1.1 Award and Title

MPhil in Music

1.2 Length and Mode of Registration

Two years full time

Three years part time.

1.3 Entry Requirements

Applicants for the MPhil should normally possess at least a good Upper Second Class Honours Degree in an appropriate subject.

Applicants for the MPhil by Composition should normally possess a taught Master’s degree in Composition in addition to the above requirement. Those without a taught Master’s degree may be considered on an individual basis if their first degree contained a very significant element of Composition.

Similarly, applicants for the MPhil whose proposal includes an element of performance (see below) should normally possess a taught Master’s degree in Performance in addition to the first requirement. Those without a taught Master’s degree may be considered on an individual basis if their first degree contained a very significant element of Performance.

1.4 Anticipated Total Student Registrations

It is anticipated that 2 fte students will be recruited to Research Degrees in Music each year.

1.5 Programme Management
The programme will be managed by the Director of Research at Canterbury Christ Church University College in consultation with the Head of the Department of Music.

1.6 Proposed Start Date

September 2003.

1.7 Opportunity and Need

The Department of Music has an established record of supervising research students to completion and receives growing numbers of applications and enquiries about research programmes from students aware of the opportunities it offers.

Staff research has for a number of years been centred upon composition, performance and the interface between the two. However, the majority of research students have in the past worked in areas more closely related to Musicology or Music in Education. While preserving its work in these areas, the department intends to increase recruitment of research students in Composition, and wishes also to recruit research students who will include Performance as a substantial element of their research (see below). In order to achieve this, a number of new conventions and guidelines are proposed in this revalidation document.

1.8 Aims and Objectives

The programme aims to equip students to design and carry out research that will contribute knowledge to the discipline. In order to be eligible for the award of the degree of Master of Philosophy by research and thesis a candidate is required to show in the thesis appropriate ability to conduct an original investigation, to test ideas, whether the candidate’s own or those of others, and to understand the relationship of the theme of his/her investigation to a wider field of knowledge. The candidate is also required to show appropriate ability in the organisation and presentation of his/her material in the thesis.

In order to be eligible for the award of the degree of Master of Philosophy by Composition, a candidate must, in addition to the requirements set out above, demonstrate in his or her composition originality of imagination, advanced technical mastery and usage of instrumental, vocal or electro
acoustic resources, firm structural control and coherence, and fully professional levels of notation and presentation. Further, the candidate is required to demonstrate an understanding of the aesthetic and contextual issues surrounding his/her compositions. At least one work in the portfolio must be publicly performed, and a recording submitted with the thesis; every effort should be made to secure public performances of the other pieces included in the portfolio.

In order to be eligible for the award of the degree of Master of Philosophy by research and thesis that includes a significant element of Performance, the candidate must, in addition to the requirement set out above, demonstrate in his/her performance a highly-informed, research based performance practice, fully professional levels of technical competence, and original interpretative insight. Further, the candidate is required to demonstrate an understanding of the aesthetic and contextual issues related to the works performed and the approach adopted to their performance.

1.9 Programme Outline

- Research Training
  Students will be expected to participate in the College Research Training Programme (see Introduction, Section K). Training will also be given on Library Research Skills. If students need assistance with other skills (IT, writing skills etc) there will be available support and additional training sessions.

- Seminars
  Research students will be expected to attend the annual programme of Music Department Research Seminars. Composers and performers will also be expected to attend and participate in the numerous concerts, workshops, study days and seminars hosted by the department, often in collaboration with the Sounds New and Canterbury Festivals. In recent years such events have been hosted by leading composers such as Harrison Birtwistle, Jonathan Harvey, John Tavener, Richard Rodney Bennett, James MacMillan, Poul Ruders, Stephen Montague, John Woolrich and David Matthews, and by such performers as the BBC Singers, the Maggini Quartet, Paul Crossley, John Harle, Ronald Smith, John Ludlow and David Campbell. As their research progresses, all students will host seminars to improve their presentation skills, and many will be involved in numerous
performances.

- Progression
  Students will be required to meet with their supervisory team on a regular basis to ensure that they are making satisfactory progress. At the end of each year of study, students and their supervisory panel meet for an annual review, for which they will submit a portfolio of their research work (see Introduction, Section J), which includes their written work to date, together with an updated research methodology and plan for future research activities.

- Assessment
  The final assessment of the MPhil will be made by examination of a written thesis and participation in an viva voce examination. The submission may also include Composition or Performance as set out below.

  Composers are required to submit a portfolio of at least three substantial works. The portfolio is accompanied by a thesis, which will normally consider aesthetic and contextual issues related to the works, of approximately 12,000 words.

  Performers are required to give an hour long recital (in the presence of the examiners), which will also be recorded and submitted. They are required to submit a thesis, which will normally consider the aesthetic and contextual issues related to the works performed and the approach adopted to their performance, of approximately 30,000 words.

  Both Composers and Performers will also undergo the viva voce required of all MPhil candidates.

1.10 Approved Supervisors

Two members of the department have already received approval as First Supervisors for previous research programmes within the Department. Additional members of the department are proposed for approval at this stage.

1.11 Research Environment
• The Department has an established and well-resourced research environment, and all academic staff within the Department are research-active.

In Composition, for example, there are two full time Readers, Dr Roderick Watkins and Dr Paul Edlin, as well as a Visiting Professor of Composition, the leading British composer Paul Patterson. Moreover, Sir Peter Maxwell Davies will be leading regular workshops in the department from October 2002/3, as he pursues a 5 year collaboration with our ensemble in residence, the Maggini Quartet.

In Performance, the department is led by Professor Grenville Hancox, and Visiting Professor David Campbell. There is a healthy MMus programme in performance which has achieved very high standards in recent years, as evidenced by external examiner’s reports from Professor Peter Dickinson (emeritus professor of Goldsmith’s, and chair of the Music RAE panel in 1996). Moreover, there is an ongoing research project into instrumental teaching and learning, led by Kim Burwell and other member of the Music Department staff, which has attracted significant funding from Palatine. Feedback from the recent RAE exercise specifically identified for praise the “lively composition and performance teaching strategy.”

Recent appointments have also brought two research active musicologists to the department, Dr Evangelia Mantzourani and Ms Denise Neary, both of whom have a number of recent publications to their credit.

• The department offers a very varied and busy concert and seminar programme with important contributions from external performers, composers and speakers. Students are expected to attend and participate in the departmental concerts and seminars and are encouraged to attend seminars, festivals and conferences throughout the UK and overseas.

• Each research student has access to departmental and College wide computing facilities and will share general administrative facilities with other researchers. The provision of electroacoustic music facilities is of a particularly high order, with an extensive range of hardware and software distributed across three electronic music studios. The department is an institutional member of the IRCAM Forum. The
University Library holds an good collection of relevant material, and all research students have access to other institutions’ libraries through the M25 consortium and other arrangements.

1.12 Student Support and Guidance

- Students are allocated a supervisory team of at least two academics, both of whom are normally members of the Department, with one supervisor being designated as the primary contact. In a number of recent instances, however, the second supervisor is an expert in the student’s particular research area from another University or Conservatoire.

- The student’s progress will be monitored officially through the annual report, where both the student and the supervisory team will be expected to comment on the progress made over the preceding twelve month period. These reports will be reviewed by the Director of Research.

1.13 Department Quality Assurance and Enhancement

- The Department runs a staff/student liaison committee that meets once a term and, in addition, one research student is a member of the Departmental Research Committee which also meets once a term. There is therefore ample opportunity for students to give feedback to the Department about Supervisory and all other research issues. It is also an opportunity for the Department to inform students about future developments to the programmes.

- In addition to the obligatory programmes arranged by the College Research Office, the Music Department provides its own subject specific training in methodology and other areas in Music research training. This programme is tailored to the needs of individual students.

1.14 Departmental Resource Implications

It is anticipated that the new programme will not require any additional resources.

1.15 Professional Accreditation
Not applicable for this programme.

CANTERBURY CHRIST CHURCH UNIVERSITY COLLEGE

Code of Practice for Quality Assurance (Research Students):
Approval of New Research Programme

Music: PhD

1.4 Award and Title

PhD in Music

1.5 Length and Mode of Registration

Three years full time

Four years part time.

1.6 Entry Requirements

Applicants for the PhD should normally possess at least a good Upper Second Class Honours Degree in an appropriate subject. Students are expected to register for the MPhil in the first instance and may be upgraded to PhD candidate status in accordance with the University regulations.

Applicants for the PhD by Composition should normally possess a taught Master’s degree in Composition in addition to the above requirement. Those without a taught Master’s degree may be considered on an individual basis if their first degree contained a very significant element of Composition.

Similarly, applicants for the PhD whose proposal includes an element of performance (see below) should normally possess a taught Master’s degree in Performance in addition to the first requirement. Those without a taught Master’s degree may be considered on an individual basis if their first degree contained a very significant element of Performance.
1.5. Anticipated Total Student Registrations

It is anticipated that 2 fte students will be recruited to Research Degrees in Music each year.

1.16 Programme Management

The programme will be managed by the Director of Research at Canterbury Christ Church University College in consultation with the Head of the Department of Music.

1.17 Proposed Start Date

September 2003.

1.18 Opportunity and Need

The Department of Music has an established record of supervising research students to completion and receives growing numbers of applications and enquiries about research programmes from students aware of the opportunities it offers.

Staff research has for a number of years been centred upon composition, performance and the interface between the two. However, the majority of research students have in the past worked in areas more closely related to Musicology or Music in Education. While preserving its work in these areas, the department intends to increase recruitment of research students in Composition, and wishes also to recruit research students who will include Performance as a substantial element of their research (see below). In order to achieve this, a number of new conventions and guidelines are proposed in this revalidation document.

1.19 Aims and Objectives

The programme aims to equip students to design and carry out research that will contribute knowledge to the discipline. The PhD thesis should be an original contribution to knowledge or understanding in the field under investigation and should demonstrate the candidate’s ability to test ideas, whether his/her own or those of others, and to understand the relationship
of the theme of the investigation to a wider field of knowledge. It should be of such scholarly merit as would on that ground justify its publication either as submitted or in an abridged form.

In order to be eligible for the award of the degree of PhD by Composition, a candidate must, in addition to the requirements set out above, demonstrate in his or her composition originality of imagination, advanced technical mastery and usage of instrumental, vocal or electro-acoustic resources, firm structural control and coherence, and fully professional levels of notation and presentation. Further, the candidate is required to demonstrate an understanding of the aesthetic and contextual issues surrounding his/her compositions. At least one work in the portfolio must be publicly performed, and a recording submitted with the thesis; every effort should be made to secure public performances of the other pieces included in the portfolio.

In order to be eligible for the award of the degree of PhD by research and thesis that includes a significant element of Performance, the candidate must, in addition to the requirement set out above, demonstrate in his/her performance a highly-informed, research based performance practice, fully professional levels of technical competence, and original interpretative insight. Further, the candidate is required to demonstrate an understanding of the aesthetic and contextual issues related to the works performed and the approach adopted to their performance.

1.20 Programme Outline

- **Research Training**
  Students will be expected to participate in the College Research Training Programme (see Introduction, Section K). Training will also be given on Library Research Skills. If students need assistance with other skills (IT, writing skills etc) there will be available support and additional training sessions.

- **Seminars**
  Research students will be expected to attend the annual programme of Music Department Research Seminars. Composers and performers will also be expected to attend and participate in the numerous concerts, workshops, study days and seminars hosted by the department, often in collaboration with the Sounds New and Canterbury Festivals. In recent years such events have been hosted by leading composers such as Harrison Birtwistle, Jonathan Harvey, John
Tavener, Richard Rodney Bennett, James MacMillan, Poul Ruders, Stephen Montague, John Woolrich and David Matthews, and by such performers as the BBC Singers, the Maggini Quartet, Paul Crossley, John Harle, Ronald Smith, John Ludlow and David Campbell. As their research progresses, all students will host seminars to improve their presentation skills, and many will be involved in numerous performances.

- Progression
  Students will be required to register for the MPhil in the first instance. They will be required to meet with their supervisory team on a regular basis to ensure that they are making satisfactory progress. In order to transfer to the PhD programme, students will be required to attend an ‘Upgrading’ Review which will take place after 18 months (fte) of study. The upgrading panel will normally consist of the supervisory team (usually the First and Second Supervisor) and the chair of the supervisory team. Students will submit a portfolio of their research work (see Introduction, Section J), which includes their written work to date together with an updated research methodology and plan for future research activities. The student will be interviewed on this evidence by the panel. Once the panel is satisfied that existing and proposed work is of PhD standard, it will make a recommendation to the Director of Research of the University College for upgrading the student to the PhD programme. The Director of Research will present the case to the College’s Research Degrees Committee. If ratified by the University of Kent, the Director of Research will then write formally to the student confirming the new PhD status.

Assessment
The final assessment of the PhD will be made by examination of a written thesis and participation in an viva voce examination. The submission may also include Composition or Performance as set out below.

Composers are required to submit a portfolio of at least five substantial works, including at least one work for substantial forces. The portfolio is accompanied by a thesis, which will normally consider aesthetic and contextual issues related to the works, of approximately 20,000 words.
Performers are required to give a full-length evening recital (in the presence of the examiners), which will also be recorded and submitted. They are required to submit a thesis, which will normally consider the aesthetic and contextual issues related to the works performed and the approach adopted to their performance, of approximately 50,000 words.

Both Composers and Performers will also undergo the viva voce required of all PhD candidates.

1.21 Approved Supervisors

Two members of the department have already received approval as First Supervisors for previous research programmes within the Department. Additional members of the department are proposed for approval at this stage.

1.22 Research Environment

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1.14 Departmental Resource Implications

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1.15 Professional Accreditation

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