

MANCHESTER
1824

The University of Manchester

**GRADUATE
SCHOOL**

**SCHOOL OF
ARTS, LANGUAGES
AND CULTURES**

Postgraduate Taught Master's Courses 2017

MUSIC

www.manchester.ac.uk/music



FACULTY OF ARTS



YOU'RE BETTER CONNECTED AT MANCHESTER

With a breadth of research activity that's unrivalled in the UK, we work across disciplines and beyond the University, connecting the brightest minds to find innovative solutions to the world's greatest challenges.

Our pioneering taught courses draw upon our world-leading research and our strong links to global industry. You'll quickly develop skills, knowledge and experience that will make employers sit up and listen.

**Connect with Manchester,
and the world will connect with you.**

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I've been able to build good networks and connections in terms of the work I'm doing and my future career. I've been able to talk to some outstanding professors and read some world-class journals. Manchester has opened my eyes.

Faith Nanyonga, Postgraduate student, The University of Manchester

WELCOME TO THE UNIVERSITY OF MANCHESTER

Whether you're a committed researcher wanting to further the human quest for knowledge, a career-focused professional seeking a specialist qualification, or a burning enthusiast for higher learning and understanding, a postgraduate degree at The University of Manchester will help you to realise your ambitions.

We make things happen

Our work makes an impact on real lives. We turn enthusiasm into achievement and ground-breaking theory into cutting-edge practice. That's why we're at the forefront of the search for solutions to some of the world's most pressing problems. Studying and researching at Manchester gives you the chance to make a difference, both during your studies and in your future career.

We work closely with organisations ranging from government bodies to global businesses, from local health services to registered charities. From these links spring unique opportunities: we can deliver courses informed by the latest expertise and research programmes that have greater, more immediate impact and value.

We give you excellent prospects

Whether studying for a taught master's or a research degree, you'll be directly involved with cutting-edge research, benefiting from our continuous investment in the best facilities and a dynamic research culture that encourages innovative, cross-disciplinary collaboration.

Our programmes are led by distinguished tutors and fellow researchers working at the forefront of their disciplines, ensuring that your qualification comes with a reputation that will open doors across the world.

You'll also have access to a Careers Service that really understands postgraduates, with specialist advisors, events and resources tailored to your needs.

We offer much more than a degree

At Manchester, you'll find the broadest range of options outside of your studies for developing your interests and experience, including: outstanding sports facilities, skills-development courses, mentoring programmes, community volunteering opportunities and dedicated support for taking part in or setting up a social enterprise.

You'll also be at the heart of the dynamic, multicultural hub that is the city of Manchester, with events, facilities, attractions and opportunities to suit every lifestyle, ambition and budget.

Find out more

www.manchester.ac.uk/discover

www.manchester.ac.uk/research



MUSIC AT THE UNIVERSITY OF MANCHESTER

Our stimulating and supportive postgraduate learning environment in Music features a diverse range of courses that reflect our outstanding research profile. All of our staff in musicology, ethnomusicology and composition have international reputations, and we provide a top-quality environment for postgraduate study.

Our contribution to research is well established as outstanding; since 1996 Music has consistently recorded top ranking in REF exercises.

The range of interests of the musicologists and ethnomusicologists on our staff is evident from their distinguished publications, including Caroline Bithell on music in the Mediterranean and music revivals; Barry Cooper on Beethoven; David Fanning on Shostakovich, the Soviet Symphony and Nielsen; James Garratt on historicism and Wagner; Roddy Hawkins on New Complexity in British music and Music and Consumption; Rebecca Herissone on music in Restoration England; Anne Hyland on Schubert and musical analysis; Susan Rutherford on Italian opera and its performers; and Thomas Schmidt on pre-Baroque music and Mendelssohn. Shared interests include: aesthetics, music and politics, reception and analysis, opera, and manuscript studies.

The work of the six professional composers on our staff encompasses a range of styles and media, including orchestral and chamber music, film and sound design, fixed media (electroacoustic), site-specific and sound installation works, performance art and music theatre, and game engine technologies.

Our quartet-in-residence, the Quatuor Danel, is renowned for its performances of Shostakovich, Weinberg and contemporary music, as well as the standard classic-romantic repertoire. Along with the contemporary ensemble-in-residence, Psappa, and the MANTIS Electroacoustic Festival Series, they provide opportunities for performances of new works and contribute to the University's – and the city's – vibrant live music scene.

Entry requirements

MusM

You will need a First class or Upper Second class Honours degree, or an overseas equivalent, in a relevant subject (normally Music, or with music as a substantial component of the programme). In some circumstances we may consider appropriate professional experience as an alternative route to entry.

English language requirements

If your first language is not English, you will need to provide evidence that you can speak and write it competently. For Musicology, we require an overall IELTS grade of 7.0 or higher (including 7.0 in the writing component). For Composition and Electroacoustic Composition, we require an IELTS score of 6.5 or higher (or equivalent).



MUSIC AT THE UNIVERSITY OF MANCHESTER

Diverse career prospects

While offering an excellent springboard for continuing to the PhD, our MusM programmes also equip students with a rich portfolio of knowledge, skills and experience suited to a diverse range of professional career paths. Many of our students have gone on to secure prestigious positions in academia (both in the UK and overseas), or have become professional performers or composers. Others have entered fields such as arts management, music publishing, broadcasting, journalism, librarianship, music therapy or teaching. Careers outside of music have included accountancy, law, social work and human resources.

Comprehensive student support

The School provides extensive but unobtrusive pastoral care and academic support for all its students through a network of supervisors and research panels. You will be integrated into the management of Music's affairs through postgraduate representation on the Staff/Student Liaison Committee. We consider student involvement and feedback to be an important part of our success in achieving our consistent "excellent" rating in quality assessments.

Extensive contemporary facilities

The Martin Harris Centre for Music and Drama represents a large investment from the University of £6 million and places both subject areas at the heart of the campus. You'll enjoy access to state-of-the-art equipment and resources, including the Cosmo Rodewald Concert Hall, The John Thaw Studio Theatre and the Lenagan Library.

£2.5 million has been invested in the NOVARS studio complex, which supports a broad range of activities in the fields of electroacoustic composition and new media. The studios incorporate the newest generation of Apple computers, Genelec, PMC and ATC monitoring (up to 37-channel studios) and state-of-the-art licensed software (including Pro Tools HD, Max MSP, GRM Tools, Waves, Ircam's Audiosculpt and Reaper and, for Interactive Media work, Oculus Rift, Unreal Engine 4, Unity Pro and open-source Blender3D). Location and performance work is also supported by a new 64-channel diffusion system.

Music and Drama have a dedicated postgraduate suite, consisting of a comfortable, spacious common room with a kitchen and work areas, and a computer cluster containing 16 workstations and laser printing facilities. The PCs are equipped with the latest versions of Microsoft Office and specialist music composition software.



Library resources

The main holdings are in the University Library – the largest university library in Britain outside Oxford and Cambridge, with more than 4 million printed books and manuscripts, over 41,000 electronic journals and 500,000 electronic books, as well as several hundred databases. Special collections are housed in the John Rylands Library in the city centre. These include rare books, early printed scores and historic music manuscripts.

The Lenegan Library is a small reference library housed in the Martin Harris Centre for Music and Drama that includes major scores, reference tools and a large collection of recordings, together with listening rooms and a spacious work area.

You will also have access to the Henry Watson Library (located in Manchester's recently renovated Central Library), renowned for its Handel and Vivaldi manuscripts, and the library of the nearby Royal Northern College of Music.

THE FACTS

- One of the top music departments in the UK for research, according to REF (2014).
- Number one place to study music in the UK, according to the Complete University Guide and Sunday Times University Guide.
- Diverse range of courses and pioneering teaching informed by the latest research.
- Dedicated £8 million centre with state-of-the-art facilities and resources for music and drama.
- Dedicated skills training tailored to the career needs of musicians.
- £650 million investment in university facilities for research and study.
- 4 million books in one of the UK's best-resourced university libraries.
- Nationally acclaimed University Careers Service with postgraduate support.
- Exciting and diverse environment in one of the best student cities in the world.

POSTGRADUATE TAUGHT COURSES

Students must select either the MusM Music or the MusM Composition programme, each of which has two pathways:

MusM in Music (Musicology)

This course provides a solid master's-level foundation in musicology. With a strong focus on theory, methodology and current debates in the discipline, together with appropriate research techniques and presentational styles, it offers excellent preparation for doctoral study and also for applied work. The taught units encompass a wide range of topics and approaches - from musicology as cultural history, through musicology and the body, source studies and performance practice, to postcolonial theory and postmodernism.

Your main submission is either a dissertation of 10,000 to 15,000 words, or a critical edition. The remainder of the course consists of four course units:

- Advanced Music Studies: Skills and Methodologies
- Case Studies in Musicology: Texts and Histories

Optional course units normally include:

- Contemporary Music Studies;
- Historical and Editorial Skills
- Studying World Music Cultures: Themes and Debates
- Historical or Contemporary Performance (subject to audition)
- Advanced Orchestration
- Ethno/Musicology in Action: Fieldwork and Ethnography

A maximum of 30 credits may be chosen from another MA programme in the arts or social sciences (subject to availability and approval by the course tutor).

Duration

Full-time 12 months. Part-time 24 months
For further details, see:

www.alc.manchester.ac.uk/study/masters/courses/list/music-musicology-musm/



MusM in Music (Ethnomusicology)

This course provides a solid master's level foundation in ethnomusicology and world music studies. With a strong focus on theory, methodology and current debates in the discipline, together with appropriate research techniques and presentational styles, it offers excellent preparation for doctoral study and also for applied work. The taught units encompass a wide range of topics and approaches - from gender and ethnicity, music and conflict, music revivals and performance culture, to postcolonial theory and the politics of ethnography.

Your main submission is a dissertation of 10,000 to 15,000 words, which may be based on original fieldwork. The remainder of the course consists of four course units:

- Advanced Music Studies:
Skills and Methodologies
- Studying World Music Cultures:
Themes and Debates
- Ethno/Musicology in Action:
Fieldwork and Ethnography

Optional course units normally include:

- Case Studies in Musicology: Texts and Histories
- Historical or Contemporary Performance

A maximum of 30 credits may be chosen from another MA programme in the arts or social sciences (subject to availability and approval by the course tutor).

Duration

Full-time 12 months. Part-time 24 months

For further details, see:

www.alc.manchester.ac.uk/study/masters/courses/list/music-ethnomusicology-musm/

POSTGRADUATE TAUGHT COURSES

Students must select either the MusM Music or the MusM Composition programme, each of which has two pathways:

MusM Composition (Electroacoustic Music and Interactive Media)

This course aims to prepare you for a career as a composer working with technology and audiomedial and provides all the training necessary for embarking on and envisioning novel strands for a PhD in electroacoustic composition. Performance opportunities for new work are offered using the 55-loudspeaker sound diffusion system of MANTIS (Manchester Theatre in Sound).

Teaching, research and compositional work is carried out in our new, state-of-the-art studios that are equipped with the latest software and hardware.

Opportunities exist for the performance of new electroacoustic works with MANTIS (Manchester Theatre in Sound), Locativeaudio festival (<http://locativeaudio.org>) and Sines and Squares Festival on Analogue Electronics and Modular Synthesis (<http://sines-squares.org>). Acousmatic, mixed, live electronic and multimedia works are all possible, with composers able to incorporate the spatialiation of sound and interactive new game-audio media into the presentation of work.

The main submission is a portfolio of original electro-acoustic compositions. The remainder of the course consists of course units:

- Composition Project
- Fixed Media and Interactive Music

Optional course units normally include:

- Aesthetics and Analysis of Organised Sound
- Interactive Tools and Engines
- Contemporary Music Studies
- Advanced Orchestration
- Historical or Contemporary Performance

There are also choices outside the MusM Composition (subject to course director approval), such as Computer Vision, Mobile Systems, Mobile Communications, Ethno/Musicology in Action: Fieldwork and Ethnography, and Work Placement (Institute of Cultural Practices).

Duration

Full-time 12 months. Part-time 24 months
For further details, see:

www.alc.manchester.ac.uk/study/masters/courses/list/composition-electroacoustic-music-and-interactive-media-musm/



MusM Composition (Instrumental and Vocal)

This intensive course is intended to provide you with a solid grounding in compositional skills while allowing you to develop your personal voice. It provides excellent preparation for doctoral work or other career pathways in composition. You will be treated as an individual, with a course specifically tailored to meet your current needs and requirements, while retaining a training element.

You will benefit from having your work performed by professional and high-quality student ensembles, both at the University and in the city. You will have opportunities to further develop your professional skills through rehearsing and networking with professional musicians, learning to arrange/orchestrate, and undertaking outreach work.

Your main submission is a portfolio of original compositions. The remainder of the course consists of course units:

- Composition Project
- Compositional Etudes

Optional course units normally include:

- Contemporary Music Studies
- Advanced Orchestration
- Fixed Media and Interactive Music
- Aesthetics and Analysis of Organised Sound
- Historical or Contemporary Performance (subject to audition)
- Research Project.

Duration

Full-time 12 months. Part-time 24 months
For further details, see:

www.alc.manchester.ac.uk/study/masters/courses/list/composition-instrumental-and-vocal-musm/

POSTGRADUATE TAUGHT COURSES

MusM Music

Musicology pathway

Advanced Music Studies: Skills and Methodologies introduces students to the practical and theoretical foundations of music study at postgraduate level. In the first part of the course unit, students receive training in working with literary, digital and primary sources, and they develop their skills in critical reading, writing and communication. The second part offers a wide-ranging introduction to concepts, issues, theories and methods within current music studies. It explores 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.

Case Studies in Musicology: Texts and Histories examines at an advanced level all aspects associated with particular musical texts, including their compositional history, analysis, intertextuality with other works, performance issues, interaction with social, political and economic conditions of the time, publication history, reception history and recording history. The focus is on western music traditions in a variety of contexts and idioms (from high art to popular) and with a wide chronological spread.

Contemporary Music Studies (also available to composers) encourages students to develop their critical awareness of issues affecting contemporary composition. A number of selected 20th/21st century scores are studied in terms of structure, techniques employed and context. Consideration is also given to supporting background material. Students then work on an extended analytical project dealing with one or more scores chosen in consultation with their supervisor.

Historical and Editorial Skills uses a 'hands-on' approach to developing advanced skills that are necessary for conducting research on music from medieval times to the 19th century, with an emphasis on the Baroque and Classical periods. Students examine original music sources as well as facsimiles, and learn how to extract from the external and internal features of manuscript and printed sources what is most useful for both scholars and performers.

Studying World Music Cultures: Themes and Debates focuses on the study of contemporary world music cultures from an ethnomusicological and anthropological perspective. Topics typically include: the development of ethnomusicological and anthropological approaches to music study; music and gender; music and conflict; music revivals and social movements; aesthetics and politics of world music; technology, media and performance culture; globalisation, cosmopolitanism and postmodernism; world music in education; applied ethnomusicology.



Historical or Contemporary Performance

enables students to combine practical and intellectual investigation of a specific issue connected with their chosen repertory. They prepare a public performance programme designed to explore a particular aspect of this repertory, together with a coursework project addressing related issues of performance practice or interpretative challenges posed by one or more of the chosen pieces.

Advanced Orchestration consists of in-depth study of the orchestration of a number of important works. The choice of works often ties in with repertoire being performed at the time by the BBC Philharmonic or Hallé Orchestra and seminars are supplemented by attendance at BBC Philharmonic and/or Hallé Orchestra rehearsals. Each student then submits their own orchestration of a short work chosen in consultation with their supervisor.

Ethno/Musicology in Action: Fieldwork and Ethnography

offers an in-depth study of fieldwork methodology and ethnographic writing, with particular reference to ethnomusicology. Topics typically include: the historical development of fieldwork methodology and ontologies; fieldwork impact and reciprocity; gendered fieldwork; urban ethnomusicology and ethnomusicology at home; recording technologies; ethnographic film; the role of archives; ethnographic writing styles; the politics of representation. The unit includes workshop-style sessions and short practical tasks. Students also undertake a detailed study of at least one full-length musical ethnography.

POSTGRADUATE TAUGHT COURSES

MusM Music

Ethnomusicology pathway

Advanced Music Studies: Skills and Methodologies introduces students to the practical and theoretical foundations of music study at postgraduate level. In the first part of the course unit, students receive training in working with literary, digital and primary sources, and they develop their skills in critical reading, writing and communication. The second part offers a wide-ranging introduction to concepts, issues, theories and methods within current music studies. It explores 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.

Studying World Music Cultures: Themes and Debates focuses on the study of contemporary world music cultures from an ethnomusicological and anthropological perspective. Topics typically include: the development of ethnomusicological and anthropological approaches to music study; music and gender; music and conflict; music revivals and social movements; aesthetics and politics of world music; technology, media and performance culture; globalisation, cosmopolitanism and postmodernism; world musics in education; applied ethnomusicology.

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Case Studies in Musicology: Texts and Histories examines at an advanced level all aspects associated with particular musical texts, including their compositional history, analysis, intertextuality with other works, performance issues, interaction with social, political and economic conditions of the time, publication history, reception history and recording history. The focus is on western music traditions in a variety of contexts and idioms (from high art to popular) and with a wide chronological spread.



Historical or Contemporary Performance

enables students to combine practical and intellectual investigation of a specific issue connected with their chosen repertory. They prepare a public performance programme designed to explore a particular aspect of this repertory, together with a coursework project addressing related issues of performance practice or interpretative challenges posed by one or more of the chosen pieces.

DISSERTATION – RECENT TITLES INCLUDE:

- The New Woman at Covent Garden: 1909–1914
- Changes in Secular Violin Music 1680 to 1700: The Influence of Social Developments and Cosmopolitanism on an Emerging Commercial Music Market
- Unheard Peoples: Musical Exoticism and Culture Creation in Fantasy Film
- Rebetiko Recontextualised: An Ethnographic Examination of Processes of Recontextualisation at Rebetiko Carnival
- Music in the Museum: An Ethnomusicological Approach to the Display of Musical Culture
- Tonal Organization in Late Sixteenth-Century and Early Seventeenth-Century England: A Case Study of Parthenia (1612–13)
- Beethoven's Metronome Marks applied to the Piano Sonatas
- Bring the Noise: Listening Again to the Loudness Wars

POSTGRADUATE TAUGHT COURSES

MusM Composition

Vocal and Instrumental Composition pathway

Composition Etudes is designed to focus the attention and artistry of the composer on specific technical compositional parameters. Normally students compose two short works to specific briefs, exploring a specific area of composition. All works composed for this course unit are professionally workshopped and recorded.

Composition Project focuses on a complete composition, written over a limited period of time in response to specific criteria and supported by discussion in tutorials. The student is responsible for organising rehearsals and the performance of his/her work in a prescribed venue in collaboration with other composition students.

Contemporary Music Studies involves the study of a number of selected 20th/21st-century scores in terms of structure, techniques employed and imagination. Consideration is also given to supporting background material and students are encouraged to develop their critical awareness of issues affecting contemporary composition. Students then work on an extended analytical project dealing with one or more scores chosen in consultation with their supervisor.

Advanced Orchestration consists of in-depth study of the orchestration of a number of important works. The choice of works often ties in with repertoire being performed at the time by the BBC Philharmonic or Hallé and seminars are supplemented by attendance at BBC Philharmonic and/or Hallé Orchestra rehearsals.

Fixed Media and Interactive Music involves creative music composition with a focus on a 'fixed media' outcome. The student develops 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. Compositions are normally performed in the context of the MANTIS Festival and diffused live in a large multichannel setup.



Aesthetics and Analysis of Organised Sound

encourages students 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.

Historical or Contemporary Performance

enables students to combine practical and intellectual investigation of a specific issue connected with their chosen repertoire. They prepare a public performance programme designed to explore a particular aspect of this repertoire, together with a coursework project addressing related issues of performance practice or interpretative challenges posed by one or more of the chosen pieces.



Portfolio of Compositions normally consists of three works for contrasting media or instrumentation. Students are offered the opportunity to have their works workshopped and/or performed by the department's professional ensembles-in-residence, the Quatuor Danel and Psappha, or by the student contemporary music ensemble.



POSTGRADUATE TAUGHT COURSES

MusM Composition

Electroacoustic Music and Interactive Media pathway

Fixed Media and Interactive Music involves creative music composition with a focus on a 'fixed media' outcome. The student develops 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. Compositions are normally performed in the context of the MANTIS Festival and diffused live in a large multichannel setup.

Aesthetics and Analysis of Organised Sound encourages students 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.

Composition Project requires the completion of an electroacoustic work in response to specific criteria within a limited period of time. The criteria may be collaborative in nature and/or may involve 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, games). Students are responsible for organising the whole performance event.

Interactive Tools and Engines 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 audiovisual 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.

Contemporary Music Studies involves the study of a number of selected 20th/21st century scores in terms of structure, techniques employed and imagination. Consideration is also given to supporting background material and students are encouraged to develop their critical awareness of issues affecting contemporary composition. Students then work on an extended analytical project dealing with one or more scores chosen in consultation with their supervisor.



Historical or Contemporary Performance

enables students to combine practical and intellectual investigation of a specific issue connected with their chosen repertory. They prepare a public performance programme designed to explore a particular aspect of this repertory, together with a coursework project addressing related issues of performance practice or interpretative challenges posed by one or more of the chosen pieces.

Portfolio of Electroacoustic Compositions

entails the creation of a portfolio of creative musical compositions involving the use of new audio (and media) technologies and computer music processes, both in the methodology and in the final outcomes.

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One of the best aspects of the course is that you are never short of opportunities to have works performed in public and it is the department's mentality that everything you compose should be performed.

Emma Wilde
MusM in Composition; now pursuing a PhD

MUSIC: A RESEARCH-RICH ENVIRONMENT

The postgraduate community in Music is constantly expanding and currently numbers over 70 students from across the world. All have been attracted by and contribute to the research-rich environment on offer.

A principal focus for postgraduate activity takes place on Thursdays. Following the free lunchtime concert, a series of seminars and fora provide the platform for guest lectures, performance and composition workshops, and presentations by staff and students. Further vocational training is provided through talks by, for example, music publishers or members of the BBC. We also play host to the Manchester Research Network for Music, Sound and Culture Studies, which brings together scholars from a broad range of disciplines and institutions.

Postgraduate composers have opportunities for works to be performed in workshops held throughout the academic year, by the Quatuor Danel, the department's contemporary ensemble-in-residence, Psappha, and MANTIS. All postgraduate composers are given the opportunity to have at least one of their works performed professionally. In addition, many postgraduate composers have their works played and broadcast by the BBC Philharmonic Orchestra, the Manchester Camerata, the Royal Liverpool Philharmonic Orchestra, the London Symphony Orchestra, or featured in concerts at prestigious events like the Cheltenham Festival, Spitalfields Festival or the Huddersfield Contemporary Music Festival.

Recent 'New Music Days' have been devoted to Nordic music, American Experimentalism, and Peter Maxwell Davies. MANTIS festivals have brought composers such as Francis Dhomont and Robert Normandeau to Manchester. Electroacoustic composers have achieved numerous successes at international competitions and have held residencies around the world, and there are regular composer residencies hosted by NOVARS.

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The course here at Manchester manages to achieve a perfect balance between establishing holistic foundations and encouraging personal specialisation... There is a strong collaborative community here, which creates an exciting interdisciplinary environment.

James Nissen
MusM in Musicology; now pursuing a PhD



STAFF RESEARCH SPECIALISMS

David Berezan

Professor of Electroacoustic Music

Specialisms include: Acousmatic music composition, live and interactive electroacoustic music, diffusion practice.

Caroline Bithell

Senior Lecturer in Ethnomusicology

Specialisms include: Corsica/the Mediterranean, Georgia (Caucasus), polyphony, voice, music revivals, protest song, intangible cultural heritage, cultural tourism, politics and aesthetics of world music.

Ricardo Climent

Professor of Interactive Music Composition

Specialisms include: Live interactive music composition (instruments, electronics and media), game-audio (in composition), locative audio and media (connecting the city with the concert hall).

Barry Cooper

Professor of Music

Specialisms include: Baroque keyboard music, English music theory 1600-1800, Handel, Beethoven, manuscript studies, editorial techniques, child composers.

David Fanning

Professor of Music

Specialisms include: Shostakovich, Nielsen, Weinberg, 20th-century symphony, piano performance (especially chamber repertoire).

James Garratt

Senior Lecturer in Music

Specialisms include: Music in 19th-century German thought and culture, aesthetics, music and politics.

Philip Grange

Professor of Musicology

Specialisms include: Composition, contemporary music (especially Elliott Carter, Harrison Birtwistle and Peter Maxwell Davies).

Roddy Hawkins

Lecturer in Music

Specialisms include: New Complexity in Britain, the new music ensemble, new music reception/historiography/methodology, representations and materialities of listening (intersections between popular music studies and sound studies).

Rebecca Herisone

Professor of Musicology

Specialisms include: 17th- and 18th-century English music, Purcell and Restoration music, musical creativity, manuscript- and print-culture in early modern music, relationships between notation and performance, early opera, early modern music theory.

Anne Hyland

Lecturer in Music

Specialisms include: Analysis and reception of 19th-century instrumental music, sonata form, the Viennese string quartet, Schubert.

Kevin Malone

Reader in Composition

Specialisms include: Composition, electroacoustic music, experimental and postmodern music, film music, opera, site-specific sonic art, music and gender.

Camden Reeves

Professor of Composition

Specialisms include: Composition, contemporary music (especially Ligeti, Nancarrow, Birtwistle, Boulez and Xenakis), piano music and orchestration.

Susan Rutherford

Senior Lecturer in Music

Specialisms include: Italian opera, Verdi, historical and contemporary vocal pedagogy, performance practice, reception, voice/vocality and cultural theory, song, interactions between music and drama.

Thomas Schmidt

Professor of Music

Specialisms include: Medieval and Renaissance music, sources and editing, Mozart, Mendelssohn.

Jennifer Sheppard

Lecturer in Music

Specialisms include: Opera and opera studies, music, sports and health, Janacek, Monteverdi, pirate opera, American and British popular music.

Richard Whalley

Senior Lecturer in Composition

Specialisms include: Composition, contemporary music, piano performance, contemporary music performance.

The Danel String Quartet (Quatuor Danel)

The University's internationally renowned String-Quartet-in-Residence

Specialisms include: The string quartet repertoire from Haydn to the present day.

Psappha

Contemporary Ensemble-in-Residence

Emeritus Professors

John Casken

David Fallows

Distinguished Visiting Fellows

Jeffrey Dean

Edward Gregson

Colin Matthews

Rachel Swindells

John Turner

Recent Awards

Ricardo Climent won the 2016 ICMC Music Award (Europe) for his piece *slaag*.

Rebecca Herissone's book *Musical Creativity in Restoration England* was awarded the 2015 Diana McVeigh prize from the North American British Music Studies Association.

Susan Rutherford was awarded a Leverhulme Major Research Fellowship for her project 'A History of Voices: Singing in Britain from 1690 to the Present'.

Anne Hyland was awarded a British Academy/Leverhulme Small Research Grant for her project 'Reconstructing the Viennese String Quartet, 1818-1830: Composers, Contexts, and Analytical Perspectives'.

Caroline Bithell was awarded a British Academy/Leverhulme Small Research Grant for her project 'Safeguarding and Transmission of Musical Heritage in Contemporary Georgia (Caucasus): Tbilisi-based Vocal Ensembles and their Wider Cultural Impact'.

Full profiles of all our academic staff, including major publications and current research projects, can be found here: www.alc.manchester.ac.uk/music/about/people/



SCHOOL OF ARTS, LANGUAGES AND CULTURES

The School of Arts, Languages and Cultures is the largest grouping of arts, languages and humanities scholars in the UK.

It is home to some 6500 students, of which about 1000 are postgraduates, and around 350 academic staff working at the forefront of 20 disciplines:

- American Studies
- Archaeology
- Art History and Visual Studies
- Chinese Studies
- Classics and Ancient History
- Drama
- English Literature and Creative Writing
- French Studies
- German Studies
- History
- International Disaster Management and Humanitarian Response
- Italian Studies
- Linguistics and English Language
- Japanese Studies
- Middle Eastern Studies
- Music
- Religions and Theology
- Russian and East European Studies
- Spanish, Portuguese and Latin American Studies
- Translation and Intercultural Studies

The School is also home to the University Language Centre and a range of interdisciplinary research centres and institutes.

Academic expertise spans the fields of the creative arts, human cultures, beliefs, institutions and languages (from widely spoken global languages to those which are endangered). Our research embraces the material, visual, linguistic, textual, social and performative dimensions of human society past and present, in a rich interdisciplinary culture led by world-renowned scholars, from analysts to creative artists, formal linguists to cultural critics, historians to cultural theorists.

The research unit areas which make up the School have an outstanding international profile. The 2014 Research Excellence Framework judged that:

- 80% of the School's research was 'world leading' (4*) or 'internationally excellent' (3*)
- 72% of our research outputs (books/articles) were 4* or 3*
- 91% of the impact documented in our case studies was 4* or 3*
- 97% of our research environment was 4* or 3*



Six units of assessment from within the School had more than 70% of research outputs rated at 4*/3* while Modern Languages and Linguistics was ranked a highly impressive 3rd overall. This commitment to research enriches the teaching environment, by bringing renowned international speakers and sustaining a culture of research seminars, workshops and conferences. It also ensures that our curriculum is continually refreshed.

Research and teaching in the School of Arts, Languages and Cultures are supported by rich resources within the University. These include the John Rylands University Library, with its unique Special Collections housed in the refurbished Deansgate building; the University Language Centre, with its own language multi-media resource library; the Race Relations Archive; the Manchester Museum and the Whitworth Art Gallery. Other cultural assets at the University of Manchester include the Martin Harris Centre for Music and Drama, Jodrell Bank Observatory and the Alan Gilbert Learning Commons. The School has a strong interdisciplinary orientation and houses the Centre for Interdisciplinary Research in the Arts and Languages (CIDRAL).

We maintain a network of partners in research and skills training that involves a wide range of major cultural institutions across the North West. The University and the city offer superb facilities for almost any academic, cultural and recreational interests you might wish to pursue. High profile festivals are a major part of Manchester's everyday life, and the School is involved in many of these, including the Manchester Literature Festival, Manchester Histories Festival and Manchester International Festival.

“ ”

The University facilities in general are excellent, and the facilities for electroacoustic composers are outstanding. NOVARS is one of only a handful of facilities of its kind in the UK, and it has gained an international reputation for producing award-winning composers.

Danny Saul
MusM in Electroacoustic Composition;
now pursuing a PhD

GRADUATE SCHOOL AND STUDENT EXPERIENCE

Our students find our master's programmes both challenging and rewarding, as well as good foundations for further study and future employment.

The student experience combines the advantages of belonging to a specific subject community alongside the extended choice that a large and diverse School encompasses.

Studying for a master's within the School offers diverse opportunities for personal, career and professional development. In addition to the integration of work-related skills and experience within degree programmes, our dedicated, physical Graduate School offers a comprehensive range of skills training workshops, placements and residential schemes targeted at postgraduate students.

Our award-winning Careers Service will work in partnership with you throughout your degree to improve your employability and prepare for the competitive jobs market.

Furthermore, we have a strong commitment to social responsibility and public engagement. We want our graduates not only to be highly sought after by employers but also ready to play a constructive role as citizen scholars in wider society. Through our research we seek to create and develop knowledge that makes a difference in the world; through our teaching we want to inspire our students to achieve their full human potential.





POSTGRADUATE SKILLS AND RESEARCH TRAINING

At the heart of all our programmes stands a commitment to helping students develop the skills they need to thrive at the postgraduate level and beyond. We work with the Careers Service, Alumni Association, and with members of the faculty to offer students support in developing their research, academic, and career skills.

MA students are encouraged to participate fully in the School's research community, enhancing their own skills through encounter with more experienced practitioners. Students' employability is nurtured through our innovative work placement scheme with the Institute of Cultural Practices, which is available to all MA students in the School.

FUNDING

The School of Arts, Languages and Cultures offers a number of bursaries set at the Home/EU fees level for master's programmes, available for Home and Overseas students. In all cases, the awards are highly competitive.

Further information on all awards including application process and deadlines for application is available at www.alc.manchester.ac.uk/study/masters/fees-and-funding/

The AHRC-funded North West Consortium Doctoral Training Partnership is now advertising 1+3 funding, which is available to outstanding applicants planning to undertake a PhD following the completion of their master's.



DEADLINES

The deadline for all School funding is Friday 3 February, 2017. Applicants who wish to be considered for this funding must have also submitted a standard programme application by this date. References and transcripts need only be submitted once, as they can be used for both a place on the course and as part of the funding application.

University of Manchester undergraduates are reminded to accept a fast-track offer by **17 January, 2017** if they wish to be eligible for funding. More details on School awards are available at www.alc.manchester.ac.uk/study/masters/fees-and-funding/

For candidates wishing to apply for AHRC 1+3 funding, further information is available at www.nwcdtp.ac.uk/howtoapply

FIND OUT MORE ONLINE

ACCOMMODATION

Discover your potential new home:

www.manchester.ac.uk/accommodation

ADMISSIONS AND APPLICATIONS

Everything you need to apply to Manchester:

www.manchester.ac.uk/pgapplication

ALAN GILBERT LEARNING COMMONS

Our ultra-modern student learning environment:

www.manchester.ac.uk/library/learningcommons

CAREERS

Many major recruiters target our postgraduates; find out why:

www.manchester.ac.uk/careers

CHILDCARE

Support for students who are also parents:

www.manchester.ac.uk/childcare

DISABILITY SUPPORT

For any additional support needs you may have:

www.manchester.ac.uk/dso

FUNDING AND FINANCE

Fees, scholarships, bursaries and more:

www.manchester.ac.uk/study/masters/fees

www.manchester.ac.uk/study/masters/funding

www.manchester.ac.uk/study/postgraduate-research/fees

www.manchester.ac.uk/study/postgraduate-research/funding

INTERNATIONAL STUDENTS

Discover what we offer our multinational community:

www.manchester.ac.uk/international

IT SERVICES

Online learning, computer access, IT support and more:

www.manchester.ac.uk/itservices

LIBRARY

One of the UK's largest and best-resourced university libraries:

www.manchester.ac.uk/library

MANCHESTER

Britain's 'original modern' city is right on your doorstep:

www.manchester.ac.uk/manchester

MAPS

Visualise our campus, city and University accommodation:

www.manchester.ac.uk/maps

PROSPECTUS

Access online or order a copy of our 2015 postgraduate prospectus:

www.manchester.ac.uk/study/masters/prospectus

SPORT

Clubs, leagues, classes, facilities and more:

www.manchester.ac.uk/sport

SUPPORT

Dedicated academic, personal, financial and admin assistance:

<http://my.manchester.ac.uk/guest>

STUDENTS' UNION

Societies, events, peer support, campaigns and more:

www.manchesterstudentsunion.com

VIDEOS

See and hear more about our University:

www.youtube.com/user/universitymanchester

THE SCHOOL OF ARTS, LANGUAGES AND CULTURES

The School of Arts, Languages and Cultures is the largest grouping of arts, languages and humanities scholars and students in the UK. Study with us and you'll benefit from multidisciplinary learning opportunities and world-renowned cultural resources as well as the creative fabric of Manchester itself.

www.alc.manchester.ac.uk

Contact details

PG Taught Admissions Office
School of Arts, Languages and Cultures
The University of Manchester
Oxford Road
Manchester
M13 9PL

e: MASALC@manchester.ac.uk

t: +44 (0) 161 275 0322/306 1259

www.manchester.ac.uk/music

 musicatmanchester.blogspot.co.uk

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Disclaimer

This brochure is prepared well in advance of the academic year to which it relates. Consequently, details of courses may vary with staff changes. The University therefore reserves the right to make such alterations to courses as are found to be necessary. If the University makes an offer of a place, it is essential that you are aware of the current terms on which the offer is based. If you are in any doubt, please feel free to ask for confirmation of the precise position for the year in question, before you accept the offer.

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