

## **PhD in Composition Submission Guidelines**

### **Format and Guidelines**

Portfolios may contain either instrumental/vocal compositions or electroacoustic compositions, or both.

The normally recommended maximum duration of primary (assessed) works is 90 minutes in total. For mixed portfolios, an equivalent duration should be agreed between supervisors and student. The portfolio should normally include at least one work of a significant scale, sufficient to demonstrate mastery and deployment of material and resources on a large-scale structural level.

The body of compositions included within the portfolio should comprise a number of musical outcomes, and in some cases supportive technical research, necessary to address the research enquiry fully. Prospective students will discuss the body of compositions and their nature with potential supervisors during the application process, and details of the planned portfolio will normally be agreed in the first supervision (introductory planning meeting). They will be reviewed in each of the bi-annual supervisory panel meetings.

The written commentary functions as a supportive document – an advocate to the body of compositions and technical research submitted. It should identify the primary subject/s of the research enquiry and explain how the body of work has addressed these objectives. It should place the submitted works in the context of the field of creative knowledge in which the research takes place, and will often also contain a section on the candidate's professional and research background. Its recommended length is 10,000 words, with a suggested variance of  $\pm 20\%$ . This word count does not include prefatory or end-section materials, such as table of contents and bibliography; it does include footnotes, however.

### **Presentation**

The format of composition submissions (scores and media) should follow the latest approved version of the Music Department's [Format of Composition Submissions document](#). This policy provides full details about how to present Instrumental and Vocal compositions (paper, scores, parts, notation), Live Interactive music (acoustic instruments with electronics or fixed media), Fixed Media works (acousmatic music) and Multimedia works. It also explains how candidates should deal with copyrighted materials, commercial recordings, and the use of text or musical quotations in composition, as well as with the submission of audio recordings and videos.

The written commentary that accompanies the works should follow the latest approved version of the University of Manchester's Presentation of Theses Policy, issued by the Directorate of Research and Business Engagement, including any Revisions to Thesis.

For notation-based submissions, candidates are required to submit their thesis both electronically and in paper format (2 copies, one for each examiner). Electronic submission is via <https://my.manchester.ac.uk/portlet/etd>. Candidates are required to submit a single PDF file containing both the musical notation and the commentary on the portfolio of compositions, together with a plain-text file listing what is included within the portfolio and where to find it. The printed copies and electronic file must correspond exactly. Formatting and presentation of the printed copy of the commentary should follow the guidelines in Section 5 of the university's Presentation of Theses policy. After examination, once all the corrections are approved, the final submission is required in electronic format only.

For composition submissions that are not notation based, such as electroacoustic portfolios, a single PDF file containing the commentary on the portfolio should be submitted electronically, via <https://my.manchester.ac.uk/portlet/etd>, together with a plain-text file providing links to the location of the audio and/or audio-visual files comprising the portfolio. Files should be uploaded to a secure

research-data repository, preferably the university's supported institutional repository, Figshare (see <https://www.library.manchester.ac.uk/services/research/research-data-management/sharing/#d.en.694900>).

The above has been agreed by composition staff members David Berezan, Joshua Brown, Ricardo Climent, Rosalia Soria Luz, Camden Reeves and Richard Whalley.

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<b>Document control box</b>	
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