

Guidelines for Applicants (entry 2021-2022)

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, Professor 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 the AHRC via the North West Consortium Doctoral Training Partnership (NWCDTP) or RNCM, if available.
2. Applicants who *expect* to receive their 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** 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 NWCDTP 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.

Please note that the proposal, including tables, table and figure captions and bibliography or references must be no more than 1500 words. This is congruent with the current word limits for AHRC funding proposals through the NWCDTP.

Musicology

The research proposal 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, Professor Barbara Kelly (barbara.kelly@rncm.ac.uk).

Music Psychology and Music Education

The research proposal 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, Professor 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 high-quality audio recordings where available.

You should submit a preliminary research proposal (of not more than 1,500 words, excluding bibliography) 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 1,500-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, Professor Adam Gorb (adam.gorb@rncm.ac.uk).

Performance (practice / practice-led research)

You should submit a preliminary research proposal 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:

- high-quality audio- and/or audio-visual recordings (links to online recordings are acceptable)

For advice on applications for research degrees in Performance please contact the Head of Graduate School, Professor 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); Professor 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 Manchester Metropolitan University. The minimum requirement for applicants to the **music education, music psychology and musicology** pathways is an **average IELTS score of 7.0 including a minimum of 7.0 for writing and no less than 6.0 in any of the other three components** (listening, writing and speaking), or equivalent scores on a test approved by UK Visas and Immigration (UKVI) taken no more than 12 months before the application was made. The minimum requirement for applicants to the **composition and performance** pathways is an **average IELTS score of 7.0 with no less than 6.0 in any of the four components**, or equivalent scores on a test approved by UK Visas and Immigration (UKVI) taken no more than 12 months before the application was made.

For more information, please 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 must be sent as email attachments to research@rncm.ac.uk. Links to online recordings are acceptable.

Applications are approved for evaluation by the appropriate research degree pathway leader: Head of School of Composition (composition); Head of Graduate School (performance); Director of Research (musicology); Programme Leader (music psychology); Head of Music Education (music education). In consultation with the initial evaluator and/or the potential primary supervisor, the Programme Leader will appoint at least one other member of staff, besides the potential primary supervisor, to evaluate the proposal and/or portfolio of compositions/performances. If the proposal is rejected, then feedback and further advice may be obtained through the Programme Leader prior to one re-submission of a revised proposal. No more than two submissions are possible.

Applicants whose research proposal and/or portfolio receive(s) positive evaluation will be called for interview, and if appropriate, audition (c. 45 minutes). The interview panel will consist of no fewer than two appropriately-qualified research-active members of staff, ideally including those who evaluated the application and not excluding the potential primary supervisor. The Head of School of Composition or his nominee will interview all applicants for MPhil/PhD in composition. The offer of a place on the programme will be made only after the applicant has been interviewed, and will be subject to the availability of a Director of Studies at Manchester Metropolitan University.

The normal entry point for the MPhil/PhD is the first day of the academic term in September.

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 2019-2020

Musicology

Dr Amanda Babington – Handel; French Baroque; Editing; Music history and performance practice, especially pertaining to Violin, Recorder and Musette
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 Cheryl Duncan – Professional music culture in London during the long eighteenth century; impresarios and singers; music publishing; iconography; newspapers; archival studies, especially legal documents.
Cheryl.Duncan@rncm.ac.uk

Dr David Fligg – the effects that the Holocaust had on music and musicians, in particular music-making in the Terezin (Theresienstadt) prison camp and ghetto; the life and music of Gideon Klein. David Fligg was Project Consultant for the Leeds University-based AHRC-funded 'Performing the Jewish Archive' initiative, 2014-2018.
David.Fligg@rncm.ac.uk

Dr Annika Forkert - history, analysis, and aesthetics of twentieth-century British music, of modernism, and of women composers' music (focus on Elisabeth Lutyens, Rebecca Clarke); theories of collaboration.
Annika.forkert@rncm.ac.uk

Prof David Horne – Composition; arranging; improvisation; orchestration; electroacoustic music with live instruments; twentieth-century analysis; contemporary British music; opera since 1900; contemporary performance practice; Wagner; Puccini
David.Horne@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 and performance practice: amplified instrumental chamber music and live, performance-integrated electronics; composing and scoring for hardware.
Mauricio.Pauly@rncm.ac.uk

Dr Michelle Phillips – Research interests include perception of large-scale musical form, audience response to live music, perception of contemporary music, music and time, music analysis, and music and the golden section.
Michelle.Phillips@rncm.ac.uk

Professor Nicholas Reyland – Polish music (principally the music of Witold Lutosławski), narrative, film and television scoring, popular music, affect and embodiment, trauma studies, and the theory,

analysis and criticism of music since 1900.

nicholas.reyland@ncm.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@ncm.ac.uk

Dr Geoff Thomason – Adolph Brodsky – Music in Manchester c.1890-1930 – Music in the First World War – British concert life and repertoire reception / development

Geoff.Thomason@ncm.ac.uk

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

David.Vickers@ncm.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@ncm.ac.uk

Dr Michelle Phillips – Research interests include perception of large-scale musical form, audience response to live music, perception of contemporary music, music and time, music analysis, and music and the golden section.

Michelle.Phillips@ncm.ac.uk

Music education and pedagogy

Dr John Habron – the practice, theory, philosophy and history of music education; music therapy; music and healthcare; music and SEND (special educational needs and disability).

John.habron@ncm.ac.uk

Dr Jennie Henley – music pedagogy and educational practice: the relationship between pedagogy and inclusion, music curricula design and development, music education policy, instrumental teaching, ensembles in education, music in prisons, action research in music teaching, adult learning and community music.

Jennie.Henley@ncm.ac.uk

Composition

Dr Laura Bowler – Composition

Laura.Bowler@ncm.ac.uk

Visiting Professor Gary Carpenter – Composition and arranging

Gary.Carpenter@ncm.ac.uk

Dr Rodrigo Constanzo – Composition, improvisation and popular music

Rodrigo.Constanzo@ncm.ac.uk

Professor Adam Gorb – Composition and arranging

Adam.Gorb@ncm.ac.uk

Dr Larry Goves – Composition and electroacoustic music

Larry.Goves@ncm.ac.uk

Prof David Horne – Composition; arranging; improvisation; orchestration; electroacoustic music with live instruments; twentieth-century analysis; contemporary British music; opera since 1900; contemporary performance practice; Wagner; Puccini
David.Horne@rncm.ac.uk

Professor Emily Howard – Composition; Research projects in conjunction with PRiSM, the RNCM's Centre for Practice & Research in Science & Music
Emily.Howard@rncm.ac.uk

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

Dr Mauricio Pauly – Composition and performance practice: amplified instrumental chamber music and live, performance-integrated electronics; composing and scoring for hardware.
Mauricio.Pauly@rncm.ac.uk

Dr Sam Salem – PRiSM Lecturer in Composition. Creates audiovisual works for performers, electronics and video, which challenge traditional notions of concert presentation and instrumental virtuosity.
Sam.salem@rncm.ac.uk

Dr Thomas Scott – Electroacoustic composition.
Thomas.Scott@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 Nina Whiteman – Composition.
Nina.Whiteman@rncm.ac.uk

Performance

Dr Amanda Babington – Handel; French Baroque; Editing; Music history and performance practice, especially pertaining to Violin, Recorder and Musette
Amanda.Babington@rncm.ac.uk

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

Prof David Horne – Composition; arranging; improvisation; orchestration; electroacoustic music with live instruments; twentieth-century analysis; contemporary British music; opera since 1900; contemporary performance practice; Wagner; Puccini
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@ncm.ac.uk

Dr David Thornton – brass band performance and repertoire; innovations in contemporary brass literature
David.Thornton@ncm.ac.uk

Dr Sarah Watts – bass clarinet, extended techniques
Sarah.Watts@ncm.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](#).