

The University of Manchester

Faculty of Humanities

School of Arts, Languages and Cultures

MA Handbook 2012-2013

Music

MUSIC

Welcome and Introduction to Music

Welcome to Music at the University of Manchester: an excellent place to pursue postgraduate studies, whether the MusM will be your final degree or you continue to PhD research and beyond. We offer postgraduate students a stimulating and supportive learning environment with an excellent range of courses reflecting our outstanding research profile. In Musicology, Ethnomusicology and Composition, staff members have international reputations; together with our renowned ensembles in residence, state-of-the-art facilities, and impressive library collections, we provide a top-quality environment for postgraduate study.

The Department supports over 100 concerts and events per year, which enables performers to gain experience of playing a very wide range of music, and composers to benefit from the possibility of hearing everything they write performed by their peers and professional ensembles such as the Quatuor Danel, Psappha and the BBC Philharmonic. The research community is strengthened by regular guest lectures and discussion sessions under the auspices of Musicology Forum, Composers' Forum and MANTIS matinées. The department also regularly hosts major conferences and music festivals, in which postgraduate students are encouraged to participate.

We hope you enjoy and make the most of your time at the University of Manchester. A list of staff members is below; further information about their research interests can be found on the University website.

Head of Subject: Dr Rebecca Herissone

Staff in Music

Staff email addresses are typically first.name.last.name@manchester.ac.uk

Dr David Berezan	Senior Lecturer in Electroacoustic Music Course Director for MusM Electroacoustic Composition (semester 1)
Dr Caroline Bithell	Senior Lecturer in Ethnomusicology/World Music and Arts Administration Director of MusM studies Course Director for MusM Musicology
Dr Ricardo Climent	Senior Lecturer in Electroacoustic Music Course Director for MusM Electroacoustic Composition (semester 2)

Professor Barry Cooper	Professor of Musicology
Professor David Fanning	Professor of Music
	Director of Postgraduate Research
Dr James Garratt	Senior Lecturer in Musicology
Professor Philip Grange	Professor of Composition
Dr Rebecca Herissone	Senior Lecturer in Musicology, Head of Subject
Dr Kevin Malone	Senior Lecturer in Composition
	Course Director for MusM in Composition
Dr Camden Reeves	Senior Lecturer in Composition
Dr Susan Rutherford	Senior Lecturer in Music
Professor Thomas Schmidt	Professor of Musicology
Dr Laura Tunbridge	Senior Lecturer in Music
Dr Richard Whalley	Lecturer in Composition

Quatuor Danel

Mr Marc Danel	
Mr Gilles Millet	Part-time Lecturers, Ensemble-in-Residence
Mr Vlad Bogdanas	
Mr Guy Danel	

Psappha

	Contemporary Ensemble-in-Residence
Dr Jeffrey Dean	Visiting Distinguished Fellow of Musicology
Professor Edward Gregson	Visiting Honorary Professor of Composition
Professor Douglas Jarman	Honorary Professor of Music
Mr Gerard McBurney	Visiting Distinguished Fellow in Music
Dr Colin Matthews	Visiting Distinguished Fellow in Composition

The non-academic staff is as follows:

Mr Andy Davison	Technician
Ms Emma Rayner	Reception
Ms Rachel Kirkwood	Music Liaison Librarian, John Rylands Library
Mrs Kirsty De Loose	Departmental Librarian, Lenagan Library
Mr Arthur Hickey	Head Porter
Mrs Margaret Reddish	Cleaner

Programme Aims and Learning Outcomes

MusM DEGREE IN COMPOSITION

This programme aims to:

- 01.** Enable students to develop compositional techniques and professional skills appropriate to their creative needs.
- 02.** Enable students to work with both student and professional performers toward the performance of recently composed pieces.
- 03.** Develop awareness of aesthetic, analytical and technical issues relating to contemporary Western art music.
- 04.** Encourage students to discuss with clarity and conviction issues relating to contemporary music.
- 05.** Enable students to compose several works worthy of public performance.
- 06.** Equip students with skills appropriate to the development of further postgraduate study on MPhil and PhD programmes.

The intended learning outcomes of this programme are:

A. Knowledge & Understanding

- A1.** 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 (PGCert.; PGDip.; MusM)
- A2.** Compose pieces that demonstrate a thorough knowledge of the main vocal ranges, together with a clear understanding of issues relating to text setting. (PGCert.; PGDip.; MusM)
- A3.** 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. (MusM)
- A4.** Analyse and evaluate critically contemporary pieces (PGCert.; PGDip.; MusM)

- A5.** Identify, analyse and assess new developments in composition. (PGDip.; MusM)
- A6.** Display a systematic understanding of creative processes and techniques used in contemporary music. (MusM)

B. Intellectual Skills

- B1.** Plan, implement, evaluate and reflect critically on work in progress (PGCert.; PGDip.; MusM)
- B2.** Construct and articulate medium to large-scale compositional designs (PGCert.; PGDip.; MusM)
- B3.** Critically analyse and evaluate compositional techniques and integrate them into their own works. (PGDip.; MusM.)
- B4.** Research and explore repertoire in order to develop an awareness of issues relating to composition in the 21st century. (PGDip.; MusM)
- B5.** Recognise and evaluate influences and reference in ones own and others work. (MusM)

C. Practical Skills

- C1.** Present clear and well-notated performance material that can be readily understood by professional performers (PGCert.; PGDip.; MusM)
- C2.** Notate musical scores in a coherent and clear manner (PGCert.; PGDip.; MusM)
- C3.** Communicate and engage with performers during workshops and rehearsals in order to be able to realise compositional aspirations. (PGCert.; PGDip.; MusM)
- C4.** Realise practical and creative solutions to specific criteria such as the composition of a musical work to a set brief. (PGDip.; MusM)
- C5.** Act as an advocate for their own work through clear written and verbal articulation. (MusM)

D. Transferable Skills and Personal Qualities

- D1.** Demonstrate independent learning ability suitable for continuing study and professional development. (MusM)
- D2.** Critically evaluate personal achievements through monitoring and analytical reflection. (PGDip.; MusM)
- D3.** Engage in creative problem solving and display decision-making skills in complex and unpredictable situations. (PGCert.; PGDip.; MusM)
- D4.** Exercise an advanced level of initiative and personal responsibility. (MusM)
- D5.** Work in collaboration with others in order to realise personal projects. (PGCert.; PGDip.; MusM)
- D6.** Present work in-progress and other research in oral presentations. (PGCert.; PGDip.; MusM)
- D7.** Build imaginatively and creatively on the concepts of others. (PGDip.; MusM)
- D8.** Respond positively to self-criticism and to the criticism of others while maintaining confidence. (MusM)
- D9.** Work effectively in isolation. (MusM)

MusM DEGREE IN MUSICOLOGY

This programme aims to:

- 01.** Build on undergraduate studies of music history, aesthetics and analysis, introducing students to a wide range of advanced musicological methodologies, theories, discourses and practices [Pg Dip, Pg Cert, MusM]
- 02.** Enable students to refine and develop their individual skills, talents and interests [Pg Dip, Pg

Cert, MusM]

- 03.** Prepare students for a career, either inside or outside music, where critical judgement and developed powers of communication are needed [Pg Dip, Pg Cert, MusM]
- 04.** Foster the skills in critical thinking, argumentation, and effective written and oral communication necessary for further postgraduate study [MusM]
- 05.** 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.[MusM]

The intended learning outcomes of this programme are:

A. Knowledge & Understanding

- A1.** Demonstrate specialist knowledge of aspects of the discipline, and of the repertoires and discourses relevant to their particular research interests [Pg Dip, Pg Cert, MusM]
- A2.** Engage with a range of current methodological approaches, and evaluate recent research developments [Pg Dip, Pg Cert, MusM]
- A3.** Display an advanced understanding of the interpretation of music, whether through analysis, historical research or performance [Pg Dip, Pg Cert, MusM]
- A4.** Engage with theoretical perspectives and issues relating to the social, political, and cultural contexts of musical composition, performance and reception [Pg Dip, Pg Cert, MusM]
- A5.** 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 [MusM]

B. Intellectual Skills

- B1.** Critically analyse and evaluate the relevant literature [Pg Dip, Pg Cert, MusM]
- B2.** Independently acquire, integrate and make flexible use of research concepts, information and techniques [Pg Dip, Pg Cert, MusM]
- B3.** Synthesize and analyse complex issues critically and systematically, showing creativity and the ability to question preconceived assumptions [MusM]
- B4.** Construct an extended analytical commentary or historical argument, making fully explicit the limitations of its perspectives and the contingency of its conclusions [MusM]
- B5.** Demonstrate originality, independence and an advanced level of critical thinking in framing and solving problems [MusM]

C. Practical Skills

- C1.** Communicate complex research findings through clear written and oral articulation [Pg Dip, Pg Cert, MusM]
- C2.** Demonstrate theoretical and historical understanding in interpreting individual works or texts, whether through performance, analysis, or textual criticism [Pg Dip, Pg Cert, MusM]
- C3.** Display musical creativity and technical expertise through performance, analysis, or criticism [Pg Dip, Pg Cert, MusM]
- C4.** Gain first-hand experience in compiling substantial bibliographies, work-lists, etc. (and, where applicable, experience of studying and describing manuscript sources, and editing music from original sources) [Pg Dip, Pg Cert, MusM]
- C5.** Undertake a substantial piece of original research [MusM]

D. Transferable Skills and Personal Qualities

- D1.** Utilize IT skills word processing, email, use of online and CD-ROM/DVD-ROM information sources toward research outcomes
- D2.** Independently gather, sift, synthesize and organize material from various sources, and critical evaluate its potential to contribute to knowledge
- D3.** Make effective oral presentations/performances to specialist and non-specialist academic audiences
- D4.** Demonstrate independent learning ability suitable for continuing study and professional development
- D5.** Critically evaluate personal performance through monitoring and analytical reflection
- D6.** Develop awareness of professional standards and ethics
- D7.** Develop problem solving skills systematically and creatively
- D8.** Respond independently to strict deadlines
- D9.** Exercise an advanced level of initiative, self-discipline and personal responsibility
- D1** Autonomously manage a range of dynamically complex tasks

MusM DEGREE IN ELECTROACOUSTIC MUSIC COMPOSITION

This programme aims to:

- 01.** Build on undergraduate studies, developing skills in electroacoustic composition to a Master's level [MusM]
- 02.** Increase knowledge and a systematic understanding of electroacoustic music [MusM, PgDip, PgCert]
- 03.** Foster the particular creative talents of each individual student [MusM, PgDip, PgCert]
- 04.** Provide all the training necessary for embarking on a Ph.D. in electroacoustic composition [MusM]
- 05.** Prepare students for a career as a composer and in the wider music industry where critical judgement and developed powers of communication are needed [MusM, PgDip]

The intended learning outcomes of this programme are:

A. Knowledge & Understanding

- A1.** Call upon a wide knowledge and experience of the electroacoustic repertoires studied [MusM, PgDip]
- A2.** Comprehensively understand and discuss with clarity and conviction aesthetic, analytical and technical issues relating to electroacoustic music [MusM]
- A3.** Understand theoretical systems and relate theory and practice to each other as they pertain to electroacoustic music composition [MusM, PgDip, PgCert]
- A4.** Assimilate relevant scholarly literature and relate its insights into the practice and experience of electroacoustic music [MusM, PgDip]
- A5.** Confront, explore and assimilate unfamiliar musical sounds, concepts, repertoires and practices [MusM, PgDip, PgCert]

B. Intellectual Skills

- B1.** Plan, implement, evaluate and reflect critically on work in progress [MusM]

- B2.** Conceptualize and apply concepts towards creative outcomes [MusM, PgDip, PgCert]
- B3.** Synthesise inputs (materials, knowledge, instinct, tradition) in order to generate informed and personally owned outputs in written and compositional formats [MusM, PgDip]
- B4.** Recognize and evaluate direct influences and references in one's own and others' work [MusM, PgDip]
- B5.** 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 [MusM, PgDip, PgCert]

C. Practical Skills

- C1.** Compose several electroacoustic works worthy of public performance [MusM]
- C2.** Conceive musical ideas and manipulate them in an inventive and individual way, developing material into well-formed and coherent musical structures [MusM, PgDip, PgCert]
- C3.** Develop compositional techniques and professional skills appropriate to creative needs [MusM, PgDip]
- C4.** 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 [MusM, PgDip, PgCert]
- C5.** 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 [MusM, PgDip, PgCert]
- C6.** Use analogue and digital equipment in the studio, in concert and in the field for researching, creating and performing electroacoustic music [MusM, PgDip, PgCert]
- C7.** Engage with a variety of electroacoustic musical styles (acousmatic, interactive, live electronics or processing, installation) through creative and technical projects or exercises [MusM, PgDip, PgCert]
- C8.** 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) [MusM, PgDip, PgCert]
- C9.** Present electroacoustic music in concert, installation or site specific performance contexts, engaging the spatialisation or diffusion of sound as a performance practice [MusM, PgDip, PgCert]

D. Transferable Skills and Personal Qualities

- D1.** Utilize IT skills including word processing, email, use of online and CD-ROM/DVD-ROM information sources towards research outcomes [MusM, PgDip, PgCert]
- D2.** 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) [MusM]
- D3.** React spontaneously and cope with the unexpected (as in live electroacoustic performance) [MusM, PgDip, PgCert]
- D4.** Present work in-progress and other research in oral presentations [MusM, PgDip, PgCert]
- D5.** Develop awareness of professional protocols (for example, standards of sound production) [MusM, PgDip, PgCert]
- D6.** Build on the imaginative concepts of others and communicate the resultant synthesis (as in collaborative work outside the confines of the subject area) [MusM, PgDip, PgCert]

- D7.** Respond positively to self-criticism and to the criticism of others while maintaining confidence in one's own creative work [MusM]
- D8.** Work independently and in isolation (ensuring continued individuality, building upon established technique, continuing research) [MusM]
- D9.** Develop problem-solving skills systematically and creatively (reacting to new situations, decoding information and ideas, dealing with complex situations, working with others under pressure) [MusM, PgDip]
- D1** Respond autonomously, with self-direction and originality, to strict deadlines and the brief of a particular commission [MusM, PgDip]

Teaching and Learning

EXAMINATION AND ASSESSMENT

1. It is the student's responsibility to register for examination. Notices giving procedures and dates are prominently displayed in the Martin Harris Centre and elsewhere in the University.
2. All written material is double-marked internally, and sampled or moderated by the External Examiner. Recitals are heard by at least two internal examiners.
3. Results will be published on notice boards in the Martin Harris Centre.
4. Assessment of the taught course units varies as appropriate to the course concerned (see below). All taught course units and the Research Outline must be satisfactorily completed before students proceed to the MA Dissertation.

Full guidelines on examinations and assessment procedures are available in the school pages.

SELF-DIRECTED LEARNING

In addition to the elements of organised teaching and learning described above, **all postgraduate students** are expected to undertake their own programme of self-directed learning and skills acquisition. This may involve self-directed reading, languages, computer training, attendance at research seminars in other departments, visits to local galleries and museums, voluntary work on excavations or in arts institutions, and many other forms of encounter.

Students are encouraged to record and reflect upon these activities in some form or another (e.g. a dedicated notebook or on computer). Particular attention might be paid to noting down difficult or stimulating ideas which prompt you to think about art history in new (especially unexpected) ways. It will also be useful to produce commentaries on stimulating books, visits to museums or archaeological sites etc. Such self-directed learning facilitates students in developing intellectual independence, confidence and creativity.

COMMUNICATION ARRANGEMENTS

Communication Arrangements

Much of the day-to-day communication within the School and the University happens by email, and it is **essential** that you check it regularly, **preferably every day**.

Messages for individual students, whether from staff or students, are left in the student pigeon holes (in the Postgraduate Common Room). **You should check these frequently.**

All noticeboards in the Martin Harris Centre are clearly labelled as to subject matter. **Noticeboards should be consulted frequently.** You are also advised to check the other notice boards in the Alexander Building (adjacent to the SAGE Office, A20) for details of relevant grants and awards, suitable conferences and symposia, etc.

COURSE OUTLINES

Details of all course units can be found at: <http://courses.humanities.manchester.ac.uk/pg/>

RESOURCES AND SUPPORT SERVICES

All postgraduates will have 24/7 access to the Martin Harris Centre by swipe card admission.

LIBRARIES

The **John Rylands University Library**, which is one of the largest academic libraries in the country, houses the main University holdings of scores, books, and periodicals on music on Floor 2. Students also have access to the **Henry Watson Collection** of the Manchester Central Library in St Peter's Square, which is one of the finest music libraries in the country, and, for reference only, to that of the **Royal Northern College of Music**, whose CD and LP holdings are also accessible.

The School Library, known as the **Lenagan Library** (Room B.15), contains a basic collection of reference and loan material - scores, books, recordings and audio-visual material. It is normally open from 9.30am to 5.15pm during term time and as announced during vacations. The Lenagan Library regulations are published in the Lenagan Library and must be observed.

Computers in the Lenagan Library are linked to the campus network, which gives access to the John Rylands University Library online catalogue and over 60 CD-ROMs, including *Music Index* and *RILM Abstracts*. Students can also explore the WWW, the international network of documents and databases accessed via the Internet.

The **Listening Room** adjoining the Lenagan Library is available throughout the day and offers 10 listening booths for listening to CDs, LPs and cassettes. All faults with general hi-fi equipment should be reported to the technician, Simon Smith. Headphones are available from the Library. Microfilm readers are also in the listening room.

Inter-Library loans: a *limited* number of I.L.L. vouchers may be obtained by postgraduates from Kirsty de Loose in the Lenagan Library.

POSTGRADUATE ROOMS

Rooms designated for postgraduate use are F.33 (PG Common Room), F.32 (PG Computer Room) and A19 (Humanities Lime Grove).

E-MAIL

E-mail facilities are available to students through the John Rylands Library; enquiries should be directed there.

PHOTOCOPYING

Please note that there are severe penalties for infringements of copyright. Copies of the Music Publishers Association's 'fair dealing' guidelines are available. The Office photocopier can be used only for teaching purposes; all student photocopying is to be done using the machine located near the lift on the first floor or in the Lenagan Library; a recharging machine is also located there, for the purposes of adding units to your swipe card.

ELECTROACOUSTIC MUSIC STUDIOS

Studio-based teaching, research and compositional work is carried out in five new Studio spaces at NOVARS Research Centre for Electroacoustic Composition, Performance and Sound-Art. The Facilities comprise a cutting-edge purposely built £2.5 M building, which incorporates the most current generation of Macintosh computers, Genelec monitoring, state-of-the-art software, such as Pro Tools, Digital Performer, MaxMSP, Logic, GRMTools, Audiosculpt, alongside open source software and

systems and other studio hardware and software. All computers are networked and hosted in a separate Hub Room for noise-reduction purposes.

POSTGRADUATES. Postgraduate students have access to every studio in the NOVARS Research Centre. **Studio ONE (24 channels)**, **SHEILA BECKLES Studio** (multimedia room) and **Studio THREE (8 channels surround)** are exclusively for postgraduate work in Electroacoustic areas

Use of all studios facilities, computers, software and hardware is restricted to students and coursework in Electroacoustic Composition A and B, Recording Techniques and Live and Interactive Electroacoustic Composition and Portfolio in Composition with a specialism in Electroacoustic Composition, as well as to studio-based postgraduates.

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 must be directed to Dr Berezan, Director of Studios or Dr. Ricardo Climent

Portable DAT, hard disk/ flash-memory recorders and minidisc recorders with microphones are available. The procedure for signing out equipment and keys to studios is posted in the Porters' Lodge and must be strictly adhered to. Equipment must not be taken from the building at any time. The Concert Hall has its own recording booth.

PRACTICE FACILITIES

The Practice Rooms are available whenever the Centre is open, except (i) when their use would disturb lectures in adjacent rooms: notices on doors give these times; (ii) after 6.45 pm on concert nights.

Conscious of the pressure on these facilities, the Staff-Student Committee has the situation under constant review. A booking system is in operation; details are given on the relevant noticeboard.

Students of this subject area are reminded that they have priority over members of the Music Society at all times and that they are entitled to ask Music Society members to leave if they cannot otherwise find a practice room. The Practice Rooms SU.23-25 may be used for practice by students of this subject area only.

A separate booking system exists for other rooms. Details are given on the Instrumental Teaching Noticeboard. Please address any enquiries to Mrs Baxter in the General Office.

All use of the concert hall is subject to a booking system: make your reservation in advance with the office. The Hall can be used only by prior arrangement.

Any damage to pianos – broken strings etc – must be reported immediately to Prof. Fanning.

CONCERT HALL PIANOS

The Steinway grand pianos are used only for concerts and rehearsals, and for ONE HOUR's individual practice beforehand. It is kept locked and performers should apply to the Porters for the key.

NB Food and drink must not, under any circumstances, be placed on pianos, etc. One of the purposes of Rule 2 (see below) is to protect instruments against damage resulting from spillages etc.

ELECTRONIC PIANOS

Yamaha Clavinovas (with headphones) are clustered in Room G45 for personal keyboard practice at all hours. There is an instruction book if you want to make full use of the sequencer.

HARPSICHORD, ORGAN, FORTEPIANO, SQUARE PIANO

These instruments, located in the Keith Elcombe Room (Early Keyboard Room: G.40), are here to be used, and you are encouraged to explore them. But permission must be sought from Prof. Fanning, since you need to know how they work. They may be moved only with Prof. Fanning's permission, and with a Porter present.

GAMELAN

A Gamelan Degung is housed in the Percussion Room (G.41). It may only be used by those students studying the course with the tutor or by special arrangement with Dr. Bithell. After use, the instruments must be stored on the shelves provided and great care must be taken not to damage the instruments or their wooden stands. The accompanying instruments and their beaters must not be removed from the room.

VIOLS etc

The subject area of Music owns several early instruments: Renaissance recorders, crumhorns, cornetto and particularly a set of viols. Those wishing to play them should approach Prof. Fallows.

BOOK & MUSIC PURCHASE

Philip Martin Music Books of York will be in the Department during the first week of each semester with copies of set scores and books. They will also take prepaid orders for other requirements which will be sent post-free. A 10% discount will normally be offered.

Forsyth Bros Ltd, 126 Deansgate, will offer a 10% concession to music students of the University for most music and some books.

Wright Greaves Ltd, 11 Goose Green, Altrincham, Cheshire WA13 1DW will also give 10% concession on printed music.

For CDS, **HMV**, Market Street, can be recommended.

Blackwells Academic Bookshop at the Precinct Centre, Oxford Road, is nearby, and carries a limited range of books and CDs. (No concessions).

Style Guidance for MusM Students

Introduction

The information included here should tell you most of what you need to know to produce correctly set-out bibliographies and footnotes in your coursework. There are several reasons why it is important to pay attention to good referencing methods in your written work:

- They are the main way in which you can demonstrate to the coursework marker that you have read a reasonably wide range of relevant and appropriate literature;
- They are the only way that you can properly acknowledge other people's ideas and research (if you don't do this you are plagiarising);
- They allow you to present your work in a professional manner, suitable not only for academic writing, but also for documents produced in other areas of employment.

Many different techniques exist for formatting bibliographies and footnotes, and most are equally good. The methods outlined in this document have been chosen because they are easy to learn and should enable you to format your work consistently. Further information about bibliographies is provided in the Research Skills modules, which students on any MusM are welcome to attend.

BIBLIOGRAPHY

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 coursework marker will know whether or not you have actually read them!

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

When you are preparing your work, bear it in mind that you will need to include a bibliography in the finished assignment. It is a good idea to keep a note of all the information that will be going into the bibliography for each book and article that you use. Read the section 'Referencing Methods' below to find out what information you will need for each type of publication.

Remember that, for books, editions of music, and so on, you should note down the title as it occurs on the main title page inside the book: titles on spines and covers are sometimes abbreviated. Publication details usually occur on this page and 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

1. Books

a) This is a typical citation for a book:

Smith, Michael, *The Decline of Sheep-Farming in the Western World*, Oxford, 1992.

So the order is as follows: author's surname, comma; author's first name (preferably in full rather than initials), comma; book title in italics, with capitals for first letter of main words, comma; place of publication, comma; date of publication, full stop. Although in some referencing styles the name of the publisher is also given, it is not necessary to include such information in this style.

- If you can find no place of publication, write 'n.p.' before the colon; and if you can find no date, write 'n.d.' at the end, e.g.

Jones, Simon, *Curly-Haired Controversy: The Case of Shepherd Nicholas*, London, n.d..

- If there are multiple places of publication, up to the first three should be included.

b) Some books have additional information which should be ordered as follows:

- *multiple authorship*: place the author 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 author, e.g.

Cox, Simon, and Gary Bovis, *The Role of the Shepherd in Modern Farming*, Cambridge, 1996.

- *edited volumes*: place the name of the editor or editors followed by 'ed.' (one editor) or 'eds.' (more than one editor), again inverting on the first name, e.g.

Brown, Elizabeth and Ella Green, eds., *Hair Today and Gone Tomorrow: Essays on the Leicester Longwool*, London, 1987.

- *multiple volumes*: if a work is published in more than one volume, you should give the number of volumes after the book title (not in italics), e.g.

Edwards, Jonathan, ed., *The Encyclopedia of Sheep*, 5 vols., London, 1980.

- *series titles*: if a book belongs to a series, this information is given after the title, placed in brackets (parentheses), and not in italics; give the number of the book within the series where possible, e.g.

Walsh, Juliet, *Aqua Merino: Floodwaters and the Survival of the Flock* (Studies in Sheep Management, 15), Oxford, 1991.

- *multiple editions*: if a book has been republished in a significantly altered version, you should state that it is a new edition (but ignore straightforward new impressions and reprintings, where no substantial changes are made), e.g.

Evans, Douglas, *The Complete Guide to Sheep-Shearing*, 3rd edn., New Haven, 1997.

2. Articles

This is a typical citation for an article within a journal:

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

So the order is as follows: author surname, comma; author first name, comma; article title in single inverted commas (not italics), comma; journal title in italics, comma; journal volume in Roman numerals (the word 'volume' is not used), no comma; year of publication in parentheses (other publication details not needed); pages on which article occurs.

- If the article title itself includes inverted commas, double quotation marks should be used here.
- Most journals are published in several separate issues per year (making up one volume); it is not usually necessary to give the issue number of the volume to which you are referring, since page numberings are almost always continuous (if Issue 1 ended on p. 160, Issue 2 would start on p. 161).
- It is not usually considered necessary to precede the page numbers with 'pp.' (or 'p.' for a single page).

3. Essays in Books

a) This is a typical citation for an essay within 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, 1993, 47–63.

So the order is as follows: author name and title, as for an article; then 'in:', followed by first name and surname of book editor; then 'ed.'; then book details as for an ordinary book, comma; page reference, full stop.

b) When you are citing an essay or article within a book, it is never sufficient just to refer to the book title on its own: we need to know who has written the passage to which you are referring. The same is true for articles within dictionaries and encyclopedias like *New Grove*: it is useless to the reader if you just refer to a volume of the dictionary. A correct reference might be as follows:

Birkett, Naomi, 'Shepherd's Farewell', in: Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd edn., 29 vols. (London, 2001), xvi, 429–30.

Note that the lower-case Roman figure 16 before the page reference here refers to the volume in which the article occurs.

4. Websites

a) This is a typical citation for web-based material:

Birkett, Naomi, in: 'Shepherd's Farewell', *Grove Music Online*, ed. L. Macy (Accessed 12 June 2007), <<http://www.grove.music.com>>.

So the order is: author name and title, as for a journal article; then 'in:', then title of web-based source, followed by name of editor; then date you last accessed the source, in parentheses; then full URL for the source. It is important to cite date of access because website can change daily.

- Not all websites include titles and author names; this can be a sign that the website is not authoritative; where such information is not available, you should simply include as much as possible of the data cited above.
- Note that it is important to distinguish between electronic resources that are simply a *means* of accessing material and those that are genuine online resources: JSTOR is not itself a source of information—it is a way of accessing electronic journals (which should be referenced as explained in section 2 above). Thus if you found an article from the journal *Music and Letters* on JSTOR, you wouldn't list JSTOR as your source in your bibliography, but *Music and Letters*, and you would need to cite the volume number and year of publication when the article you had used appeared in *Music and Letters*.

5. Dissertations

This is a typical citation for a dissertation:

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

So the order is: author surname, comma; author first name, comma; dissertation title in single inverted commas (not italics), comma; type of dissertation, comma; then awarding institution and date of award.

6. Music Editions

These can generally be treated in the same way as books (with the composer as author), but you should be aware that additional information of the sort discussed in 1b above may need to be included:

- Most editions are edited, e.g.

Prokofiev, Sergei, *Peter and the Wolf*, ed. Charles Mouton, Munich: Henle, 1972.

Note that both the place of publication and the publisher have been included here; this is because there may be several editions produced in the same year in the same city/town.

- Many editions belong to part of a series, e.g.

Arne, Thomas, *Comus*, ed. Julian Herbage (Musica Britannica, 3), London: Stainer and Bell, 1951.

Purcell, Henry, *Cantata Ovinus*, ed. Anthony Lewis (Purcell Society Complete Edition of the Works of Henry Purcell, 35), London: Novello, 1943.

7. Recorded Music

There are no standard procedures for referring to recorded materials. If you wish to include a discography, the best general rules to follow are that you should try to be consistent, and to give as much useful information to the reader as possible. A typical citation might be as follows:

Bach Johann Sebastian, *Er rufet seinen Schafen mit Namen*, The Monteverdi Choir, The English Baroque Soloists, cond. John Eliot Gardiner, Deutsche Grammophon DG-CD 439 885-2, 1997 (reissue of 1984 recording).

So the order is: composer surname and first name, comma; title of music, comma; name of artist(s), comma; 'cond.', or 'dir.', followed by name of conductor, comma; recording label and serial number for disc; then date produced. If the recording is a reissue, include information about the original date of recording in parentheses.

- Generic titles, such as 'Symphony No. 9', or 'Piano Concerto' do not require italics.

Formatting your Bibliography

There are various different methods of formatting bibliographies, but it is important that, whichever method you choose, you apply it *consistently*, and make sure your bibliography is *easy to read*. Bear in mind the following:

- 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-named author or editor in the case of books with multiple authorship or editorship;

- 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.

FOOTNOTES

When do I need to use a footnote?

One of the major differences between A-level and university-level essays involves the way you use your sources of information. Unlike at A-level, you now have to acknowledge what those sources are. Most obviously, this means that, when you quote from someone else's material, you must insert a footnote identifying precisely where those words originally occurred. However, you must also include a footnote locating the source of your material, even if you do not directly quote the words of the author, *whenever that material involves the views or original ideas of that person*. In fact, the only time that footnotes are not needed are when you are citing generally accepted ideas or facts (things, for example, that you have read in several different books), or when you are expressing your own opinions. Full details about where footnotes are needed are given in the *Guidelines for Avoiding Plagiarism*.

Footnotes can also be used, sparingly, to expand upon points you are making, if such discussion would be distracting within the main body of the text. Supplementary bibliographical information is often included within footnotes—for example, 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?

Conventionally, footnote numbers in the main text are placed at the end of the 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

1. 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—so incorporates the publisher, place of publication and date in the case of a book—but you must also give the page number(s) of the passage to which you are referring. For example:

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

Note here that the author's name is *not* inverted, unlike in the bibliography.

2. 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. For example:

⁸ See also the comments in Smith, *The Decline of Sheep-Farming*, 45–7.

The idea is that a reader would be able to identify the item in the bibliography from a short-title reference, so ambiguity must be avoided.

3. 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. For example:

⁴ Cooper, John, 'Sheep in Wolves' Clothing: Cumbrian Hill-Farmers Fight Back', *The Sheep-Farmer's Quarterly*, xxv (1998), 15–25 at 18.

4. If you are referring to a work in more than one volume, to avoid ambiguity, you may need to specify the volume you are citing in both full and short-title citations.
5. Formerly, several different abbreviations were used to refer back to items cited in earlier footnotes, such as 'loc. cit.' and 'op. cit.'. These are now considered obsolete, with the exception of 'ibid.', an abbreviation of the Latin term *ibidem*, meaning 'in the same place'. In modern usage, 'ibid.' occurs when a footnote reference is 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.

(Here footnote 2 refers again to p. 23 of Smith's book.)

⁸ See also the comments in Smith, *The Decline of Sheep-Farming*, 45–7.

⁹ 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.

Formatting footnotes

1. Like footnote numbers in the main text, footnote text is usually formatted in a slightly smaller font-size than the main text.
2. The footnote number itself is usually formatted superscript, like footnote numbers in the main text.
3. Always remember to insert a space between the footnote number and the start of the footnote.
4. As in bibliographical references, it is not considered necessary to insert the abbreviations 'p.' or 'pp.' before page numbers (see above examples).
5. Each footnote entry must end with a full stop.

Footnotes on your word-processor

Incorporating footnotes into a word-processed document is very easy because almost all word-processing programs nowadays include automatic footnoting systems. In Microsoft Word, for example, you can simply choose 'Footnote' from the 'Insert' menu. 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.

There are, in fact, two places where footnotes might occur:

- At the bottom of the page on which the passage to which they refer occurs;
- At the end of the document (technically called endnotes).

You can set your word processor to either preference. However, where the latter option is used (endnotes) it is often irritating for the reader to have to flick backwards and forwards between the main text and the endnotes, so the former option is preferable.

6. Research Outline Guidance for Music MA Students

The MA Research Outline

Successful completion of the Research Outline is the compulsory pre-requisite for the completion of the MA dissertation. Students are required to submit a written Research Outline (see key dates) and then present their Research Outline as a formal oral presentation followed by discussion and verbal feedback from their supervisor and peers. Presentations are arranged by the MA Programme Director or Postgraduate Officer in your discipline.

We **strongly recommend** that students should make contact with one or more members of the academic staff with appropriate experience in their chosen field for advice and feedback on the proposed research before submitting the written proposal. Contact details and research interests are provided in the subject area section of this handbook.

Aims:

- To help structure the second semester of the MA leading to the writing of a significant research-based dissertation
- To invite students to plan their project in a concise manner with a clear timetable and concrete attainable research objectives
- To enable students to present orally and in written form their research ideas in order to enable them to obtain rapid feedback at an early stage
- To give students the opportunity to develop skills in research design, project management and other transferable skills essential for their future career
- To help students considering further research to draft a potential funding application

Intended Outcomes:

- a well defined research question
- a clear awareness of sources available to address the question
- a clear awareness of the methodological issues that need to be addressed in the research
- a clear awareness of research planning and timetabling
- correct use of bibliographical conventions applied in the discipline

The Written Research Outline

Written Research Outlines should be submitted following the same guidelines as for other pieces of course-assessed work.

The research outline must consist of a **core document** of 500-750 words followed by an appendix. The core document should state clearly:

- Your reasons for undertaking this project
- The research problems or questions you intend to address
- The research context in which those problems or questions are located. In describing the context, you should refer to the current state of knowledge and any recent debate on the subject.
- The particular contribution to knowledge and understanding in this area that you hope to make. You should explain why the work is important. The fact that an area has not been studied previously is not, in itself, a reason for doing it.
- The methods and critical approaches that you plan to use to address the problems or questions you have set. We don't just need to know what you are going to work on, we need to know how you plan to go about it

In the **appendix** you should provide supporting information:

- A brief breakdown of the chapters or sections of the thesis (1 page maximum)
- A timetable of research and writing (1 page maximum)
- Additional training and preparation you may need, indicating any ethical issues which may arise and could require clearance from the Ethical Committee (1 page maximum)
- A working bibliography of sources that you intend to use. In the case of unpublished or rare materials you will need to state where these sources are located and how these will be accessed. For example, if you are undertaking an archaeology project, do you need a permit to access a particular site and how will this be obtained? It is

sometimes helpful to put forward alternative strategies or approaches if you are aware that problems might arise. (2 pages maximum)

The Oral Presentation and Feedback

The oral presentation should be no more than **5 minutes** in length and concentrate on the **context of the question** and **clearly defining the methodology** to be employed. Images and video or sound clips may be used in support of your presentation, but students are **strongly discouraged** from using unnecessary powerpoint or OHP slides in their presentation.

The presentation will take place in a small group as arranged by the programme director.

Discussion and feedback of issues arising from the Research Outline will follow the presentation. This feedback is an opportunity for students to assess the validity of their project in terms of aims and methodology and represents the beginning of supervised guidance.

Guidance for the Assessment of the Research Outline

The Research Outline is marked on a pass/refer basis: it is not given a numerical mark and in that sense does not contribute towards your overall degree result. A successful Research Outline will contain all the elements specified above, and will demonstrate satisfactorily that this is a viable project capable of being brought to completion in the time available. Successful completion of the Research Outline results in an agreement in principle to proceed to the dissertation. Students who do not achieve the agreement in principle will be allowed to resubmit the research outline up until the final submission date for semester two coursework. Re-submissions can be made at any time before that date and, in agreement with the potential supervisor, students can re-submit as many times as they wish before the final deadline. All submissions and re-submissions should be made to the Taught Programmes office.

A final fail will be recorded if the outline remains grossly inadequate on re-submission or if the student has failed to submit a research outline. Failing to resubmit the research outline will result in the student being ineligible to submit a dissertation.

Key Dates

Key Dates for Full Time Students

Semester One Interim Coursework

Tuesday 30th October 2012

Semester One Coursework

Tuesday 15th January 2013

Submission of Written Research Outline

Tuesday 19th February 2013

Semester Two Coursework

Tuesday 14th May 2013

Semester Two Coursework – with performance element

Tuesday 28th May 2013

Resubmitted Coursework

Friday 16th August 2013

MA Dissertation Submission

Monday 2nd September 2013

Key Dates for Part Time Students

NOTE FOR FIRST YEAR PART TIME STUDENTS: All submission dates in your second year will be confirmed in the 2013-14 handbook. All assessment below is required, but some only in your second year.

Semester One Interim Coursework

Tuesday 30th October 2012

Semester One Coursework

Tuesday 15th January 2013

Submission of Written Research Outline

September 2012 starters – Tuesday 19th February 2013

September 2013 starters – to be confirmed in 2013-14 handbook

Semester Two Coursework

Tuesday 14th May 2013

Semester Two Coursework – with performance element

Tuesday 28th May 2013

Resubmitted Coursework

Friday 16th August 2013

MA Dissertation Submission

September 2011 starters – Monday 2nd September 2013

September 2012 starters – to be confirmed in 2013-14 handbook

Late Submission

Any assessed coursework submitted after the deadline (5pm on the day of submission) without good cause will incur a penalty determined by the lateness of its arrival:

- **ten marks will be deducted for the first day after the deadline**
- **ten additional marks will be deducted for each day thereafter (including weekends)**

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.