit involves creative music composition with a focus on a 'fixed media' outcome. The student will develop composition techniques involving the use of music technologies and professional skills appropriate to his/her own creative needs through regular exercises, experimental sketches and pieces, not necessarily complete in themselves. Weekly lectures combine the discussion of composition techniques with the use of technology, with a focus on the case study (e.g. time, space, 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 recording 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 in the context of the MANTIS Festival, Sines & Squares and other performative opportunities provided and diffused live in a large multichannel array of speakers.

For full details, see:
https://www.manchester.ac.uk/study/masters/courses/list/10164/musm-composition-electroacoustic-music-and-interactive-media/course-details/MUSC40211#course-unit-details

- **MUSC40221: 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:
https://www.manchester.ac.uk/study/masters/courses/list/10164/musm-composition-electroacoustic-music-and-interactive-media/course-details/MUSC40221#course-unit-details

- **MUSC40242: Interactive Tools and Engines**

Course unit director: Dr Rosalia Soria Luz

This course focuses on a creative project involving the conception, development and creative use of an interactive musical work or system involving 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, e.g. for computer music conference submission, and to probe the creative aspects deriving from the system.

For full details, see:
https://www.manchester.ac.uk/study/masters/courses/list/10164/musm-composition-electroacoustic-music-and-interactive-media/course-details/MUSC40242#course-unit-details

- **MUSC60091: Historical and Editorial Skills**

Course unit director and tutor: Prof. Barry Cooper

This course develops advanced skills that are necessary for conducting research on music from medieval times to the 19th century, using a 'hands-on' approach. Students examine original music sources as well as facsimiles, and learn how to extract from the external and internal features of both manuscript and printed sources what is most useful for scholars and also for performers.

For full details, see:
https://www.manchester.ac.uk/study/masters/courses/list/10158/musm-music-musicology/course-details/MUSC60091#course-unit-details

- **MUSC40110: Dissertation or Critical Edition**

Course unit director: Dr Sarah Moynihan

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:
https://www.manchester.ac.uk/study/masters/courses/list/10158/musm-music-musicology/course-details/MUSC40110#course-unit-details

- **MUSC40120: Portfolio of Compositions**

Course unit director: Prof. David Berezan

Students will create a portfolio of compositions over the duration of the course (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, locativeaudio, 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:
https://www.manchester.ac.uk/study/masters/courses/list/10164/musm-composition-electroacoustic-music-and-interactive-media/course-details/MUSC40120 - course-unit-details

- **MUSC60011 Advanced Analysis**

Course unit director and tutor: Dr Anne Hyland

This course aims to develop students' understanding of key issues in the discipline of music theory and analysis by introducing them to a range of influential methodologies and key analytical debates. It presents a survey of significant and representative analytical approaches from the nineteenth century to the present day, and assesses their applicability to music from Beethoven to Scriabin. The course is structured on three levels, according to analytical method, theoretical issue, and musical repertoire,

and concentrates each week on a match between one or more of each. The course further aims to develop students' critical engagement with current and historical trends in music analysis, culminating in an independent analytical project of a chosen work or works.

For full details, see:
https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP?pP_action=viewCUDetails&pP_location=%2FCourseUnitPublishing%2FCourseUnitDataFiles%2FMUSC%2F040649MUSC600112022-04-011V4.xml

- **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:
https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP?pP_action=viewCUDetails&pP_location=%2FCourseUnitPublishing%2FCourseUnitDataFiles%2FMUSC%2F040650MUSC605022022-04-011V4.xml

- **MUSC40130 Performance Portfolio**

Course unit director: Dr Jocelyn Ho

Tutors: Dr Eleanor Ryan

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 Programme Director and from fellow students.

For full details, see:
https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP?pP_action=viewCUDetails&pP_location=%2FCourseUnitPublishing%2FCourseUnitDataFiles%2FMUSC%2F042051MUSC401402023-08-011V1.xml

- **MUSC60130 Researching Performance: Issues and Approaches**

Course unit director: Prof. Mine Dogantan-Dack and Dr Eleanor Ryan

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:
https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP?pP_action=viewCUDetails&pP_location=%2FCourseUnitPublishing%2FCourseUnitDataFiles%2FMUSC%2F041893MUSC604012023-08-011V1.xml

- **MUSC60402 Professional and Pedagogical Skills**

Course unit director: Dr Jocelyn Ho

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:
https://portal.manchester.ac.uk/uPortal/p/course-unit-info.ctf1/max/render.uP?pP_action=viewCUDetails&pP_location=%2FCourseUnitPublishing%2FCourseUnitDataFiles%2FMUSC%2F041894MUSC604022022-04-011V1.xml

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.

All MusM students are expected to attend **MUSC 60100 Research Forum** (Thursdays, 4.30–6.00 pm).

Ensure that you carry out any preparation required in advance of your classes so that you can contribute actively to classroom discussion. Make sure you inform your lecturer well in advance if you are unable to attend 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.

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.

MUSC40110: Dissertation or Critical Edition

Dissertation: Word Limits

The word limit for standard 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. See also the 'School Policy on Word Limits for PGT Coursework and Dissertations'.

Supervisors may read up to 3000 words of the dissertation (ie. a draft chapter) and provide detailed written and verbal feedback. Draft chapters should be sent to supervisors by the interim deadline at the end of Semester 2 (date TBC).

Dissertation: Research Outline Guidance

Successful completion of the Research Outline is a compulsory pre-requisite for the completion of the MusM dissertation. Students are required to (i) submit a written Research Outline (see key dates), and (ii) present their Research Outline as a poster presentation, followed by discussion and verbal feedback from the programme director, course unit director, their supervisor and their peers. These poster presentations are arranged by the programme director and dissertation course-unit director and will take place during the MUSC 60100 Research Forum slot on the Thursday of Week 2 in Semester 2 (2022–23: 9 February TBC). For more guidance about the Research Outline and poster presentations please see the MUSC40110 Dissertation Handbook.

Before submitting the written Research Outline, students should seek advice and feedback on their proposed topic and methodology from their intended/allocated supervisor and, if appropriate, other members of the academic staff with experience in their chosen field. There will be an interim deadline for Research Outlines in Semester 1.

KEY DATES

Key Dates for <u>Full Time</u> Students
Semester One Coursework
Please submit coursework according to the deadlines set for your individual course units

Submission of Written Research Outline (MUSC40110 students)
To be confirmed

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

Resubmitted Coursework
To be confirmed

MA Dissertation Submission
To be confirmed

Key Dates for <u>Part Time</u> Students
Semester One Coursework
Please submit coursework according to the deadlines set for your individual course units

Submission of Written Research Outline (for year part-time year 2 MUSC40110 students only)
To be confirmed

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

Resubmitted Coursework
To be confirmed

MA Dissertation Submission (for part-time year 2 students only)
To be confirmed

*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 (12 pm) 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:
Page 51: https://documents.manchester.ac.uk/display.aspx?DocID=14089

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
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 discipline, 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.

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

MusM MUSIC:
MUSICOLOGY AND ETHNOMUSICOLOGY PATHWAYS

80–100%
Exemplary work, highly accurate, innovatively analytical and critical, demonstrating rigorous and insightful judgement, thoroughly original approaches and an innovative and illuminating use of sources. This work indicates a student doing work in the highest range of the distinction profile and deserving to be considered for eventual publication.

75–80%
Excellent work, very accurate, demonstrating highly analytical style and approach with deeply insightful judgement, original critical approach and a thoroughly illuminating use of sources. This work indicates a student doing work within a mid-distinction profile and approaching publication standards.

70–75%
Excellent work, mainly accurate, showing clear evidence of comprehensiveness, soundness of judgement, focus, analytical powers, insight, critical depth, and (where relevant) illuminating use of sources. This work indicates a student doing work within a distinction profile.

60–69%
Work that is mainly accurate, based on good reading, sound in its judgements, comprehensive in coverage, effective (where relevant) in its use of sources, in charge of its own arguments, well-presented, and exhibiting, especially at the top end, a degree of depth and imagination.

50–59%
A Pass at Master's level, showing a sufficient grasp of the issues and reading of a sufficient range of relevant material. In argument and presentation, the work will demonstrate accuracy, coherence, consistency some critical and analytical ability, and (where relevant) adequate use of sources, but lack depth and imagination.

40–49%
A Pass at Diploma level, showing a basic grasp of the issues posed, evidence of reading in relation to them, and coverage of their major aspects. The work may be descriptive in character and will lack the level of analysis and argument required as Master's level. The presentation of the work will be consistent with academic writing conventions.

30–39%
The work is insufficient to pass at Diploma level, but sufficient to merit the right of resubmission. It is showing an elementary grasp of the issues posed, some evidence of reading in relation to them and some coverage, albeit incomplete of their major aspects. The work is primarily descriptive but incompletely so or crudely analytical in character and does not construct a fully cogent argument. The presentation will be partially consistent with academic writing conventions.

20–29%
The work is not deserving of the right of resubmission. It is not showing even elementary grasp of the issues, the reading will be limited or irrelevant. The work is neither a cogent narrative or descriptive piece of nor a structured argument. The presentation may not be consistent with academic writing conventions. There may be variations in the poor quality of standards displayed at this level.

10–19%
Should be reserved to work displaying ignorance of the most basic scholarly and academic conventions. Marks below 10 will be reserved for totally vacuous submissions (no submission or incoherent prose).

MusM COMPOSITION:
INSTRUMENTAL AND VOCAL MUSIC PATHWAY

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. Work is entirely convincing, sophisticated, confident and effective.

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.

60–69%
Well-defined and imaginative musical ideas developed in interesting ways, within a clearly articulated structure. Effective use of instrumental/vocal resources and a good standard of presentation and notation.

50–59%
Work is modest in scope but demonstrates some ability to construct musical ideas and realise their creative potential. Competent use of instrumental/vocal resources and a basically acceptable standard of presentation and notation.

40–49%
Work demonstrates limited imagination and ability to construct and manipulate musical ideas. Limited ability in the construction of clear formal designs and use of instrumental/vocal resources. Standard of presentation and notation not of acceptable standard.

30–39%
Significant problems in the construction and manipulation of musical ideas and an inability to put them together in a coherent formal design. Inappropriate use of instrumental/vocal resources and a poor standard of presentation and notation.

Below 30%
Work demonstrates virtually no ability to construct and manipulate musical ideas. Notation and presentation are totally inadequate as is the use of instrumental/vocal resources.

MusM COMPOSITION:
ELECTROACOUSTIC MUSIC AND INTERACTIVE MEDIA PATHWAY

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.

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. Very high professional standards in the production of CD, tape, video or any other 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. 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. This mark indicates a student doing work within a merit profile.

50–59%
Work is more 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.

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.

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.

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.

Style Guidance: Bibliography and Footnote Presentation

Introduction

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.

As you may know, there are a number of different referencing systems. The one outlined here (often known as the 'short-title system') has been chosen because it is the system most commonly used in academic musicological publishing and is easy to learn.

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.

Bibliography

A bibliography must always be included in the finished essay (unless otherwise stated by the course director).

What should I include in my bibliography?

As a general rule, you should only include in your bibliography the works that you have cited in your footnotes. You may occasionally include other books and articles that have been important sources of information in the preparation of your essay — but be aware that your examiners will know from your essay whether or not you have actually read them!

Where do I find the information to put into my bibliography?

Keep a note of all the information that will be going into the bibliography for each book and article that you use during your research. The following sections tell you what information you will need for each type of publication.

For books and editions of music, note down the title as it occurs on the main title page inside the book: titles on spines and covers are sometimes abbreviated. Full publication details usually occur on the following page, on which copyright details are printed. On these introductory pages also look out for the title of any series to which the book or music edition may belong.

Referencing methods for a bibliography

The following table provides the most common examples of sources. If you need more specific advice on how to reference a particular source, consult Chapters 9-11 of Trevor Herbert's *Music in Words: A Guide to Researching and Writing About Music* (2001), or contact your course director.

Source	Example for bibliography	Tip
Book with single author	Smith, Michael, *The Decline of Sheep-Farming in the Western World* (Oxford: Oxford University Press, 1992). Walker, Harriet, *Herds, Not Flocks: The Rise of the Alpaca Industry* (London: Fleeson, 2012).	Note the use of punctuation here, which must be reproduced exactly. Begin with the author's surname, followed by his/her first name in full (not initials). Italicize all book titles and subtitles. Include place of publication (town or city, **not** country), publisher's name, and date of publication, precisely in the order laid out here.
Book with multiple authors	Cox, Simon, and Gary Bovis, *The Role of the Shepherd in Modern Farming* (Edinburgh: Upland, 1996). Johnson, Sally, Barbara Tomkins and Jennifer Leighton, *Flocks Together* (Carlisle: Cumbria University Press, 2010).	Place the authors' names in the order in which they appear on the title page; place surname first for the first author, but don't invert the names for the second or subsequent author(s).
Edited volumes	Brown, Elizabeth, and Ella Green (eds.), *Hair Today and Gone Tomorrow: Essays on the Leicester Longwool*, (Lancaster: Shearer Press, 1987).	Follow the name of the editor or editors with 'ed.' (one editor) or 'eds.' (more than one editor).
Books in multiple volumes	Edwards, Jonathan (ed.), *The Encyclopedia of Sheep*, 5 vols. (London: Wooller, 1980-83).	If a work is published in more than one volume, give the number of volumes after the book title in roman type. If the

		volumes were published over a number of years, give the first and last dates only.
Books in series	Smith, Edwina, *Ewes and Lambs*, Cambridge Sheep Studies (Cambridge: Cambridge University Press, 2012).	Place the title of the series in roman type after the book title.
Revised editions of books	Evans, Douglas, *The Complete Guide to Sheep-Shearing*, 3rd edn. (New Haven: Smithson and Jones, 1997).	If a book has been republished in a significantly altered version, acknowledge the new edition as in the example (but ignore straightforward new impressions and reprintings, where no substantial changes are made)
Electronic editions of books	Walker, Harriet, *Herds, Not Flocks: The Rise of the Alpaca Industry* (London: Fleeson, 2012), Kindle edition.	Identify clearly the use of electronic editions of books in the bibliography, as these often do not provide page numbers (see below under footnote referencing).
Chapter or essay in a book	Golding, Claudia, 'Lucy Lamb and Other Stories: The Feminist Depiction of Sheep in English Literature', in Lorna Mitchell (ed.), *Farcing Around: Essays in Honour of Pretentious People* (Oxford: Barbaar, 1993), 47–63. Rainworth, Mary, 'A "Home from Home": Constructing Sheep Shelters', in Bert Hodge (ed.), *Caring for Your Flock* (York: John Shepherd, 2007), 93-122.	The title of the chapter or essay should be placed in roman type in inverted commas. If the article title itself includes inverted commas, exchange them for double quotation marks (see second example). Include the full page numbers of the chapter or essay.
Article in an encyclopedia or dictionary	Birkett, Naomi, 'Shepherd's Farewell', in Stanley Sadie and John Tyrell (eds.), *The New Grove Dictionary of Music and Musicians*, 2nd edn, 29 vols. (London: Macmillan, 2001), Vol. 16, 429–30.	Place the number of volumes in the series after the title, and the specific volume used after the date.

Article in an academic journal	Cooper, John, 'Sheep in Wolves' Clothing: Cumbrian Hill-Farmers Fight Back', *The Sheep-Farmer's Quarterly*, 25 (1998), 2: 15–25.	Put the volume number of the journal after the title, the number of the edition (if available) after the date followed by a colon, and then the page range of the article.
Theses and dissertations	Keane, Sarah, 'Cross-Breeding in Welsh Varieties of Mountain Sheep, 1957-81', PhD diss., University of East Anglia, 1996.	Place the dissertation title in single inverted commas and roman type, followed by type of dissertation, and then the awarding institution and date of award.
Website	Birkett, Naomi, 'Shepherd's Farewell', *Grove Music Online* http://www.oxfordmusiconline.com (accessed 12 June 2011). 'National Sheep Association', http://www.nationalsheep.org.uk/sheep-farmer.php (accessed 3 August 2012).	Not all websites include titles and authors' names for particular articles — this can be a sign that the website is not an authoritative source. Where such information is not available, you should simply include as much as possible of the data cited, as in the second example.
Music editions	Prokofiev, Sergei, *Peter and the Wolf*, ed. Charles Mouton (Munich: Henle, 1972). Handel, George Frideric, 'All We Like Sheep Have Gone Astray', *Messiah* (Mineola, N.Y.: Dover, 2001).	Provide the same kind and order of information as for printed books. Give foreign cities in their English form`; eg., 'Florence' (not 'Firenze'), Vienna (not 'Wien').
Recorded music	Bach, Johann Sebastian, *Er rufet seinen Schafen mit Namen*, The Monteverdi Choir and The English Baroque Soloists, cond. John Eliot Gardiner, Deutsche Grammophon DG-CD 439 885-2, 1997 (reissue of 1984 recording).	Generic titles, such as 'Symphony No. 9', or 'Piano Concerto' do not require italics.

Formatting the layout of your bibliography

The standard and clearest method of formatting the layout of a bibliography is to use a hanging indent, like this:

Cooper, John, 'Sheep in Wolves' Clothing: Cumbrian Hill-Farmers Fight Back', *The Sheep-Farmer's Quarterly*, 25 (1998), 2: 15–25.

Cox, Simon, and Gary Bovis, *The Role of the Shepherd in Modern Farming* (Edinburgh: Upland, 1996).

Keane, Sarah, 'Cross-Breeding in Welsh Varieties of Mountain Sheep, 1957-81', PhD diss., University of East Anglia, 1996.

Rainworth, Mary, 'A "Home from Home": Constructing Sheep Shelters', in Bert Hodge (ed.), *Caring for Your Flock* (York: Crook and Shepherd, 2007), 93-122.

Smith, Michael, *The Decline of Sheep-Farming in the Western World* (Oxford: Oxford University Press, 1992).

Bear in mind the following key points:

- Your bibliography should be placed at the end of your essay or dissertation (after appendices etc.), and begin on a new page;
- Entries should be placed in alphabetical order by the surname of the author or editor, or the first author or editor in the case of books with multiple authorship or editorship; if more than one entry needs listing for a particular author, follow chronological order of publication;
- There is no need to separate different genres of work (such as books and journals), but music editions and discographies are usually given in separate sections after the main bibliography.
- Each entry should begin on a new line and end with a full stop.
- If in doubt about publication details, consult printed or online catalogues, such as COPAC at http://copac.ac.uk/

Footnotes
When do I need to use a footnote?
You MUST provide footnotes indicating the precise source of information whenever:
- You quote directly from someone else's material;
- You paraphrase the views or ideas of another author (even if you do not directly quote his or her words).

In fact, the only time that footnotes are not needed is when you are citing generally accepted ideas or facts (for example, the earth is round, the piano is a musical instrument, Beethoven was a German composer), or when you are expressing your own opinions.

Supplementary bibliographical information can be included within footnotes—as, for example, in order to direct the reader to sources where a subject is covered in more depth than in your work.

Where do I insert footnote numbers on the page?

Footnote numbers in the main text are placed at the end of the sentence or passage to which they refer. For example:

> Smith is of the opinion that 'there are only two sheep in Lancashire'.[1] According to Cooper, however, such views are now greatly out-dated.[2]

As you can see, a superscript number is used, and it is slightly smaller than the size of your main text. Note also that the footnote number comes *after* the punctuation, and that there is no space between the end of the text and the footnote number.

Referencing methods in footnotes

The first reference you make to any book, article, or other item on your bibliography should be a *full citation*. This will be identical to the entry for that item in your bibliography—and so incorporates the publisher, place of publication and date in the case of a book—with two important differences:

- Do not invert the author's name: i.e. write 'Jane Smith' (rather than 'Smith, Jane');
- You must also give the page number(s) of the passage to which you are referring (see examples below).

Any subsequent references to the same work can be made in *short-title* form. Here, you abbreviate the citation to author's surname only, plus a shortened version of the book or article title, and omit publication details (again, see examples below).

First footnote reference	Subsequent footnote reference
Michael Smith, *The Decline of Sheep-Farming in the Western World* (Oxford: Oxford University Press, 1992), 14-15.	Smith, *The Decline of Sheep-Farming*, 23.
John Cooper, 'Sheep in Wolves' Clothing: Cumbrian Hill-Farmers Fight Back', *The Sheep-Farmer's Quarterly*, 25 (1998), 2: 15–25; here, 17.	Cooper, 'Sheep in Wolves' Clothing', 17.
Simon Cox and Gary Bovis, *The Role of the Shepherd in Modern Farming* (Edinburgh: Upland, 1996), 126-128.	Cox and Bovis, *The Role of the Shepherd*, 88-89.

Use 'ibid.' (an abbreviation of the Latin term *ibidem*, meaning 'in the same place') when a footnote reference is made to the same work as that cited in the immediately preceding footnote. When the two footnotes refer to the same page, 'ibid.' can be used on its own; otherwise a new page reference must be given after 'ibid.'. For example:

[1] See Michael Smith, *The Decline of Sheep-Farming in the Western World*, Oxford, 1992, 23.
[2] Ibid.

[3] Simon Cox and Gary Bovis, *The Role of the Shepherd in Modern Farming* (Edinburgh: Upland, 1996), 126-128.

[4] See also the comments in Smith, *The Decline of Sheep-Farming*, 45–7.

[5] Further details are given in ibid., 58.

Note that 'ibid.' is not italicised and, because it is an abbreviation, is always followed by a full stop.

A full citation of an article or chapter within a book should include the page range for the whole article, followed by the page number(s) of the passage to which you are referring (see examples below):

First footnote reference	Subsequent footnote reference
John Cooper, 'Sheep in Wolves' Clothing: Cumbrian Hill-Farmers Fight Back', *The Sheep-Farmer's Quarterly*, 25 (1998), 2: 15–25; here, 17.	Cooper, 'Sheep in Wolves' Clothing', 17.
Rainworth, Mary, 'A "Home from Home": Constructing Sheep Shelters', in Bert Hodge (ed.), *Caring for Your Flock* (York: John Shepherd, 2007), 93-122; here, 95.	Rainworth, 'A "Home from Home"', 101.

Books published in electronic form (such as Kindle editions) often do not provide page numbers, as the page is not fixed but varies according to screen and font size. In this instance, use chapter or subtitle headings (see example below):

First footnote reference	Subsequent footnote reference
Harriet Walker, *Herds, Not Flocks: The Rise of the Alpaca Industry* (London: Fleeson, 2012), Kindle edition, Chapter 5.	Walker, *Herds, Not Flocks*, Ch. 9.
Michael Smith, *The Decline of Sheep-Farming in the Western World* (Oxford: Oxford University Press, 1992), Kindle edition, Chapter 3, section 4b.	Smith, *The Decline of Sheep-Farming*, Ch. 6, section 2.

Where possible, quotations in your coursework should be taken directly from the original source. In cases where the original text is not available to you, it is normally acceptable to use material that is quoted in a secondary source. Using quotations without acknowledging their origin is a form of plagiarism. Make sure when using

secondary quotations, therefore, that your footnotes refer **both** to the original text **and** the source you have used. For example:

> [6] Lucien Lévy-Bruhl, *Les fonctions mentales dans les sociétés* inférieures (Paris, 1910), 30, as quoted in Steven Lukes, *Moral Relativism* (London: Profile Books, 2008), 7.

Your bibliography should only include those texts that you have consulted directly.

Formatting footnotes

Bear in mind the following key points:

- Footnote numbers in both the main text and the footnotes are usually formatted in superscript.
- Like footnote numbers in the main text, footnote text is also usually formatted in a slightly smaller font-size (10 pt) than the main text (12 pt).
- Always remember to insert a space between the footnote number and the start of the footnote.
- As in bibliographical references, omit the abbreviations 'p.' or 'pp.' before page numbers (see above examples).
- Each footnote entry must end with a full stop.

Footnotes on your computer

Incorporating footnotes into a word-processed document is very easy because almost all word-processing programs nowadays include automatic footnoting systems. (In both Microsoft Word for Mac and Apple Macintosh's Pages, for example, you can simply choose 'Footnote' from the 'Insert' menu; in Microsoft Word for PC, look under 'References'.) There are three major advantages of using such systems:

- They automatically number your footnotes sequentially. This means that, if you go back and add a footnote to your text, the numbers of the other footnotes are adjusted accordingly;

- They automatically ensure that footnotes and footnote numbers are placed in a smaller font-size than that of the main text;

- The computer will automatically place the footnotes in the right place.

Do please make sure that your word processor is set to 'footnotes', not 'endnotes' (which are placed at the end of the document instead of at the foot of the page).

Use of AI in Your Written Work

It is not expected that you should use ChatGPT and similar Artificial Intelligence in your written work. Use of such AI, however, 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.