

Guidelines for Applicants 2017-2018

MPhil/PhD in Musicology, Music Psychology, Music Education, Performance, and Composition

Research topics, methods and supervision

The College uses the Arts and Humanities Research Council definition of research at p. 9 of <http://www.ahrc.ac.uk/documents/guides/research-funding-guide/> (see **Appendix A**). It takes a broad view of the topics that can be investigated within the five strands of the MPhil/PhD programme. These may range from a traditional exposition of a historical musicological thesis or report of original research in music psychology to other project-based work that relates in imaginative ways to performance studies, composition, recordings, theory and criticism, etc.

Candidates' research topics and methods should, as far as possible, be congruent with those of their supervisors so you should consult the list of staff research interests (**Appendix B**), to identify at least one potential supervisor for your project and/or, particularly if you are a performer or composer, approach the appropriate Head of School for advice. The Programme Leader for Research Degrees, Prof. Jane Ginsborg (research@ncm.ac.uk), can provide further guidance if necessary.

Admissions requirements

1. Applicants who *already* hold master's qualifications in relevant subjects, having undertaken research training and produced a dissertation / portfolio of compositions / performances, are eligible to apply **direct to PhD**, starting in September, and to apply for funding from NWC DTP or RNCM, if available.
2. Applicants who *expect* to receive their master's qualifications in relevant subjects, having undertaken research training¹ and produced a dissertation / portfolio of compositions / performances, are eligible to apply **direct to PhD** and be offered a place **conditional** on their being awarded their master's qualification, **starting in January**.
3. Applicants who *expect* to receive their master's qualifications in relevant subjects, having undertaken research training¹ and produced a dissertation / portfolio of compositions / performances, are eligible to apply for **MPhil with option to transfer to PhD**, starting in September and to apply for funding from NWC DTP or RNCM, if available.
4. Applicants with upper second-class or first class bachelor's degrees in relevant subjects and related professional experience are eligible to apply for **MPhil with option to transfer to PhD**, starting in September.

All applicants are required to submit a research proposal directed clearly towards one of the four strands of the programme:

Musicology

The research proposal (of no more than 1,000 words, excluding bibliography) must set out a clearly defined topic, a description of the proposed methods of research, and an indication of the aims and likely outcomes. It is recognised that these may change as the research develops. The proposal must be presented under the following headings (submissions that do not conform to this structure may be rejected and returned to the applicant for further preparation):

1. Suggested title
2. Aims (general) and objectives (specific)
3. Brief summary description of project – content and structure (organised, if appropriate, under provisional chapter headings)
4. Proposed research methods (e.g., music analysis, philosophical critique, historical enquiry, biographical study, reception history, archival work, experimental / empirical tests, interviews)
5. Indicative bibliography (no more than 15 items).

For advice on applications for research degrees in Musicology, please contact the Director of Research, Prof. Barbara Kelly (barbara.kelly@rncm.ac.uk).

Music Psychology and Music Education

The research proposal (of no more than 1,000 words, excluding References) must set out a clearly defined topic, the rationale for the research questions to be addressed, based on a review of the existing literature, the specific aims and hypotheses (if appropriate), and a description of the proposed methods. It is recognised that these may change as the research develops. The proposal must be presented under the following headings (submissions that do not conform to this structure may be rejected and returned to the applicant for further preparation):

1. Suggested title
2. Background / context: literature review(s)
3. For each study proposed: rationale, research questions, aims and hypotheses as appropriate
4. For each study proposed: methods - design, participants, materials/apparatus (if appropriate), procedure, analyses
5. References.

For advice on applications for research degrees in Music Psychology, please contact the Associate Director of Research, Prof. Jane Ginsborg (jane.ginsborg@rncm.ac.uk).

For advice on applications for research degrees in Music Education, please contact the Head of Music Education, Dr John Habron (john.habron@rncm.ac.uk).

Composition

Scores of THREE examples of your own recent compositions with recordings where available.

You should submit a preliminary research proposal (of not more than 1000 words) articulating the research enquiry to be demonstrated in the portfolio of compositions and/or setting out the topics addressed in the critical commentary that will form part of your eventual submission for PhD.

It is worth bearing in mind that at registration, within three months of your enrolment at RNCM, the MMU Research Degrees Committee will need to approve a 1000-word research proposal setting out the context, aims and methods of your research enquiry, with a bibliography. Your supervisory team will support you through the process of preparing this research proposal.

For advice on applications for research degrees in Composition, please contact the Head of School of Composition, Prof. Adam Gorb (adam.gorb@rncm.ac.uk).

Performance (practice / practice-led research)

You should submit a preliminary research proposal (of not more than 1000 words) articulating the topic(s) that you propose to address in your research and the ways in which you plan to demonstrate your research enquiry in the proposed portfolio of performances and accompanying critical commentary that will form your eventual submission for PhD.

The proposal must be presented under the following headings (submissions that do not conform to this structure may be rejected and returned to the applicant for further preparation):

- Suggested title
- Aims (general) and objectives (specific)
- Brief summary description of project, including an outline of where your research would fit in with a) your own practice and b) research by others that has already been published
- Proposed means by which you will demonstrate the outcomes of your research in a) performance(s) and b) a written commentary
- Indicative bibliography, and discography, where relevant (no more than 15 items).

Applicants for the MPhil/PhD in Performance are also required to submit the following additional material:

- DVD recordings of THREE representative performances.

For advice on applications for research degrees in Performance please contact the director, Hub for Artistic Research in Performance, Dr David Horne (david.horne@rncm.ac.uk) OR the appropriate Head of School: Graham Scott, Keyboard Studies (graham.scott@rncm.ac.uk); Chris Hoyle, Strings (chris.hoyle@rncm.ac.uk); Prof. Lynne Dawson, Vocal Studies and Opera (lynne.dawson@rncm.ac.uk); Nicholas Thompson, Wind, Brass and Percussion (Nicholas.Thompson@rncm.ac.uk); Clark Rundell, Conducting (clark.rundell@rncm.ac.uk).

Evaluation of portfolios and research proposals

Portfolios of compositions and performances will be evaluated for quality. Research proposals will be evaluated on the extent to which they demonstrate the applicant's

- Ability to raise original research questions on a suitably focused topic
- Potential, in the case of Performance or Composition, for articulating a convincing linkage between the thesis or critical commentary and portfolio of performances or compositions
- Potential to undertake the proposed research and complete a thesis / portfolio within the specified time and word limits
- Potential for the thesis / portfolio to make a valuable and original contribution to knowledge
- Language skills, which have to be at the level required for writing a doctoral thesis.

Applicants whose native language is not English

Minimum scores on language tests are required for entry to all programmes of study at RNCM and MMU. For MPhil/PhD, these are 7.0 for each component in an International English Language Testing System (IELTS) test of reading, writing, speaking and listening. Equivalent tests approved by UK Visas and Immigration (UKVI) are also acceptable – see

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/368123/Approved_secure_English_language_tests_-_updated_November_2014.pdf. For an unconditional offer to be made, the test must have been taken no more than 12 months prior to application; where offers are made conditional on the results of language tests, these must be available for checking prior to enrolment.

Making your formal application

Once you have received feedback on your proposed research from the appropriate member of staff, and are ready to make a formal application, you should complete the application form and submit it with your research proposal by e-mail, with any relevant attachments such as MP3 files, to research@rncm.ac.uk. Scores and DVDs can be sent by post, in the format described in the Guidelines, to:

Research Department
Royal Northern College of Music
124 Oxford Road
Manchester M13 9RD.

Submissions are evaluated by two members of staff from relevant Schools of Study, as determined by the Programme Leader and Head of School of Composition, where appropriate. Applicants whose proposal passes this initial evaluation will be invited for an interview and audition, if appropriate (c. 45 minutes), with at least two members of staff; the Head of School of Composition or his nominee will interview all applicants for MPhil/PhD in composition.

If an applicant's proposal is rejected, then feedback and further advice may be obtained from the Programme Leader (or Head of School of Composition, where appropriate) prior to one further re-submission of a revised proposal (and a second interview, if the re-submitted proposal passes the initial evaluation). No more than two submissions are possible. The College has fixed limits on the number of research students it can accept each year, so early submission is recommended.

Appendix A

Definition of research (from the Arts and Humanities Research Council guidelines, at p. 9 of <http://www.ahrc.ac.uk/documents/guides/research-funding-guide/>).

For all schemes except Research Networking and Follow-on Funding for Impact and Engagement (FoF), the AHRC's definition of research is as follows: research activities should primarily be concerned with research processes, rather than outputs. This definition is built around three key features and your proposal must fully address all of these in order to be considered eligible for support:

1-It must define a series of research questions, issues or problems that will be addressed in the course of the research. It must also define its aims and objectives in terms of seeking to enhance knowledge and understanding relating to the questions, issues or problems to be addressed

2-It must specify a research context for the questions, issues or problems to be addressed. You must specify why it is important that these particular questions, issues or problems should be addressed; what other research is being or has been conducted in this area; and what particular contribution this project will make to the advancement of creativity, insights, knowledge and understanding in this area

3-It must specify the research methods for addressing and answering the research questions, issues or problems. You must state how, in the course of the research project, you will seek to answer the questions, address the issues or solve the problems. You should also explain the rationale for your chosen research methods and why you think they provide the most appropriate means by which to address the research questions, issues or problems.

Our primary concern is to ensure that the research we fund addresses clearly-articulated research questions, issues or problems, set in a clear context of other research in that area, and using appropriate research methods and/or approaches.

The precise nature of the research questions, issues or problems, approaches to the research and outputs of the work may vary considerably, embracing basic, strategic and applied research.

The research questions, issues, problems, methods and/or approaches may range from Intellectual questions that require critical, historical or theoretical investigation, to practical issues or problems that require other approaches such as testing, prototyping, experimental development and evaluation. The outputs of the research may include, for example, monographs, editions or articles; electronic data, including sound or images; performances, films or broadcasts; or exhibitions. Teaching materials may also be an appropriate outcome from a research project provided that it fulfils the definition above.

The research should be conceived as broadly as possible and so consideration should also be given to the outcomes of, and audiences for, the research. The outcomes of the research may only benefit other researchers and influence future research, but consideration must be given to potential opportunities for the transfer of knowledge into new contexts where the research could have an impact.

Creative output can be produced, or practice undertaken, as an integral part of a research

process as defined above. The Council would expect, however, this practice to be accompanied by some form of documentation of the research process, as well as some form of textual analysis or explanation to support its position and as a record of your critical reflection. Equally, creativity or practice may involve no such process at all, in which case it would be ineligible for funding from the Arts and Humanities Research Council.

Appendix B: RNCM Staff Research Interests 2017-2018

Musicology

Dr Amanda Babington – 17th and 18th century music especially Handel; editions and editorial practice; scholarly and performance editions; 18th century music-making in Scotland

Amanda.Babington@rncm.ac.uk

Dr Simon Clarke – Continental philosophy in general, deconstruction and critical theory in particular, the long 19th century, Ravel, orchestration, metal.

Simon.Clarke@rncm.ac.uk

Dr Cheryll Duncan – Professional music culture in London during the long eighteenth century; impresarios and singers; music publishing; iconography; newspapers; archival studies, especially legal documents.

Cheryll.Duncan@rncm.ac.uk

Dr Fabrice Fitch – Western art music, 1380-1520; discography of early music; notation; editing and editorial practice; collaboration between performers and composers; composition

Fabrice.Fitch@rncm.ac.uk

Professor Martin Harlow – Classical wind repertory and performance practice; Mozart; reception of music; editing and editorial practice; scholarly and performance editions

Martin.Harlow@rncm.ac.uk

Dr David Horne – Composition; performance; instrumentation; electroacoustic music with live instruments; arranging; improvisation; analysis; Wagner; 20th century and contemporary music

David.Horne@rncm.ac.uk

Emeritus Professor Douglas Jarman – 20th century music, including Second Viennese School; chamber music

Douglas.Jarman@rncm.ac.uk

Dr David Jones – French music 1800 to the present, especially *mélodie*; art song; 20th century British composers

David.Jones@rncm.ac.uk

Professor Barbara Kelly – French music from 1870-1945; Stravinsky and contemporaries in Paris; Anglo-French concert life (1900-1939); music in France and Britain during the First World War and interwar period; and questions of nationalism, transnationalism, internationalism and identity in late 19th and 20th century European music

Barbara.Kelly@rncm.ac.uk

Dr Pauline Nobes – 17th and 18th century violin music; Baroque performance practice, especially strings

Pauline.Nobes@rncm.ac.uk

Dr Mauricio Pauly – Composition, production and performance practice with an emphasis on amplified instrumental chamber music and live/performative electronics

Mauricio.Pauly@rncm.ac.uk

Dr Michelle Phillips – Music analysis; music and the golden section; music psychology; music and time; perception of musical form; music and maths; music and science
Michelle.Phillips@rncm.ac.uk

Dr Geoff Thomason – The violinist Adolph Brodsky; Manchester concert life c.1890-1930; chamber music in Manchester, especially influences on repertoire development and audience engagement; British music in the First World War - questions of maintenance versus challenges to patterns of music-making; the role of amateur music societies in the First World War, particularly as agents of change; musical pedagogy and the early history of the Royal Manchester College of Music.
Geoff.Thomason@rncm.ac.uk

Dr David Vickers – Handel, Vivaldi, Purcell; 17th century vocal music; 18th century opera
David.Vickers@rncm.ac.uk

Music psychology

Professor Jane Ginsborg – Music psychology: preparation for expert performance, particularly singing; memory for music; musicians' health and well-being
Jane.Ginsborg@rncm.ac.uk

Dr Michelle Phillips – Music analysis; music and the golden section; music psychology; music and time; perception of musical form; music and maths; music and science
Michelle.Phillips@rncm.ac.uk

Music education and pedagogy

Dr John Habron – the practice, theory, philosophy and history of music education
John.habron@rncm.ac.uk

Composition

Visiting Professor Gary Carpenter – Composition and arranging.
Gary.Carpenter@rncm.ac.uk

Dr Rodrigo Constanzo – Composition, improvisation and popular music
Rodrigo.Constanzo@rncm.ac.uk

Dr Fabrice Fitch – Western art music, 1380-1520; discography of early music; notation; editing and editorial practice; collaboration between performers and composers; composition
Fabrice.Fitch@rncm.ac.uk

Tim Garland – Composition; arranging; improvisation
Tim.Garland@rncm.ac.uk

Professor Adam Gorb – Composition and arranging
Adam.Gorb@rncm.ac.uk

Larry Goves – Composition and electroacoustic music
Larry.Goves@rncm.ac.uk

Dr David Horne – Dr David Horne – Composition; performance; instrumentation; electroacoustic music with live instruments; arranging; improvisation; analysis; Wagner; 20th century and contemporary music
David.Horne@rncm.ac.uk

Dr Emily Howard – Composition
Emily.Howard@rncm.ac.uk

Paul Patterson – Composition and arranging
Paul.Patterson@rncm.ac.uk

Dr Mauricio Pauly – Composition, production and performance practice with an emphasis on amplified instrumental chamber music and live/performative electronics
Mauricio.Pauly@rncm.ac.uk

Dr Thomas Scott – Electroacoustic composition
Thomas.Scott@rncm.ac.uk

Dr Nina Whiteman – Composition
Nina.Whiteman@rncm.ac.uk

Performance

Dr Amanda Babington – 17th and 18th century music especially Handel; violinist and recorder player; historically informed performance; French Baroque Instrumental Repertoire; editing and editorial practice
Amanda.Babington@rncm.ac.uk

Harvey Davies – pianist and fortepianist; 18th century historically informed performance; 20th century British music; archives and performance
Harvey.Davies@rncm.ac.uk

Dr Fabrice Fitch – Western art music, 1380-1520; discography of early music; notation; editing and editorial practice; collaboration between performers and composers; composition
Fabrice.Fitch@rncm.ac.uk

Dr David Horne – Composition; performance; instrumentation; electroacoustic music with live instruments; arranging; improvisation; analysis; Wagner; 20th century and contemporary music
David.Horne@rncm.ac.uk

Prof. John Miller – brass performance; history of brass bands and brass-band repertoire
John.Miller@rncm.ac.uk

Dr Pauline Nobes – 17th and 18th century violin music; Baroque performance practice, especially strings
Pauline.Nobes@rncm.ac.uk

Dr Adam Swayne – pianist and composer; Ferdinand Ries; the concerto from the late 18th century; contemporary music; chamber music and ensemble performance
Adam.Swayne@rncm.ac.uk

Dr David Thornton – brass band performance and repertoire; innovations in contemporary brass literature

David.Thornton@rncm.ac.uk

Dr Sarah Watts – bass clarinet, extended techniques

Sarah.Watts@rncm.ac.uk

In addition, please consult the extensive lists of performance staff by following the links to the appropriate Schools of [Keyboard Studies](#), [Strings](#), [Vocal Studies](#) and [Wind, Brass and Percussion](#).