

## ***Why take your MusM at Manchester?***



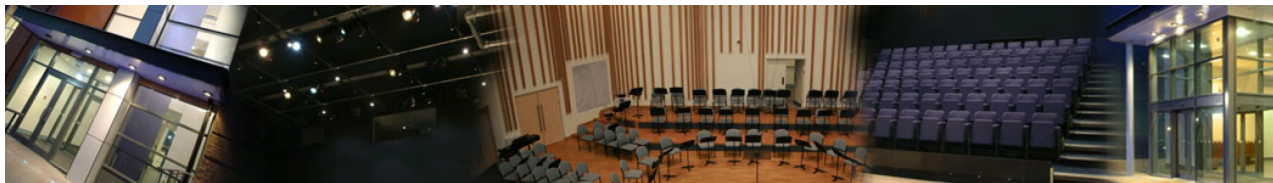
**Students at The University of Manchester are part of one of the strongest and most respected music departments in the country, where academic staff are leading international experts in their fields.** With comprehensive, centralised, easy-access facilities, the Music Department offers its students an exceptional home: the Martin Harris Centre for Music and Drama (complete with its own concert hall) and the adjacent multi-studio NOVARS Research Centre for Electroacoustic Composition, Performance and Sound Art. The John Rylands University Library has National Library Research status and is one of the country's best-resourced academic libraries.

**Students on the MusM degree programme build a course to suit their particular interests in musicology, ethnomusicology or instrumental/electroacoustic composition.** Students can also combine these fields to create a highly individual programme of study, one which is both an excellent preparation for doctoral study as well as effective career training for performance, composing and arranging, editing, teaching, broadcasting, publishing, journalism, librarianship and arts management.

**Music at the University of Manchester is renowned for its sense of community. We are a lively and supportive department, and encourage students at all levels to participate in our cutting-edge research culture.** Frequent meetings of Musicology Forum and guest lectures provide opportunities to discuss and debate the big issues in musicology today. Composers' Forum sees guest composers, publishers and postgraduates present their compositions in the contexts and perspectives of today's society. Student composers' latest pieces are brought to life through numerous composition and performance workshops by professional ensembles such as the Quatuor Danel, the University's quartet-in-residence, Psappha (the department's contemporary ensemble in association), BBC Philharmonic, Manchester Camerata, the superb student new music ensemble Vaganza, and by MANTIS (Manchester Theatre in Sound). The Department also regularly hosts international and student conferences.

**The city of Manchester offers outstanding musical and cultural opportunities.** We are the home of two internationally-esteemed symphony orchestras - the BBC Philharmonic and the Hallé - as well as the Manchester Camerata. The Bridgewater Hall, Royal Northern College of Music, The Lowry and the University's Cosmo Rodewald Concert Hall host a wide variety of imaginative concerts by an array of international musicians.

## ***What courses will I take as a MusM student?***



Each student takes four 30-credit modules and chooses to produce a dissertation, a critical edition or a composition portfolio for 60 credits. One of the 30-credit modules can be taken in another discipline within the School of Arts, Histories and Cultures, and language-classes can also be taken for partial credit.

*Your 30-credit modules are chosen in consultation with the Programme Director from the following:*

**CONTEMPORARY MUSIC SCORES** introduces you to recent repertoire with discussion of a wide range of composers' working methods from Adams to Adès, Birtwistle to Boulez, and Xenakis to Zorn.

**COMPOSITION PROJECT** works like a commission whereby students compose music within a limited period of time for a particular space. Recent venues include a newly opened car park, the Whitworth Art Gallery, the Alan Turing Building, and the Church of the Holy Name. As well as learning to "think outside the box", students gain experience of organising a public musical event and discover the audience's perspective of the reception of new work.

**ADVANCED ORCHESTRATION** is a seminar on advanced techniques of orchestration, run in conjunction with the BBC Philharmonic. Students attend orchestral rehearsals before writing a final orchestration to be workshopped by the Philharmonic.

**FILM MUSIC COMPOSITION AND SOUND DESIGN** is an introduction to the theory and practice of sound design and composing for film with an emphasis on practical outcomes. Student films from the 2009 course are being screened at the BBC.

**COMPOSITIONAL ETUDES** focuses on concise construction and detail in compositional craft. It is supported with tutorials and workshops with professional players to develop composition techniques and professional skills.

**HISTORICAL OR CONTEMPORARY PERFORMANCE** (subject to audition) Students present a 30-minute recital, with an accompanying essay. The project may explore an aspect of historically-informed performance (drawing on the University's collection of Baroque instruments, for example), or your own compositions and/or music that has influenced your compositions, or sound diffusion or laptop performance.

**FIXED MEDIA COMPOSITION** is seminar-based, designed to allow you to research and acquire skills in the use of studio-based computer systems, software and other equipment. Students gain a systematic understanding of electroacoustic music and create their own electroacoustic compositions.

**INTERACTIVE TOOLS** is also seminar-based, designed to allow you to research and acquire the skills necessary to compose interactive music for acoustic instruments and

electronics using MaxMSP, PD, SC etc, or interactive media environments using Blender, Unity, CryEngine among others. It also incorporates the use of microelectronics and optional access to of a gluion FPGA interface.

**AESTHETICS OF ORGANISED SOUND** is a lively discussion course centred on analysis of current issues in electroacoustic music, repertory study, theory and genre, and historical trends and thinking.

**PRACTICAL THEORY** functions as an independent electroacoustic study module whereby the student pursues a technical line of enquiry and produces a software application, original interfaces, new or modified equipment, or a similar practical outcome.

**ELECTROACOUSTIC REPERTOIRE STUDY** is an independent study module (monitored by a supervisor) which culminates in an essay-based outcome related to an aspect of the collective repertoire.

**RESEARCH SKILLS IN MUSICOLOGY** provides solid grounding in musicological research skills, from bibliographic techniques to approaches to understanding and interpreting primary sources.

**CURRENT ISSUES IN MUSICOLOGY** explores recent trends in musicological scholarship, thus familiarising students with the state of the field.

**CURRENT ISSUES IN ETHNOMUSICOLOGY** considers issues in contemporary ethnomusicology and related disciplines, such as popular music and cultural studies.

**ETHNOMUSICOLOGY: FIELDWORK AND ETHNOGRAPHY** discusses issues in fieldwork methodology and ethnographic writing, equipping students with a sound theoretical and methodological foundation for their own ethnomusicological investigations.

**VOICE, VOCALITY AND INTERPRETATION: SINGERS AND TEXTS** investigates the nature of voice as an expressive instrument and new theoretical debates about voice and vocality, including ideas of the body and corporeality.

**CORE STUDY** is an essay-based research project for in-depth exploration of particular topics, fields or methodologies.

**SOURCE STUDIES** focuses on the study of musical sources, which can include investigation of editorial techniques, interpretation of ancient notations, or exploration of the relationships between music notation and the ontology of the work.

*The summative aspect of your research culminates in one of the following 60-credit modules:*

**DISSERTATION** Students receive regular tutorials in their negotiated research topic, culminating in a 12,000 to 15,000 word dissertation. Recent topics have included: tonal organisation of late 16thC and early 17thC England; the quartets of Weinberg; the music and politics of Mari Boine; the reception of Robert Schumann's choral music in 19thC England; Henze's politics; the motets of Ginés Pérez; Shostakovich in Britain; the music of Cecil Coles; tonality in Nielsen; Beethoven's dance music; Beethoven's folk music; the impact of the valve on the orchestral trumpet writing of Wagner, Mahler and Richard Strauss; Mahler and Adorno; Nietzsche's musical aesthetics.

**COMPOSITION PORTFOLIO** Through regular tutorials, instrumental composers create a portfolio of three works which explore diverse instrumentations. Electroacoustic composers create a portfolio of two works. Students can negotiate with their supervisor to create a combined portfolio of both instrumental and electroacoustic work. In any case, one of the works will be an extended composition, confronting the challenges of creating large-scale structures.

### ***What do I need to do now?***

**Talk to us about how you can be part of this world-class music department.**

Enquiries about the MusM at Manchester should be directed to:

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and to our School postgraduate admissions administrator

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**Further information is available at our MUSIC website:**

[www.arts.manchester.ac.uk/subjectareas/music](http://www.arts.manchester.ac.uk/subjectareas/music)

**NOVARS Research Centre (Electroacoustic Studios)**

<http://www.novars.manchester.ac.uk/>

and at the School for Arts, Histories and Cultures' website:

[www.arts.manchester.ac.uk/postgraduatestudy/](http://www.arts.manchester.ac.uk/postgraduatestudy/)