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I. INTRODUCTION

Welcome to the Faculty of Music at the University of Cambridge! You stand at the beginning of a course of study at one of the world’s leading centres for musical research and practice. With its 15 teaching staff, 10 affiliated lecturers, 80 postgraduate students, 15 postdoctoral and affiliated researchers, and numerous research students, college lecturers and distinguished international visitors, the Faculty hosts a large number of people working on an extraordinary variety of musical topics. We very much hope that you will make the most of the opportunities on offer in your time here, taking advantage of both the opportunities described below and the range of informal conversations that sustain the intellectual life of the University.

The Postgraduate Handbook serves primarily as a guide to the postgraduate courses (MPhil, MMus, PhD) offered at the Faculty of Music. The formal description of each course is contained in the Statutes and Ordinances of the University of Cambridge, which can be found online at this address: https://www.admin.cam.ac.uk/univ/so/pdfs/2019/ordinance07.pdf

The Postgraduate Handbook supplements the basic requirements laid out in Statutes and Ordinances, explaining in more detail the structure of individual courses and supplying further particulars, including details relating to submissions.

II. THE FACULTY OF MUSIC

The Faculty of Music at Cambridge is situated in the University Music School on West Road. Around 200 undergraduates and 90 postgraduates work in the Faculty, which has a teaching staff of 15. Teaching of undergraduate and postgraduate courses, as well as many of the Faculty’s research activities and events, takes place in the Music School, a spacious modern building completed in the early 1980s and since then extended to house the Centre for Music & Science (see below), a collection of historical instruments (in the Cudworth Room), lecture rooms, offices for teaching staff, the Pendlebury Library (see below), the University Concert Hall and a smaller Recital Room. You will find a detailed introduction to the Faculty, our facilities, our staff, and our work on our website, http://www.mus.cam.ac.uk/.

LIBRARY RESOURCES

The Pendlebury Library of Music and Cambridge University Library Music Department work closely together in providing music resources. The music Libguide (http://libguides.cam.ac.uk/music) is a good starting point to find out what is on offer.

Throughout the year, we organize tours and sessions explaining the wide range of resources available and we strongly recommend you attend the tours for both libraries so we can share useful information about aspects specific to each library, such as the music department card catalogues and various finding aids for music archives. Details are available on Moodle.

The Pendlebury Library is located in the Faculty of Music. As well as a substantial collection of scores, recordings, books and journals, the Pendlebury Library offers the following facilities: a reference area; a quiet reading room; a graduate room; an audio room with listening equipment and
computers; a media room with electronic keyboards; the Dent room with facsimiles, microfilm and microfiche equipment; and a self-service photocopier. The library also offers custom-made sessions for graduates on specific topics and one-to-one sessions.

Cambridge University Library, only a few minutes' walk from the Faculty, is the main library of the University and one of the great research libraries of the world. Current staff and students of the University have access to the Library with their blue University of Cambridge Card from the Card Office. For more information, including Library opening hours and facilities, visit the UL website at www.lib.cam.ac.uk/.

HISTORICAL INSTRUMENTS

The Faculty hosts an excellent collection of instruments which are available for student use. A list of instruments and hire information is available on the Faculty website:
https://www.mus.cam.ac.uk/about-us/our-facilities/instrument-collection

Some instruments may be played without prior instruction (such as pianos) but they may not be altered or prepared in any way without prior permission. Instruments in the Cudworth Room may not be played without instruction. For instruments that require tuning, students must request tuning at least two weeks in advance, specifying the pitch and temperament required (contact Helen Sutton, Administrative Assistant – admin@mus.cam.ac.uk).

All other enquiries about hiring instruments should be directed to Prof Maggie Faultless, Director of Performance (mf413@cam.ac.uk).

THE CENTRE FOR MUSIC AND SCIENCE (CMS)

The CMS is a place, a group of people (including graduate students as well as teaching and research staff) and a set of projects; details may be found at http://cms.mus.cam.ac.uk/. Situated in the Faculty of Music, it includes a Computer Room, a Research Room and Recording Studio.

The Research Room houses specialised research computers. Software includes SPSS for statistical analysis, Superlab for running experiments, Observer and ELAN for video analysis, Matlab, Digital Performer, Pro Tools, Logic Studio, Cubase, Sibelius, Finale, Final Cut Studio and the IRCAM Forum suite of applications. There is also a soundbooth suitable for single-person experiments, as well as portable equipment for conducting experiments outside of the Faculty.

The Research Room is accessible only to postgraduate students and staff. Any postgraduate students who wish to use these facilities are welcome to seek support and information from the Faculty Computing Officer Mustafa Beg (mnb21@cam.ac.uk) or the CMS Technical Consultant, Myles Eastwood (myles@eastwoodrecords.co.uk).

The CMS Recording Studio comprises a Control Room and a Recording Room. Both rooms are acoustically isolated and treated, and both can be patched into the Concert Hall for monitoring recordings of performances in there. There are two Mac-based recording systems running Reaper, Pro Tools (Native and HD), Logic, and Cubase as well as various sample libraries, IRCAM software and ambisonic plugins for mixing 360 and VR projects.
The hardware includes various audio interfaces by RME, midfield and nearfield monitoring by ATC (including a 5.0 setup for surround sound work), industry standard microphones by AKG, Neumann and Shure and a Yamaha 02R96 digital console. In addition, portable recording kits are available to students for recording their work either in or outside the Faculty.

There is also a range of video hardware and software that can be used for filming experiments and performances, including JVC HD cameras and tripods, a GoPro camera and Final Cut Pro. All equipment must be pre-booked through the CMS website (see http://cms.mus.cam.ac.uk/studio-bookings). Any questions should be directed to the CMS Technical Consultant, Myles Eastwood: myles@eastwoodrecords.co.uk.

COMPOSITION IN THE FACULTY OF MUSIC

Postgraduate composition at Cambridge has been undergoing particular expansion in recent years. With the arrival of the first doctoral composition students in 2013, as well as an increasing number of MPhil students taking the composition pathway, there is now a vibrant and lively community of postgraduate composers which meets regularly during term time. Our students are drawn from many different countries and they work in an extremely diverse range of styles and aesthetic areas. All postgraduate composers are expected to attend Composers’ Workshops (held on Tuesdays between 2pm and 4pm during term time – recent guest speakers have included Sir Harrison Birtwistle, Mark-Anthony Turnage and George Benjamin; for more information see below), and each year the postgraduate composers have the opportunity to present their own works in a dedicated Workshop of their own.

An exciting recent development is the appointment of the Ligeti String Quartet as the first holders of the Cambridge Chamber Music Residency. The Quartet, which has an outstanding track record as one of the country's leading exponents of contemporary music, will work regularly with postgraduate composers to workshop and rehearse new works. There are also additional opportunities each year for postgraduate composers to collaborate with visiting artists and with Cambridge's many ensembles, orchestras, choirs and chamber groups.

PRACTICE ROOMS

Lecture rooms are available for practice in the Faculty on a first-come, first-served basis; some have grand pianos and others have uprights. These rooms can be booked for use by individuals and small groups when the Faculty is open. Students must come in person to the Faculty Office if they wish to book a room, and may book up to two weeks in advance. Rooms may not be used for private instrumental/vocal lessons. Further information is available in the Faculty’s Room Booking Policy.

WEST ROAD CONCERT HALL

West Road Concert Hall is situated within the Faculty of Music building and is widely regarded as one of Cambridge's premiere music venues, renowned for its superb acoustic qualities.

The Concert Hall hosts a busy programme of concerts throughout the year, with performances by
the Faculty’s resident ensembles and an illustrious array of visiting artists. Many student ensembles also perform regularly in the Concert Hall. The Concert Hall can be booked, subject to availability, by any student of the University at a heavily discounted hire rate. All students taking the Performance paper in Part II of the Tripos will perform their final recital in Concert Hall.

Students interested in hiring the Concert Hall for a performance or for occasional private practice (eg. to prepare for a recital) should contact the Concert Hall Manager, Anthony Brice (asb210@cam.ac.uk).
III. POSTGRADUATE EVENTS

COLLOQUIA

For all the variety on offer within the Faculty of Music, we share a common concern to deepen our understanding of music and its contexts. The colloquium series lies at the heart of this shared commitment. It is expected that all postgraduate students will attend colloquia on Wednesdays at 5pm during term time. These weekly talks provide a forum for an exchange of ideas, whether immediately following the presentation or over refreshments afterwards. There is a varied programme, and there is often an opportunity to have dinner with the speaker, for which the Faculty provides a subsidy. The Colloquia are organised, and speakers selected, by postgraduate student representatives (Adam Behan, Paul Newton-Jackson, Mark Seow and Wayne Weaver), with the advice of members of the teaching staff. Information on upcoming colloquia may be found at https://www.mus.cam.ac.uk/events/colloquia-events.

GRADUATE RESEARCH FORUM

The Graduate Research Forum is run by postgraduate students for postgraduate students. Its events address the research, training, and career development needs of the Faculty's postgraduate students and provide opportunities for meeting and socialising with other students and with members of the Faculty's teaching staff (when they are invited). As PhD students are required to present a paper on their research during their third year, it is a good idea to present one informally at the Postgraduate Research Forum during your second year. The Forum's programme is advertised in the Faculty and circulated by email; we consider attendance to be an integral part of the training available at the Faculty.

POSTGRADUATE PRESENTATIONS

Attendance at postgraduate presentations is required of all research students. Please make a note now of two dates that are central to our postgraduate programme:

i) PhD Presentations by all third-year doctoral students on Wednesday 20 May, 2020 (as part of the Faculty Colloquia)
ii) MPhil Presentations on dissertation research on Friday 1 May, 2020

COMPOSERS' WORKSHOPS (Co-ordinator: Richard Causton)

This programme is open to students from all years of the undergraduate course as well as to MPhil, MMus and doctoral students, and will run through the Michaelmas and Lent Terms. There will be a number of strands of activity, including presentations by visiting, resident and student composers on aspects of their own work; discussion of models of compositional practice; demonstration of instrumental/vocal techniques and workshop performances of student compositions; and wide-ranging discussions with some of the leading figures in the field of new music. This programme will consist of sixteen sessions of 90 - 120 minutes. It is strongly recommended that all students taking the MPhil and PhD Composition options attend these sessions.
MUSIC AND SCIENCE SEMINARS

In addition to the Faculty Research Colloquia a series of specialist seminars organised by the CMS group will be held fortnightly during Full Term. For further details see the Centre for Music and Science website (https://cms.mus.cam.ac.uk/)
IV. PEOPLE, SUPPORT AND ADMINISTRATION

DEGREE COMMITTEE

The principal liaison between the Faculty and the University’s Student Registry is the Degree Committee. Three staff members are particularly important for postgraduate students:

1) The Secretary of the Degree Committee: Dr Stefano Castelvecchi (sc253@cam.ac.uk). The Degree Committee Secretary has oversight of all postgraduate matters, chairs the Graduate Committee, and is responsible to the Degree Committee of the Faculty of Music for ensuring that courses are delivered and degrees awarded in line with University regulations and the guidelines of our own Faculty. He is the ultimate port of call for those postgraduate students who experience difficulties with any aspect of their course.

2) The Director of Graduate Education: Prof Nicholas Marston (njm45@cam.ac.uk). The Director of Graduate Education is responsible primarily for the MPhil and PhD students and for the Postgraduate Training Programme provided for all postgraduate students. He coordinates postgraduate events that take place within the Faculty of Music and is available to provide advice about training programmes beyond our walls. He may be approached by all postgraduate students seeking advice about any aspect of their study.

3) The Graduate Administrators: Pilar Alonso and Emma Chapman (graduate@mus.cam.ac.uk, 01223 767883) look after submissions from postgraduate students and are available to answer queries about the day-to-day running of our postgraduate programmes. The Graduate Administrators are also the first person to contact about questions relating to admissions requirements. Faculty administration is based in the Faculty Office in the Old House at 11 West Road (adjacent to the Concert Hall Building). Office hours are Mon-Thursday 9.30-4.30 Friday 9.30-3.00. Helen Sutton (admin@cam.ac.uk), Administrative Assistant, will answer general queries.

Practical matters concerning the buildings and their use are dealt with by the Custodians, you can find them in their office on the ground floor of the building (custodians@mus.cam.ac.uk).

GRADUATE COMMITTEE

The Faculty’s Graduate Committee reports to the Degree Committee on matters relating to graduate teaching, learning, admissions, funding and strategy. The Committee members are the Chairman of the Faculty Board, the Director of Graduate Education, the Degree Committee Secretary, the Director of the MMus in Choral Studies, the MPhil Senior Internal Examiner, a University Teaching Officer for Composition and the Graduate Administrators. Graduate Representatives are invited to attend the unreserved business of the Committee’s Agenda.

GRADUATE REPRESENTATIVES

Postgraduate students are invited to elect two Graduate Reps, one for Masters students and one for PhD students. The main responsibilities of the Graduate Reps are to represent the interests of postgraduate students on the Faculty Board, to participate in the work of the Staff-Student
Committee and to be points of contact for postgraduate students who have questions or concerns. New Graduate Reps will be elected in the Michaelmas Term to represent students in 2019-20.

CHAIRMAN’S OPEN OFFICE HOUR

Students are welcome to drop in and meet with the Faculty Chair, Prof. Ian Cross, during his regular open office hour from 15.30-16.30 each Wednesday during Full Term.

FEEDBACK FORM

Suggestion forms are available outside the Pendlebury Library or can completed online: https://www.mus.cam.ac.uk/current-students/feedback

STUDENT COMPLAINTS PROCEDURE

University procedures and information about support available to students is available at the link below. The Faculty’s Responsible Officer who deals with complaints at a local level is the Chairman of the Faculty. https://www.studentcomplaints.admin.cam.ac.uk/

UNIVERSITY ADMINISTRATION – THE STUDENT REGISTRY

The Student Registry is the central body responsible for the admission, registration and examination of the University’s postgraduate students. It oversees the progress of postgraduate students via regular termly reports. It offers guidance to students on University regulations and manages their student fee payments, funding and liaison with the Research Councils. Information about all aspects of postgraduate study can be found on the Student Registry website (https://www.student-registry.admin.cam.ac.uk/). The information on this site is not always easy to find but we strongly recommend you work through it so you are aware of the guidance available. University regulations concerning postgraduate study frequently change and the Faculty is not necessarily informed of changes immediately: it is therefore essential that you use this website, especially when you are considering making a special application to the Degree Committee (e.g. for intermission).

CamSIS

The Cambridge Student Information System (CamSIS) is the University's student record system. You will need to use CamSIS via your own self-service account in order to manage your academic life while a student at Cambridge. CamSIS can be used by students to update personal information, submit change of status applications and view supervision reports.

MOODLE

Moodle is a virtual learning environment used by staff and students to share teaching resources, notices and feedback. Moodle is available to all University of Cambridge staff and students using CRSID and Raven password access. MPhil courses and some specialist postgraduate seminar groups
will have their own Moodle pages and participating students will be invited to be group members. If you are unsure whether a course or seminar group is included amongst the Faculty’s Moodle sites, please check with the course leader who will normally be responsible for running the individual site related to their course.

PRODUCTION OF DISSERTATIONS

Dissertations, as well as posters and publicity materials, can be printed to University-approved standards with a two- to four-day turn around by the Graduate Union at 17 Mill Lane ([https://www.gradunion.cam.ac.uk/facilities](https://www.gradunion.cam.ac.uk/facilities)). Dissertations can also be printed by the Computing Service Printroom found at the Roger Needham Building on the West Cambridge site ([https://help.uis.cam.ac.uk/service/printing/itstaff/printroom](https://help.uis.cam.ac.uk/service/printing/itstaff/printroom)). For further information and current prices contact Service Desk staff on 01223 (7)62999 or email servicedesk@uis.cam.ac.uk.

REFERENCING CONVENTIONS, PLAGIARISM AND TURNITIN

Referencing conventions
The Music Faculty recommends that students use the MHRA (Modern Humanities Research Association) referencing system. In some areas of Music and Science the alternative APA (American Psychological Association) system is more appropriate. For further information see the University website: [https://www.plagiarism.admin.cam.ac.uk/](https://www.plagiarism.admin.cam.ac.uk/).
For citing audiovisual materials, the Faculty recommends the guidelines issued by the British Universities Film and Video Council which are available for download from their website: [http://bufvc.ac.uk/projects-research/avcitation/guidelines](http://bufvc.ac.uk/projects-research/avcitation/guidelines).

Plagiarism and Turnitin
Plagiarism means passing off other people's ideas or words as if they are your own and you must take care to avoid it by understanding and following referencing techniques and other academic conventions. Students should be aware that the Faculty could make use of Turnitin UK software to test suspected cases of plagiarism. It is essential that you read the University's policy on plagiarism, which can be found online at [https://www.plagiarism.admin.cam.ac.uk/](https://www.plagiarism.admin.cam.ac.uk/). The Faculty’s guidelines on Referencing and Plagiarism can also be found online at [https://www.mus.cam.ac.uk/current-students/policies-and-information/referencing-conventions-and-plagiarism](https://www.mus.cam.ac.uk/current-students/policies-and-information/referencing-conventions-and-plagiarism).

RESPONSIBILITIES

You should read the description in this handbook relating to your chosen course of study carefully, making a note of the dates and times of submission, as well as compulsory requirements.

It is your responsibility to meet deadlines and to submit work in accordance with the regulations. Please notify the Faculty as soon as possible if circumstances affect your ability to attend a course or complete an assignment.
You have a responsibility to check your University email account regularly, as this is the means by which we will usually contact you. It is also important that you keep the Faculty notified of any changes of address and/or telephone number.

If you have a disability, learning difficulty or long-term medical condition, let us know of any individual requirements by contacting graduate@mus.cam.ac.uk.

RESEARCH ETHICS

It is the responsibility of students and supervisors to ensure that all research carried out complies with Faculty and University guidelines on the ethical conduct of research. For detailed guidance see https://www.mus.cam.ac.uk/intranet/general/research-in-the-faculty-of-music-management-of-ethical-issues.

Professor Ian Cross is holding a lecture on Research Ethics on 18th October 11.00-13.00 in Lecture Room 1 which all MPhil and PhD students should attend.

SUPPORT AND ADVICE

If you are unable to find the information you need in this Handbook or the Faculty website, do feel free to visit, email or phone the Administrative staff who will be able to help or point you in the right direction.

Matters concerning specific courses should be directed in the first instance to the lecturer/course co-ordinator, or to the Director of Graduate Studies.

The Student Wellbeing website offers a wealth of information about support available across the University: https://www.studentwellbeing.admin.cam.ac.uk/
V. BEYOND THE FACULTY

CRASSH

The Centre for Research in the Arts, Social Sciences and Humanities (http://www.crassh.cam.ac.uk/) is a University-based interdisciplinary research centre which puts on a wide range of events, hosts visiting fellows, and mounts conferences (it may also be able to help you put on your own conference, not least by providing funding). Alongside many other activities it also runs a number of research groups (http://www.crassh.cam.ac.uk/programmes/projects) which Music Faculty graduate students are welcome to join.

SSRM

The Social Sciences Research Methods Programme provides training in research methods to MPhil and PhD students across the University. Modules are provided at all levels from basic to advanced, on a wide range of methods, and students are welcome to take any modules that interest them, in addition to any that may be required for their degree course (some modules do ask for prerequisite skills and involve a preliminary online assessment immediately before, or early in, the Michaelmas term). A full list of the modules provided by the SSRMP is available at https://www.ssrmc.group.cam.ac.uk/Modules.

Most modules run for 2 hours per week over 4 weeks, though there are variations on this, including some one-day “intensives”. Nearly all SSRMP modules in quantitative methods are assessed, either by multiple-choice tests or assignments. These assessments are not compulsory for all students (please check your course requirements) but it is generally a good idea to take the assessment anyway, as a useful gauge of your progress. You must make a booking for each module you take. For information on how to book see https://www.ssrmc.group.cam.ac.uk/bookings/making-a-booking#section-1.

An induction lecture for students taking courses through the SSRMP will take place in Lady Mitchell Hall on the Sidgwick Site at 4.00 pm on Wednesday 9 October 2019.

CONFERENCES

Attending conferences in or outside your research area is an excellent way of broadening your horizons, while presenting a paper at a conference gives you feedback on your work and helps to build your profile; the annual Research Student Conferences run by the Royal Musical Association are an excellent forum for this, and for making contacts with research students elsewhere (https://www.rma.ac.uk/events/rma-research-students-conference/). The 2020 BFE/RMA Research Students’ Conference will take place from Thursday 9 to Saturday 11 January 2020 at the Open University’s campus in Milton Keynes.

Putting on a conference, whether a study day or a full-scale three-day residential conference, is another excellent way to make contacts, give yourself administrative experience and enhance your CV. Cambridge is a particularly good place to do this, owing to the availability of attractive but relatively cheap conference facilities and accommodation. Faculty premises are themselves
available as a conference venue and, though there is a charge, it is at a highly subsidised rate. Many of the same funding sources are applicable to running conferences as to other research projects; your starting point will probably be your College and the Faculty, but neither is likely to offer more than part of the costs, and so you will probably have to find funding from a number of sources. As the costs can be considerable, you will need to prepare a careful business plan, based on the number of delegates you anticipate and a realistic registration fee. There is also a useful page of advice on the Royal Musical Association website (https://www.rma.ac.uk/events/planning-a-conference/).

**LANGUAGE LEARNING**

The University Language Centre runs courses for a range of different languages at all levels of ability. All graduates are strongly encouraged to identify their needs in language training in conjunction with their supervisor at the earliest opportunity in the academic year. The Language Centre offers courses in a number of foreign languages (Arabic, Chinese, French, German, Italian, Russian & Spanish), English for academic purposes and a host of resources to support independent learning in over 150 languages. Full details are available at https://www.langcen.cam.ac.uk/index.html. Academic Reading Courses in French, German, Spanish, Italian and Russian may be of particular interest to research students as these are intended to help students cope with reading specialist literature, primary texts and secondary literature. These courses are run termly and consist of weekly 90-minute classes. Arrangements for courses in 2019-2020 can be found at https://www.langcen.cam.ac.uk/culp/culp-index.html. Courses are held at the Language Centre and early booking online via their website is strongly advised.

**GRADUATE UNION**

The Graduate Union represents the interests of graduate students across the University. Its website (https://www.gradunion.cam.ac.uk/) is an excellent source of information for graduate studies at Cambridge generally: see in particular the sections on ‘Academic Life’ and ‘Living in Cambridge’, which you will find on the Welfare tab.

**CAREERS SERVICE**

The University Careers Service (www.careers.cam.ac.uk/) provides a comprehensive careers guidance and job vacancy service to current and former students of the University, free of charge for two years after graduation and subsequently if unemployed. They recommend that you start using their resources as early as possible to orientate yourself and plan your career preparation. Briefings and events are offered on specific career sectors and topics including advertising, civil and diplomatic service, development work, law, media, museum and gallery work, publishing, and graduate study in the USA. A variety of tests are available to gauge your preferences and such abilities as numeracy. Many resources are online, including events information, job and work experience opportunities, career sector sites, guidelines for choosing and getting a job, and information about employers’ presentations in Cambridge (around five a night during Michaelmas). Practice interviews for specific job applications can also be arranged.
FACULTY PROFESSIONAL DEVELOPMENT DAY

A Professional Development day, featuring invited speakers from a range of different professions giving advice about careers for music graduates, will be held on Friday 15 May 2020.

OUTREACH AND PUBLIC ENGAGEMENT

The Cambridge Admissions Office runs a postgraduate mentor scheme for which they recruit a pool of postgraduate subject communicators to support their outreach and widening participation projects. Similarly, the Faculty's own outreach programme relies on support from postgraduate students to deliver academically focused sessions as part of our widening participation programme. Postgraduates may be asked to provide academic support in tandem with material delivered by academics or to work with small groups of students in a non-lecture setting. This may involve leading seminar-style discussions, supervision style sessions and presentations, giving an insight into research in their subject area. Opportunities may also arise throughout the year for postgraduates to take part in public engagement events, or even develop their own. Participating in these programmes will build valuable communication and presentation skills which will be hugely important as students’ progress along their chosen career paths. Postgraduates are also encouraged to take part in the Faculty's community engagement programme, which has included visits to hospitals, care homes, schools and prisons by taking part in the Student Outreach Committee. The Faculty strongly recommends postgraduate students take up the opportunity to be involved when possible.

For more details of outreach activities, visit the Outreach website (https://www.mus.cam.ac.uk/applicants/undergraduate/events-for-students). If you are interested in getting involved with any of these areas then make sure to get in touch with the Outreach Team (outreach@mus.cam.ac.uk).

WEBSITES

Further information about all Faculty personnel, including teaching staff, support staff and graduate students, can be found at https://www.mus.cam.ac.uk/directory/.

Information on the Faculty of Music may be found in the Current Students section of the Faculty website: https://www.mus.cam.ac.uk/current-students/postgraduate.

Information on the Faculty's policies on plagiarism, referencing conventions, recording of lectures and use of Turnitin: https://www.mus.cam.ac.uk/current-students/policies-and-information/referencing-conventions-and-plagiarism.

Information specifically for Postgraduate students (including a pdf of this handbook) can be found here: https://www.mus.cam.ac.uk/current-students/postgraduate/further-info.

There are a number of other essential University sources of information:

- the Student Registry’s authoritative guide to regulations and requirements governing postgraduate students: https://www.governance.cam.ac.uk/committees/graduate-studies/Pages/default.aspx
- the Code of Practice for Research Students: https://www.cambridgestudents.cam.ac.uk/new-students/manage-your-student-information/graduate-students/code

- The Code of Practice for Master’s students: https://www.cambridgestudents.cam.ac.uk/grad-code-of-practice/code-practice-masters-students

- the University’s online handbook for current students: https://www.cambridgestudents.cam.ac.uk/

- information about postgraduate support provided by the Graduate Union (an excellent source of information for graduate studies at Cambridge generally): https://www.gradunion.cam.ac.uk/
VI. MPHIL IN MUSIC STUDIES

COURSE INFORMATION

The MPhil in Music Studies is a 9-month course of study which combines structured teaching with a high proportion of individually supervised study. There are two pathways, Music Study and Composition. The programme is free-standing, but is particularly suitable as a basis for doctoral studies, whether you continue at Cambridge or go elsewhere.

The course is designed to give you
- critical awareness of issues and trends, informed by current research, across a broad spectrum of music studies;
- the opportunity to acquire or develop research skills and expertise relevant to a specified area of music studies;
- the opportunity for composers to acquire or develop the technical skills required to bridge the gap between undergraduate work and composition at a professional level; and
- experience in carrying out focused research under close supervision.

STRUCTURE OF THE YEAR

The academic year at Cambridge is divided into three terms: Michaelmas (8 October-6 December 2019), Lent (14 January-13 March 2020), and Easter (21 April-12 June 2020).

SUPERVISION

Your dissertation supervisor will be responsible for overseeing all of your work, but for individual seminars you will also be able to discuss your work with the person responsible for the course in question. You should expect to receive approximately 10 hours of individual supervision over the duration of the course. In addition to your dissertation supervisor you will have an advisor, who will be able to provide more general guidance as necessary.

Responsibility for the examination procedures of the MPhil course lies with the Senior Examiner for the MPhil (in 2019-20, Professor Ian Cross). Responsibility for all other aspects of the course lies with the Director of Graduate Education (in 2019-20, Professor Nicholas Marston).

MPhil students are not permitted to supervise undergraduate students or to undertake any other teaching during the year.

COURSE REQUIREMENTS

Michaelmas Term

All students taking the MPhil (except for composers taking the Extended Project option) take two core courses during Michaelmas Term:
1 **Musicology and its Debates:** this series of twelve seminars, based on set readings, will introduce contemporary thinking across a wide range of musical topics (see detailed description below). All students taking this course submit a portfolio of abstracts that summarise course readings in November, and an essay on a topic arising from the course in December.

2 **Music skills:** a series of sessions covering general music study skills (such as bibliography, discography, digital musicology, source study, ethnography, research ethics, thesis writing). There is no formal assessment for this course, but attendance is compulsory.

In addition, students are required to submit an extended dissertation proposal and an annotated bibliography by the beginning of Lent term.

**Lent Term**

Students normally chose two optional courses offered in the Faculty in Lent term. These typically consist of six two-hour sessions, and cover key sub-disciplinary areas and methodologies, as outlined below. Precise content as well as format, however, will depend on the number of students taking the course and will, in part, reflect their particular interests.

Students submit two essays based on topics arising from their chosen courses at the end of Lent Term. With the agreement of the Degree Committee, one of these courses may be replaced by a course in another Faculty; a candidate may also apply to substitute comparable exercises (e.g. in Palaeography or as part of an appropriate-level SSRMP course) for either one or both of these essays.

The optional courses on offer in 2019-20 are: Music and Science, Techniques of Performance Studies, Composition, Music Historiography, Music as Text, Singing in Britain 1945-2015, Popular Music and Agency.

**Optional Courses outside the Faculty**

In addition, there are a number of courses available during Michaelmas and Lent Terms designed to provide skills for particular pathways:

- those taking the Music and Science pathway will probably need to take courses run by the Social Sciences Research Methods Programme (SSRMP; see above) that are relevant to their particular research interests. Students taking these courses undertake a preliminary online assessment immediately before, or early in the Michaelmas term in order to identify the appropriate level course. Courses offered by the SSRMP are also likely to be of value to those students whose research will required them to use qualitative social science research methods such as interviews, questionnaires or ethnographic approaches. Students intending to sign up for SSRMP courses must obtain the consent of their supervisor. The SSRMP website is at: [https://www.ssrmc.group.cam.ac.uk/](https://www.ssrmc.group.cam.ac.uk/).
• those pursuing a Medieval topic for the Musicology pathway may be interested in following a course in Palaeography through the Faculty of History (see http://www.hist.cam.ac.uk/graduate-students/mphil-handbooks/medhist-hb-home/medhist-hb-palaeography-outline). Students interested in these courses must consult their supervisor so that arrangements can be made and permission sought from the Faculty of History.

• The SSRMP also offers courses in qualitative research methods that are likely to be of interest to students intending to apply social-scientific approaches in their research (see https://www.ssrmc.group.cam.ac.uk/).

Easter Term

It is expected that students will be working on their dissertations (or equivalent projects) throughout the academic year. During the Easter break and Easter term, this project becomes the sole focus, for submission by the final deadline of 26 June 2020.

PRESENTATIONS

On Friday 1st May 2020 each MPhil student will present a short paper (of fifteen minutes, followed by questions) relating to his or her dissertation project, to an audience made up of the MPhil cohort and other members of the Faculty.

COLLOQUIA

Attendance at the Faculty’s colloquium series is mandatory for all MPhil students, whether or not the topic is related to your particular interests. The colloquia take place on Wednesdays at 5.00 pm during term time (see https://www.mus.cam.ac.uk/events/colloquia-events).

SUMMARY OF COURSE REQUIREMENTS

Music Studies

At the beginning of Michaelmas Term you will meet with the Director of Postgraduate Education to discuss your course options for the year.

In Michaelmas Term all MPhil students take Musicology & Its Debates and Music Skills; they can also take an additional course, according to their interests, including Social Sciences Research Methods or Palaeography, or one of the other courses running during Michaelmas.

Submitted work for Michaelmas Term consists of an essay of no more than 3,500 words, a portfolio of abstracts of no more than 1,500 words in total, and an extended dissertation proposal of no more than 1,500 words plus annotated bibliography. The deadlines for submission are 27 November 2019 (portfolio of abstracts), 18 December 2019 (essay) and 14 January 2020 (dissertation proposal).
Across the Michaelmas and Lent Terms, all students will take at least two of the optional courses offered in the Faculty, or alternatives, to be agreed with the Director of Postgraduate Education in October. Students will submit two essays from the optional courses. As for the first term, all submitted essays should be **no more than 3,500 words** and the word limit of the final dissertation will be **between 12,500 and 15,000**.

**Recital option**

This is identical to the outline above, but students should consider attending the third-year undergraduate performance workshops.

For the final submission in June, students will offer a recital lasting between 50 and 60 minutes, **together with** an essay on a related topic of **not more than 7,500 words**.

Students choosing the recital option are required to take instrumental or vocal lessons at their own expense (recommended up to 20 hours) with a teacher approved by the Faculty. The related essay will focus specifically on performance issues (whether historical, analytical, psychological, critical, pedagogical, technical and/or presentational in nature) to do with the repertoire presented in the recital. Students who wish to take the recital/performance-related essay option will normally have been assessed for their potential suitability as performers prior to commencing the MPhil course; however, the Faculty may require these candidates to attend an audition during the Michaelmas Term and, depending on the results, to pursue the dissertation option instead.

Students should contact the Director of Performance, Professor Margaret Faultless (mf413@cam.ac.uk), in the Michaelmas term to discuss their recitals and attendance at performance-related activities offered by the Faculty and Colleges. A list of works to be performed must be submitted to the Secretary of the Degree Committee by **14 January 2020**; it will be reviewed by the Director of Performance and then considered for approval by the Degree Committee. If you subsequently wish to change an approved programme, your request must be submitted to the Director of Performance (Prof Margaret Faultless), the Senior Internal Examiner (Prof Ian Cross) and the Director of Postgraduate Education (Prof Nicholas Marston) by **6 May 2020**. Recitals will normally be held at the end of the Full Easter Term and it is essential that you make yourself available at that time.

The recital should contain at least 50 minutes of music and last not more than 60 minutes on stage. Please note that entrance, exit, tuning, and times between pieces or songs etc. form part of the allotted 50–60 minutes. If the recital is too long or short it may be stopped and/or penalised by up to 2% for each minute or part thereof outside the times prescribed (to a maximum of 10%).

Each recital is assessed by at least two examiners. The recital will be assessed as a whole, including presentation, overall artistic impression, and technical and musical factors. Please consult the marking criteria for further information.

Repertoire performed in a previous University examination must not be repeated.

Additional requirements:

- Candidates must provide an accompanist or page-turner (or both), if required.
Candidates must provide the Examiners with two copies (scores or piano reductions, not solo parts) of each piece they are performing, in the edition being used.

In addition, candidates must provide the Examiners with two copies of a programme setting out the pieces in the order in which they are to be performed.

Candidates may wish to prepare further copies of the programme for use by the audience.

Composition

The aim of the MPhil in Composition is twofold: to provide specialist training at the highest level for those who wish to pursue composition professionally; but also to allow those who have begun composing seriously at undergraduate level to continue to explore and hone their ideas within the confined framework of a one-year degree. By the end of the course, students will be expected to produce works which are individual, stylistically consistent and which display a high level of technical accomplishment.

Composition students decide to take either the Standard Project or Extended Project option at the beginning of the academic year in consultation with their supervisor and the Director of Graduate Education.

Those taking the Standard Project join Musicology & Its Debates with the rest of the MPhil cohort, and submit a portfolio of abstracts by 27 November 2019, and an essay (of no more than 3,500 words) based on the course by 18 December 2019. For the same deadline, you also submit your first composition (details below). You are then expected to take the Lent Term seminar in Composition, but not required to take any of the other optional courses, and will work on your second composition, for submission by 27 March 2020. Finally, in June, you submit the third and fourth compositions in your portfolio, together with an explanatory essay of not more than 5,000 words. The four compositions submitted through the year should in total last approximately 30 to 45 minutes.

Those undertaking the Extended Project do not have to take Musicology & Its Debates, and instead simply attend the Lent Term seminar in Composition. They submit a first composition on 18 December 2019, followed by the second on 27 March 2020, and the third and fourth on 26 June 2020, together with an explanatory essay on issues in composition of not more than 7,500 words. The entire portfolio should last approximately 45 to 60 minutes.

Further details of Composition Portfolio requirements

The total compositional work submitted during the course should include four compositions, as follows: (i) one requiring not less than 12 and not more than 25 minutes to perform, for orchestra chamber ensemble of at least 9 players, with or without soloists and/or chorus; and (ii) three others, each requiring not less than 6 and not more than 20 minutes to perform: at least one of these should be scored for at least four instruments and/or voices, and no more than one may be scored for a single instrument or voice. All four compositions may be in any idiom of the candidate’s choice. They may all include electronic or electroacoustic elements, and one of them may be composed entirely within this medium, but all four works should be notated as fully as possible in score. Candidates are also required to submit a CD recording of at least one of the submitted works; where more than two are submitted, MIDI realisations are acceptable. All materials, including the CD recording, should be submitted in duplicate.
As outlined above, all composers are also required to submit an explanatory essay on issues in composition as part of the portfolio (not more than 7,500 words for those taking the Extended Project option, and of not more than 5,000 words for those taking the Standard Project). The exact topic of the essay, and the content and format of compositional submissions, should be approved by your supervisor, and the title together with a 250-word description of your essay and final portfolio should be submitted for approval by the Degree Committee on 18 December 2019. All submissions should be made electronically and also two hardcopies for your final submission.

### SUMMARY OF DEADLINES (ALL BY 2.00 PM)

- **27 NOVEMBER 2019:** Submission of Portfolio of Abstracts for Musicology & Its Debates
- **18 DECEMBER 2019:**
  - Submission of Essay for Musicology & Its Debates (all except composers taking Extended Project)
  - Composition: Submission of Composition 1
  - Performance (recital option): Submission of recital programme
- **14 JANUARY 2020:** Submission of dissertation proposal and annotated bibliography or description of final Composition Portfolio and accompanying essay.
- **20 MARCH 2020:** Submission of Essay 2
- **27 MARCH 2020:**
  - Submission of Essay 3
  - Submission of Composition 2
- **29 APR 2020:** Performance: deadline for changes to recital programme
- **1 MAY 2020:** MPhil Presentations (all pathways except Composition)
- **JUNE-JULY 2020:** Performance Studies recitals
- **26 JUNE 2020:** Submission of hard and electronic copies of final dissertations or portfolios.

### SUMMARY OF ASSESSMENT

Unless you are a composer, you should submit three 3,500-word essays or equivalent, each of which counts for 15% of the total marks; of these, one will relate to Musicology & its Debates, and (unless an alternative topic is agreed with the Director of Postgraduate Education) two to the specialist teaching. Students will be assessed on participation in the Musicology & its Debates seminar course and the abstracts submitted, but the feedback provided will not count towards the final mark in the MPhil. All students taking the Musicology & its Debates option are nevertheless required to receive a pass mark for the portfolio of abstracts.
The dissertation counts for 55% of the total mark. Where relevant, the recital and performance-related essay are assessed equally.

If you are undertaking an Extended Composition Project, you will submit just two compositions. In the composition pathway, Standard Projects count for 55% and Extended Projects count for 70% of the total marks for the course.

The pass mark for all the University’s postgraduate master’s degree courses is 60%. Candidates who achieve a mark of 75% or above will be awarded a Distinction.

ESSAYS, DISSERTATIONS AND PORTFOLIOS OF COMPOSITION

Word lengths for essays and dissertations include tables and footnotes, but exclude appendices, bibliography, musical examples, and transcriptions. Titles, descriptions, and/or formats of essays and equivalent submissions should be approved by the person teaching the course to which the essay relates.

Requests for substantial changes to your title and/or dissertation proposal after the January deadline must be directed to both the Senior Internal Examiner (Prof Cross) and to the Director of Postgraduate Education (Prof Marston). Minor amendments to the title and abstract may be approved by the supervisor, who should notify the Degree Committee Office.

Requests to exceed the specified word count in any submission should be made to the Director of Graduate Education and the Senior Internal Examiner at least one week before the relevant submission date.

All submissions should be made electronically and in two hard copies. Work should be presented in a standard font (eg Times New Roman or Arial), 12 pt, with at least 1.5 line spacing. The final submission should include an abstract of ca. 250 words. Examiners will find a contents page helpful, as well as a list of examples or figures (with page numbers). The Music Faculty recommends that students use the MHRA (Modern Humanities Research Association) referencing system. In some areas of Music and Science the alternative APA (American Psychological Association) system is more appropriate. For further information see the University website: https://www.plagiarism.admin.cam.ac.uk/resources-and-support/referencing/referencing-conventions.

All essays and dissertations are assessed by at least two examiners, and the whole examination is overseen by a Senior Internal and Senior External Examiner.

WILLIAM BARCLAY SQUIRE ESSAY PRIZE

The William Barclay Squire Essay Prize is awarded to the best MPhil coursework essay and/or dissertation on a subject connected to the history of music, as judged by the Degree Committee of the Faculty of Music. The current value of the Prize is £400.
### SUMMARY OF ASSESSMENT SCHEMES

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<th>% OF TOTAL MARKS</th>
<th>MUSIC STUDIES</th>
<th>COMPOSITION</th>
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<td>Standard Project</td>
<td>Extended Project</td>
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<td>Second Essay, Composition or Equivalent</td>
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<td>Third Essay or Equivalent</td>
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<td>Standard Project (including Recital and Performance/Composition-related Essay where relevant)</td>
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<td>Extended Project (Composition only)</td>
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### COURSE DESCRIPTIONS

#### CORE COURSES

**Introduction to Musicology & Its Debates**

*Prof Katharine Ellis and Dr Ross Cole*

LR4, Wednesdays and Fridays, 2-4pm

This course provides an introduction to key debates in musicology as witnessed through its foundational texts, enduring concerns, and some of its more recent enthusiasms. It introduces concepts and critical perspectives that have shaped the field, and aims to offer a general context and stimulus for your work in more specialized fields of musicological research.

The course will consist of twelve two-hour seminars, based on reading lists distributed at Graduate Induction. The class meets twice a week. The readings will be a combination of core theoretical texts and case-studies. Seminars towards the beginning of the course will be directed by one of the course convenors and will identify general questions and issues that have informed the development of distinct strands within musicology. Later in the course, Friday seminars will feature guest seminar leaders who will, alongside the course convenors, direct discussion on readings that introduce developments in the field that are informing their own work. The final session will include student-led discussion in an area that has not previously been covered in the course.

Reading should be done in advance of seminars; attendance and participation in seminars are essential. Everyone in the group will be expected to have read, and be able to discuss in detail, the texts assigned for each seminar.

This course will be assessed through two types of coursework: a portfolio of critical abstracts of six of the set texts, of no more than 1500 words in total; and an essay of no more than 3500 words.
Participation in class will also be graded. This grade will not count towards formal assessment of the course for the purposes of the M.Phil. but may be used as an indication of progress when applying for further study. All students are required to pass the class participation component.

For detail on coursework requirements, see the ‘Guidance for Assessed Elements’ document on Moodle. The dates for submission and feedback are as follows:

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<thead>
<tr>
<th>Class Participation</th>
<th>Submission</th>
<th>Return with feedback</th>
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<tr>
<td>Critical Abstracts submission</td>
<td>Weekly participation</td>
<td>10 December</td>
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<td>Essay draft</td>
<td>27 November</td>
<td>10 December</td>
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<td>Essay submission</td>
<td>4 December (to convenor)</td>
<td>10 December</td>
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Unless otherwise stated, all submissions must be made by 2pm to the Graduate Administrator.

**Music Skills**
*Coordinated by Prof Nicholas Marston*
*Tuesdays, 2-3.30pm Lecture Room 4*

The timetable for these classes is as follows:

- Tue 15 Oct  Library Resources*. Anna Pensaert
- Tue 22 Oct  Source Study. Katharine Ellis
- Tue 29 Oct  Discography. Myles Eastwood
- Tue 5 Nov   Writing a Dissertation. Stefano Castelvecchi
- Tue 12 Nov  Presentation Skills. Susan Rutherford
- Tue 19 Nov  Digital Musicology. Ian Cross
- Tue 26 Nov  Ethnography/Research Ethics. Peter McMurray

*Please be at the University Library outside the Anderson Room on South Front (leave bags in lockers, go up the steps in the entrance hall and turn left. The Anderson Room is at the end of the corridor). This session is a combination of tour and talk about electronic resources so it would be good if you could bring your own device.

There will be a small task to complete for each session, plus some suggested readings where appropriate.

Attendance at the sessions is compulsory.

**OPTIONAL COURSES (LENT TERM)**

**Music Historiography**
*Benjamin Walton*

In the four decades or so since the publication of Carl Dahlhaus’s *Foundations of Music History*, the field of music scholarship has changed in ways that might seem to render his stark choice between a
history of art or a history of art quaint or even obsolete; in Richard Taruskin’s words, in the introduction to his own vast 2005 History of Western Music, no more than part of ‘a veritable salad of empty binarisms’. To replace Dahlhaus’s ‘either/or’ with Taruskin’s ‘both/and’, however, hardly solves the central problem to which Dahlhaus points, and that has only become more pressing in the face of the expanded remit of musicology in the twenty-first century. Questions concerning the subjects, limitations, potential, methods and uses of music history, however, remain surprisingly little explored, and are often shaped more by the currency of certain authors or approaches than by any sustained reflection on theory and practice. At the same time, the teaching of music history at the undergraduate level (and also in the pre-university context) tends to be determined as much by timetabling constraints and staff research interests as by pedagogical philosophy. History courses as a result vary widely from one institution to another, not to mention from one nation to another, ranging from narrow case studies to panoramic surveys, and from courses based on single textbooks and a fixed repertoire, to courses that introduce a smorgasbord of different types of primary and secondary materials.

In the six seminars of this course we will consider some of these topics in more detail, with a view to contextualising recent historical scholarship; comparing music historiography with the historiographies of other related disciplines, such as the history of art; exploring the implications of a turn to a global history of music; interrogating the musical canon; considering the aims of music history pedagogy; and reflecting on possible future directions in the history of music.

While the course might seem directed primarily at those pursuing historical topics for their dissertations, I would be delighted for anyone on the course to attend; class discussion will undoubtedly benefit from the participation of non-historians.

Suggested Preliminary Reading:


*Journal of Music History Pedagogy* (to browse).
Techniques of Performance Studies
Mine Doğantan-Dack

This series of seminars aims –

1) to give students exposure to important and sophisticated scholarly literature on musical performance;
2) to foster a broader awareness of the multi-faceted components of the performer’s art and the psychological, historical and stylistic issues underpinning it;
3) to enable students to engage critically with previously unfamiliar methods through independent research and writing.

By the end of the seminars students will have –

1) become familiar with a variety of methods and approaches used in musical performance studies research today, especially in the fields of historical performance, analysis and performance, and the psychology of performance;
2) read and discussed detailed expositions, critiques, defences and illustrations of the methods in question;
3) evaluated the relationship between designated areas of musical performance studies research and the performer's art;
4) gained skills in critical thinking, researching and writing that will prepare them for further postgraduate work at MPhil/PhD level.

The seminars will focus on select areas within the field of musical performance studies. Topics covered will include historical performance analysis and performance, psychology of performance, practice-led research, and other issues in the current discipline of musical performance studies.

The course will consist of six two-hour sessions during Lent Term convened by Mine Doğantan-Dack. Towards the end of the series of seminars, each student will give an unassessed presentation of c. 15 minutes on an agreed topic, which in turn will serve as the basis of an extended essay (see below). Comments will be given by the seminar leader verbally. The assessed essay will be no more than 3,500 words in length and will be due in March 2020.

Suggestions for preliminary study:


**Music and Science**  
*Ian Cross*

The purpose of the MPhil in Music & Science is to equip students with a critical and practical understanding of scientific perspectives on music. The Music & Science seminar series within the MPhil focuses on broad issues in the application of scientific approaches to music. It provides comprehensive coverage of themes relevant to the contexts of students' dissertations that are centred on experimental investigation of aspects of musical behaviour and cognition but which are also of more general musicological relevance and applicability. In recent years seminar topics have included: Music, science and epistemology; Music and neurobiology; Ecoacoustics; Hierarchical structure in music and mind; Mind in music theory; Music & science in cross-cultural perspective; Music as interaction; and Computation and probability in music. Readings for each weekly session are disseminated prior to the first seminar of the course in Lent Term and assignments distributed according to research interests and expertise; participating students provide presentations of assigned readings for discussion at each seminar. There are normally five or six seminars, with one or two final sessions consisting of student presentations of in-progress dissertation research.

**Reading:**


**Composition**  
*Richard Causton*

This series of seminars for MPhil students following the Composition pathway aims to equip students with some of the tools required to bridge the gap between undergraduate work and composition at a professional level. Some of the topics examined will be primarily technical in focus (instrumentation/orchestration; notation), whilst others will be dealt with from an aesthetic viewpoint (style, ‘originality’ and artistic development; electroacoustic music and combining electronic sound with live instruments/voices). The seminars will also touch on some of the practical issues which working professionally as a composer entails (rehearsals and performances; agents, music publishing, royalties and the commissioning process; the ‘portfolio career’). The seminars will be complemented by a series of targetted exercises. The nature of these will clearly depend on the area under consideration, but they will include: scoring for a variety of ensembles, preparing prelims, scores and parts, writing proposals and engaging critically with existing works as case studies.
By the end of the six seminars, students should:

- Be able to produce scores and instrumental parts which, in terms of presentation, layout and practicability, are of a publishable standard
- Be able to write idiomatically for individual instruments and voices
- Be able to write idiomatically for groups of varying sizes (e.g. quartet, chamber ensembles, large orchestra)
- Have developed their composition to a point where an individual ‘voice’ is beginning to emerge
- Have a practical understanding of the rehearsal process and how to derive optimal benefit from it
- Have an understanding of some of the issues involved in contemporary music from a performer’s perspective

Although this seminar series is designed with composers in mind, MPhil students following the Musicology pathway are welcome to attend and if the areas covered feed into their research interests, they may wish to submit an essay on a related topic as part of their coursework.

**Music as Text**

**Stefano Castelvecchi**

This seminar will focus on questions of textuality in music — something we all deal with, whether consciously or not, whatever our field of musical activity (performance, composition, history, analysis, or ethnomusicology). We will consider the relationships within Western art music between texts and 'ideas' (or 'works') on the one hand and between texts and events (acts, performances) on the other — the relationship between the supposed fixity of scores (and works?) and the instability of music as practices and processes (but also textualisation itself as a cultural practice); we will ask what kinds of 'textualisation' may be implied in various other contexts (say, the study of compositional sketches, the transmission of oral traditions, ethnomusicological transcription, sound recording, and producing and consuming electronic music). We will survey theories of textual criticism (how and why we edit music, including issues such as authorial intention, authenticity, the composite textuality of opera and song, the contextual meaning of musical signs), but also discuss sources in their material aspects (rather than simply as vessels of their 'content'). Students will be invited to explore some of these questions in relation to specific projects in areas of interest to them.

**Suggestions for preliminary reading:**

Singing in Britain 1945-2015

Susan Rutherford

In 1588, William Byrd concluded the preface of his Psalms, Sonets & songs of sadness and pietie with this couplet: ‘Since singing is so good a thing, / I wish all men would learne to sing’. Over succeeding centuries, various allusions were made to the British ‘mania for singing’ (Giuseppe Baretti, 1764) along with puzzlement that despite such enthusiasm British vocal skill seemed oddly lacking (‘They say the English have no good voices because few sing well’, Roger North, c. 1695-1700). From the death of Henry Purcell in 1695 until the first production of Britten’s Peter Grimes in 1945, British singers achieved mixed reception: some local success in solo and choral singing but, apart from a few exceptional cases, a barely negligible international profile.

New distinctive voices emerging in the latter half of the twentieth century (in terms of repertory, style, genre, vocal techniques and singing communities) redefined the history of singing in Britain, and offer rich territory for investigation. This course will address a series of questions:

• How might we analyse and theorise singing?
• How does singing convey or challenge ideas of cultural identity?
• How does the current diversity of vocal styles (from historically-informed approaches to early music or extended vocal techniques to the ‘growl’ and rasp of heavy metal singers or the declamatory style of rap music) impact on vocal pedagogy and the singer’s mobility across the genre spectrum?
• How has technology altered, shaped and disseminated singing?
• How is the use of physicality and gesture in singing being re-visioned on concert platforms, operatic stages, rock festivals and in ensemble performances?
• How does the recent popularity in choral singing (from the Tallis Scholars, I Fagiolini and The Sixteen to the Sing Up project, Gareth Malone’s television choirs and the Natural Voice Network) fit within a broader history of singing in Britain, and what might it suggest about the role of singing in modern society?

The first five weeks will include a presentation from the course leader followed by group discussion of a weekly set of case-studies from art-song and opera, the ‘Swinging Sixties’ to the ‘Britpop’ epoch, cabaret performance to electronic vocoders, and from technologies (both ‘liveness’ and ‘deadness’) to choirs and communities. The final week will be devoted to students’ presentations on agreed topics, each followed by a brief discussion. Presentations may then be developed into essays, to be submitted for assessment.

Suggestions for preliminary reading:

Popular Music and Agency

Min Yen Ong

While many studies in music have focused on how music has been used within oppressive regimes, in violence and conflict, to build up dictatorships and political triumph, this course focuses on the use of music as a catalyst for social change. It will explore how music has been used to raise awareness to a cause, to unify and mobilise communities, to instill a sense of renewed belonging and to rebuild peace. The course will examine how music has been used to break down boundaries and overcome distances between people by empowering communities. Themes in this seminar series will include music and the parameters of protest, music and climate change, music and displacement, activism, music and censorship, music and human rights, music and coercion, music in peace-building and post-war community development and music to heal. This course will be of interest to students with an interest in history, politics and current affairs, and who would potential like to pursue a career in the development, political or cultural sector.

Some questions that will be considered include:

- How is music used to mobilise communities?
- How does music promote cohesion and build solidarity?
- Can musicians be politicians?

Suggested preliminary reading:

EXAMINATIONS

RESUBMISSION

Any coursework submission (essay, exercise or composition) which is awarded a mark below 60 may be reworked and resubmitted ONCE only. The mark awarded to a resubmission may be higher, lower or the same as the mark awarded to the original submission, and will in all cases supersede that original mark. If the resubmission is awarded a mark of 56 or lower, it will be deemed to have failed; if the mark falls between 57 and 59, it will be deemed a ‘marginal’ fail. Such a mark may be compensated for by a mark of 65 or above in the thesis or equivalent paper. No more than one marginal fail may be compensated in this way.

Candidates with two or more coursework components that receive a mark of 56 or lower after resubmission will not normally be permitted to proceed further with the degree.

REQUESTS FOR EXTENSIONS

Requests for extensions beyond the normal submission date should be made well in advance of the actual date, and directed to both the Senior Internal Examiner and to the Director of Graduate Education. The same applies to applications to defer the final submission in June: these will be granted only in very exceptional circumstances, for example, in the case of serious illness or bereavement.

PENALTIES

Work that is submitted late without permission may be penalised. All submission deadlines are at 1.00 pm and failure to meet a deadline is liable to attract a penalty of three marks, plus one additional mark for each day.

Unless you have obtained previous approval to exceed the prescribed limit, penalties may also apply for submitted work which is not within the word limit.

CRITERIA FOR MPhil MARKING

MARKING SCHEME

The pass mark is 60%. For the degree to be awarded a candidate must achieve a mark of 60% or higher in each of the parts of the examination, subject to the conditions outlined below. Candidates whose marks are below the pass mark or borderline may be invited to a viva voce examination, which will normally be held in July.

Failure in individual components of the degree

Any coursework submission (essay, exercise, portfolio of compositions or other component) which is awarded a mark below 60 may be reworked and resubmitted ONCE only. The mark awarded to a resubmission may be higher, lower or the same as the mark awarded to the original submission, and
will in all cases supersede that original mark. If the resubmission is awarded a mark of 56 or lower, it will be deemed to have failed; if the mark falls between 57 and 59, it will be deemed a ‘marginal’ fail. Such a mark may be compensated for by a mark of 65 or above in the thesis or equivalent paper. No more than one marginal fail may be compensated in this way.

Candidates with two or more coursework components that receive a mark of 56 or lower after resubmission will not normally be permitted to proceed further with the examination.

University Statutes require that, in cases where a candidate’s final marks are below the pass level, or at a borderline, a viva voce examination may be held. Such an examination may be held in cases in which a candidate receives one marginal fail in his/her coursework submission, and where the thesis or equivalent is awarded a mark below 60.

The decision of the viva voce examiners in respect of any individual component or of the examination as a whole shall be final.

The Board of Graduate Studies has a strict policy in relation to plagiarism. Plagiarism means passing off other people’s ideas or words as if they were your own, and you must take care to avoid it, essentially by understanding and following referencing techniques and other academic conventions. It is essential that you read carefully the University’s policy on plagiarism, which can be found online at: www.admin.cam.ac.uk/univ/plagiarism/.

ASSESSMENT OF COURSEWORK ESSAYS AND THESES

85 and above (High Distinction)
As for 75-84 below, but with the following additional qualities: the thesis shows flair, and is outstandingly original and/or makes an outstanding contribution to its area of study. It is likely to be publishable.

75 - 84 (Distinction)
• TOPIC:
The writer has conceptualised the topic and situated it within a larger historical and/or cultural and/or critical context, as appropriate—a context which should be presented only to the extent required to understand the thesis’s contribution. The state of knowledge of the topic is clearly set out, and the inquiry is related to it, without merely paraphrasing the ideas of others. Relevant primary and secondary sources have been identified and studied, possibly using special skills (such as linguistic, musico-analytical or palaeographical skills).
• ARGUMENT:
The thesis makes a significant contribution to understanding of the field. The writer is able to display good understanding of the material studied as well as make a useful synthesis of those findings. The narrative will serve an overall argument stated clearly in the introduction and conclusion and developed in a systematic way in the course of the thesis. Work in this range will be aware of its limitations and of which questions cannot be answered.
• PRESENTATION:
The writing should be lucid and persuasive. The presentation will be immaculate with appropriate and well-used reference systems, organised to the best convenience of the reader. Musical examples will be clear and appropriately presented.
**68-74: (High Pass)**
Work within this range of marks may show many of the qualities of a thesis meriting a distinction, but in less sustained form. It will display a high level of competence.

- **TOPIC**
  This will have been chosen carefully, although in some cases it may be a little narrow and constitute a useful illustration of the familiar. The subject will be situated in an appropriate context and there will be a good understanding of the state of knowledge and debate, but in both areas there may be some unnecessary background material or recapitulation of established views.

- **ARGUMENT**
  Sources may have been examined with great industry, but there may be gaps in the material which should have been handled in relation to the topic (and as appropriate in the timescale). There may be a tendency to reproduce, or to paraphrase, rather than to analyse. There will be a suitable framework (chronological, cultural, critical) but perhaps a preference for narrative over analysis and a tendency to get lost in detail which may be presented as an end in itself.

- **PRESENTATION**
  The writing should be clear, but may either overcomplicate ideas or present them in too straightforward a fashion. Presentation of reference material will be acceptable. Musical examples will normally be clear and appropriately presented.

**60-67: (Pass)**
Work within this range of marks will demonstrate a good level of competence and will make a solid and worthwhile contribution to its area of study.

- **TOPIC**
  This will be a plausible subject for exploration, with scope for an interesting approach, although it may tend towards some restatement of existing arguments. The topic will demonstrate acceptable awareness of the current state of knowledge and debate, and the ability to elaborate the relationship between this context and the specific area of research.

- **ARGUMENT**
  The writer will survey the topic satisfactorily and will offer analysis or seek to integrate narrative and analysis within the argument. A largely narrative core may be supported by brief introductory and concluding statements/hypotheses. Failures of understanding or neglect of difficulties in the argument may be evident. Sources may be identified and summarised without more extensive investigation. The framework of the argument will be coherent even if the argument itself may tend to drift outside this frame or to explore only certain aspects in sufficient detail, leaving other issues less well covered.

- **PRESENTATION**
  The writing will be generally clear but possibly colourless, repetitious or verbose. Presentation of reference material will be largely coherent, consistent and appropriate to the subject of research.

**59 and below (Fail)**
Theses which fail to achieve a pass mark will usually display all the weaknesses of those at the bottom of the pass mark range, generally in more pronounced and sustained form. Some theses will have a major flaw which prevents a higher mark.

- **TOPIC:**
  The approach to the topic may be too ambitious given the space available or so predictable that there is little scope for an interesting contribution. The sources may not have been studied with adequate time and attention so that much space is filled with background.
ARGUMENT:
The writer may be unable to show the relation between primary research and a wider historical/cultural and/or critical background. Several of the following features may be present. The wider context may be sketched vaguely and then forgotten while the writer plunges into detail. Treatment of sources and questions may show failures of understanding or lack of curiosity. Source material may be quoted or paraphrased at length and may relate to the subject in a variety of unconnected ways. Alternatively it may be summarized without discrimination. In either case the thesis will fail to answer a clearly formulated question. Any overall argument will at best be stated at the beginning and end, or possibly left to the reader to divine. Large issues may go unexplored and specific claims left unsubstantiated.

PRESENTATION:
The style may be unclear, repetitious and ungainly. Factual errors and obvious gaps in knowledge are likely. In other cases presentation may be careful and even pedantic but the use of reference systems may be poor and unstandardised, with an ill-organised and/or incomplete bibliography, discography or other compilation of references.

ASSESSMENT OF COMPOSITIONS

High Distinction (85 and above)
Portfolios in this category will exhibit all the qualities listed below for Distinction, but to an exceptional degree. The pieces will clearly be of a highly professional and artistic stature. Presentation will be immaculate.

Distinction (75-84)
In this mark band pieces will demonstrate the emergence of a fully articulated artistic vision, personality and stylistic flair in all aspects of their execution. They will realise an imaginative and substantial idea with complete technical assurance and focus. There will be evidence of serious thought and imagination in every aspect of the style and form, and attention to expressive detail. The writing for instruments and for voices will be thoroughly idiomatic. Vocal settings will demonstrate an imaginative and effective response to the text and a convincing musical design. Presentation will normally be immaculate.

High Pass (68-74)
These portfolios will exhibit all the qualities listed below for Pass, but to an even higher and more consistent standard. There may be a degree of unevenness in execution (for example some portfolios may demonstrate flair and ambition on a technical level which is not quite matched by an equivalent standard of presentation; others may be immaculately realised but less imaginative in scope). All pieces will demonstrate an awareness of their cultural and historical context. Presentation will be of an extremely high standard.

Pass (60-7)
In this mark band it is normally expected that most of the pieces will demonstrate a serious attempt to realise an imaginative and substantial idea with a high level of technical assurance and focus. Most of the pieces will show evidence of imagination in matters of style and form. The writing for instruments and for voices will be thoroughly idiomatic. Vocal settings will demonstrate an effective response to the text and a convincing musical design. Most of the pieces will demonstrate an
awareness of their cultural and historical context. Presentation will be of a good standard though there may be some minor deficiencies.

**Fail (0-59)**
These portfolios will show serious limitations of technique and imagination, and may reveal weaknesses of harmony, rhythm, scoring or other aspects, even if they fulfil the basic criteria set for the examination. Presentation may be poor.

NB: Work should be deemed ‘of equivalent standard to a distinction’ if the four compositions average a mark of 75 or above and the essay mark is not below 68.

**ASSESSMENT OF RECITALS**

**High Distinction (85 and above)**
Performances in this mark band demonstrate all the qualities found at distinction level, but to a very considerable degree. Outstanding performances are marked by interpretative maturity, nuanced artistry and technical command. The presentation is also of an exceptional standard.

**Distinction (75-84)**
Performances in this mark band demonstrate a very high level of technical achievement which always serves the goal of musical communication. There is usually an excellent sense of structure, a high degree of refinement in expressive detail, a pronounced awareness of what is stylistically appropriate, and a strong feeling of engagement through a well-presented performance.

**High Pass (68-74)**
In this mark band a high level of technical competence and presentation is expected, and it is deployed in the service of appropriate expressive ideals. Performers may show exceptional technical ability, but lack a corresponding degree of musicality; alternatively, they may have a very good sense of musical awareness, but lack the technical refinement needed to communicate their ideas effectively. The presentation is accomplished.

**Pass (60-67)**
Performances in this mark band show a good degree of technical control and presentation. They also display consistent musical understanding, and the artistic intentions are clear if not consistently realised. The performance is competent if not always or sufficiently imaginative.

**High Fail (50-59)**
Performances in this mark band are technically insecure, and managing the instrument usually takes precedence over the projection of musicality, which may in itself be limited. The playing may be only intermittently communicative and imaginative, and the presentation deficient in one or more respects.

**Fail (40-49)**
The performer may show some degree of control, but the overall impression is one of untidiness and both technical and musical insecurity. There is little sense of structural awareness or of expressive intent. The presentation is unsatisfactory.
Low Fail (0-39)
Performances in this mark band are consistently poor, marked by technical deficiencies and/or a lack of musical understanding so marked that there is little sense of music-making. The performance is uncommunicative with very low standards of presentation.
VII. MMUS IN CHORAL STUDIES

MMUS IN CHORAL STUDIES

Course Director: Dr Edward Wickham (eaw37)
Postgraduate Administrators: Pilar Alonso (graduate@mus.cam.ac.uk) and Emma Chapman (emc85)

CHORAL CONDUCTING PATHWAY
Co-ordinator: Edward Wickham (eaw37)

VOCAL PERFORMANCE PATHWAY
Co-ordinator: Lynette Alcantara (lma24)

ORGAN PATHWAY
Co-ordinator: Richard Pinel (r.pinel@jesus.cam.ac.uk)

Students should attend all the sessions arranged for their Pathway, and all seminars within the Seminar Course. Students are obliged to attend undergraduate Aural classes (Part 1a of the Undergraduate course) and strongly encouraged to attend all events organised under the Practising Performance series arranged by Maggie Faultless. Some compulsory and optional elements are taught in conjunction with the Advanced Practical Skills paper for Part II of the undergraduate course. Students are welcome to attend other undergraduate lectures or seminars and graduate seminars by agreement with the relevant course co-ordinator. Attendance under the College Observation and Placement scheme is regulated by the Course Director and the Directors of Music at the Colleges involved.

COURSE STRUCTURE

CONDUCTING PATHWAY

i) Choral conducting: Weekly instruction, leading to a practical examination, and seminars on related topics.

ii) Seminar course: Weekly seminars, resulting in two coursework essays.

iii) Choral recital: resulting in a choral performance which may reflect scholarly research undertaken by the candidate.

iv) Optional elements: Students select one of the following:
   a) extended essay; or
   b) editing project; or
   c) music arrangement

v) College observations and placements

vi) Aural classes

Conducting Pathway elements

i) Choral conducting
Regular tuition, in the form of classes, workshops and masterclasses with the MMus choir, plus additional seminars on aspects of choral performance and training such as rehearsal technique,
working with children’s voices and vocal health. These take place mainly during the Michaelmas and Lent Terms.

ii) Seminar course
See below: All Pathways

iii) Choral recital
Candidates will prepare a choral programme of no longer than 25 minutes, to be performed at the end of Lent Term by the MMus choir; any additional performers such as instrumentalists should be sourced by the candidate in consultation with the Course Director. In addition to the musical programme, the candidate may wish to spend up to five minutes introducing the programme to the audience orally.

Projects should seek to be creative in their choice of repertoire, and may involve research into neglected repertoire and/or the creation of fresh editions. Projects may also engage with performance practice research, or with issues of pedagogical training.

Rehearsals will be scheduled with the MMus choir. Some sessions will be attended by a Course Lecturer who will give feedback.

iv) Optional elements
See below: All Pathways

v) College observations and placements
See below: All Pathways

vi) Aural Classes
See below: All Pathways

Examination

i) Choral conducting
The examination in choral conducting will employ a choir of c. 16 singers. There will be five set works:

- Tomás L. de Victoria, Ave Maria
- Luca Marenzio, Zefiro torna (part 1)
- arr. Edward Bairstow, The Oak and the Ash
- Felix Mendelssohn, Jagdlied, Op. 59/6
- James MacMillan, The Canticle of Zachariah

At the start of each examination the examiners will choose which two of the set works the candidate should conduct. Over a period of 30 minutes the candidate will be expected first to rehearse the two pieces and then, after a short pause, to direct complete performances of them. See below for examination date.

ii) Coursework essays
See below: All Pathways
iii) Choral recital

The choral recital is a performance conducted by the candidate of choral music of their own choice lasting no more than 25 minutes, performed by the MMus choir. In addition to the musical programme, the candidate may wish to spend up to five minutes introducing the programme to the audience orally. The repertoire should be discussed with the Pathway Coordinator at the start of the Lent Term, and may relate to the candidate’s extended essay/edition option. The programme should be submitted via Moodle to the Graduate Office for approval using the appropriate form available on the Faculty Intranet (for deadlines see below). Candidates should bring two copies of the works performed in the recital as well as a programme with brief notes on the compositions (though the notes will not be considered by the examiners when marking the recital).

iv) Optional elements
See below: All Pathways

v) College observations and placements
See below: All Pathways

vi) Aural classes
See below: All Pathways

**VOCAL PATHWAY**

i) Solo recital: Individual singing lessons and song classes, leading to a solo recital in the first half of Easter Term.

ii) Seminar course: Weekly seminars, resulting in two coursework essays.

iii) Ensemble performance: Classes and workshops leading to an exam at the end of Lent Term, and seminars on related topics.

iv) Optional elements: Students select one of the following:
   a) extended essay; or
   b) editing project; or
   c) music arrangement

v) College observations and placements

vi) Aural classes

**Vocal Pathway elements**

i) Solo recital
Individual singing lessons (up to 13½ hours over the year, calculated as 18 sessions of 45 minutes) are provided through the placements with College choirs (with additional support from the Faculty where necessary). Weekly song classes are arranged by the Pathway Leader, mainly in the Michaelmas and Lent Terms, leading to a recital examination in the first half of Easter Term. There will be additional seminars on aspects of vocal performance and vocal health. These take place mainly during the Michaelmas and Lent Terms.

ii) Seminar course
See below: All Pathways
iii) Ensemble performance
Classes and workshops, held in conjunction with the Part II Choral Performance course and sessions with Voces8, leading to an examination in the early part of Easter Term.

iv) Optional elements
See below: All Pathways

v) College observations and placements
See below: All Pathways

vi) Aural Classes
See below: All Pathways

Examination

i) Solo recital
A solo vocal recital will be held in the first half of the Easter Term, lasting between 30 and 40 minutes, with repertoire chosen by the candidate. The repertoire should be discussed with the Pathway Co-ordinator at the start of the Lent Term. The programme should be submitted via Moodle to the Graduate Office for approval using the appropriate form available on the Faculty Intranet (for deadlines see below). Candidates will be provided with an accompanist, and should bring two copies of the works performed in the recital as well as a programme with brief notes on the compositions (though the notes will not be considered by the examiners when marking the recital).

ii) Coursework essays
See below: All Pathways

iii) Ensemble Performance
The ensemble performance examination will take place in the latter part of the Lent Term in conjunction with Voces8. It will include reading from 16th-century notation and plainsong notation, and the performance within a one-singer-per-part ensemble of works in three contrasting idioms made available in January.

iv) Optional elements
See below: All Pathways

v) College observations and placements
See below: All Pathways

vi) Aural classes
See below: All Pathways
ORGAN PATHWAY

i) **Keyboard skills:** Weekly instruction in technical skills e.g. score-reading, accompaniment, sight-reading, transposition

ii) **Seminar course:** Weekly seminars, resulting in two coursework essays.

iii) **Organ recital:** Weekly instruction, including historical/interpretative as well as technical sessions.

iv) **Optional elements:** Students select one of the following:
   a) extended essay; or
   b) editing project; or
   c) music arrangement

v) **College observations and placements**

vi) **Aural classes**

Organ Pathway elements

i) **Keyboard skills:**
Keyboard skills are taught in association with the Part 2 undergraduate course, supported by weekly individual tuition.

ii) **Seminar course**
*See below: All Pathways*

iii) **Organ recital**
Weekly organ lessons are provided (jointly through College placements and the Faculty), focussing on technique and interpretation.

iv) **Optional elements**
*See below: All Pathways*

v) **College observations and placements**
*See below: All Pathways*

vi) **Aural Classes**
*See below: All Pathways*

Examination

i) **Keyboard Skills**
The examination will take place in the latter part of Easter Term and will include tests of sight-reading, figured bass, transposition and score-reading, some elements of which will be issued for preparation up to four days in advance, and some with 20 minutes preparation time.

ii) **Coursework essays**
*See below: All Pathways*
iii) Organ recital
The organ recital examination will take place in the latter part of Easter Term and will consist of a performance by the candidate of music of their own choice but including one work set by the pathway co-ordinator, the whole recital lasting no more than 40 minutes, on a Cambridge College Chapel organ of the candidate’s choice. In addition to the musical programme, the candidate may wish to spend up to five minutes introducing the programme to the audience orally. The repertoire should be discussed with the Pathway Co-ordinator at the start of the Lent Term, and may relate to the candidate’s extended essay/edition option. The programme should be submitted via Moodle to the Graduate Office for approval using the appropriate form available on the Faculty Intranet (for deadlines see below). Candidates should bring two copies of the works performed in the recital as well as a programme with brief notes on the compositions (though the notes will not be considered by the examiners when marking the recital).

Programmes should seek to be creative in their choice of repertoire, and may involve research into neglected repertoire and/or the creation of fresh editions. Projects may also engage with performance practice research.

iv) Optional elements
See below: All Pathways

v) College observations and placements
See below: All Pathways

vi) Aural classes
See below: All Pathways

ALL PATHWAYS: COURSE ELEMENTS

ii) Seminar Course
A course of seminars, arranged in two strands to take place in the Michaelmas and Lent Terms. 
Strand One: Theological and Liturgical (Michaelmas Term)
Strand Two: The English Choral Tradition: Repertoire in Cultural and Historical Contexts (Lent Term)

Seminars on other topics such as vocal health are also offered alongside these strands.

Candidates will submit one essay (3500 words) at the start of Lent Term; and a further essay (3500 words) at the start of Easter Term. These may be on any topics arising from these or the other seminars provided on the course. Two supervisions will be provided for each essay.

iv) Optional elements
Students select one of the following options:
a) Extended essay of not more than 7000 words. This must be on a topic related to the study and practice of choral music, and should relate to a theme or repertory drawn from the MMus seminars and/or to music chosen for their Choral Recital.
b) Editing or Source Studies project, presenting fresh editions and/or source discussion of the repertoire, related if desired to the music chosen for their Choral Recital.
c) Music arrangement project, presenting one extended work or a group of shorter works arranged for unaccompanied voices.

Up to four supervisions will be provided for the option chosen, during the Lent and Easter Terms.

v) College observations and placements
Candidates will be encouraged to join a college choir, arrangements for which will be facilitated by the Course Director in conjunction with the Directors of Music at the Colleges. Opportunities to observe other choirs will be organised through the year, and such occasions are to be regarded as taking priority over other college commitments.

vi) Aural Classes
Delivered in association with the 1A undergraduate course.

ALL PATHWAYS: EXAMINATIONS

ii) Coursework essays
All candidates will submit two essays of no more than 3500 words (including notes but excluding appendices). The topic should be discussed in advance with the Course Director, and the title and abstract (no more than 150 words) should be submitted via Moodle to the Graduate Office for approval using the appropriate form available on the Faculty Intranet (for deadlines see below). A copy of the essay should be submitted via Moodle.

iv) Optional elements
Each candidate will choose one of the following three options: a) Extended essay; b) Editing Project; c) Arrangement project. Candidates must confirm their chosen options with the Course Director at the end of the Michaelmas term (see below for deadlines).

a) Extended Essay
The essay can be on any topic arising from the seminars, or may relate to the programme presented in the Organ Recital. The essay should contain a maximum of 7,000 words including notes but excluding bibliography and any appendices. The topic should be discussed in advance with the Course Director, and the title and abstract (no more than 150 words) should be submitted via Moodle to the Graduate Office for approval in the first half of the Lent Term using the appropriate form available on the Faculty Intranet. A copy of the essay should be submitted via Moodle (see below for deadlines).

b) Editing Project
This element will consist of either an edition of a single choral work or group of choral works unavailable in a modern scholarly edition, comprising an introduction, commentary and full critical apparatus, or a comparative study of different editions of the same choral work or group of works, or a study of editorial practice in relation to choral music. The project should be discussed in advance with the Course Director, and may relate to the programme presented in the Choral Recital. A detailed proposal should be submitted via Moodle to the Graduate Office for approval in the first half of the Lent Term using the appropriate form available on the Faculty Intranet. Two copies of the submission, which should include copies of the original sources as an appendix where relevant, should be submitted via Moodle (see below for deadlines).
c) Music Arrangement
This project will consist of one extended work or a group of shorter works arranged for unaccompanied choir lasting between 7 and 12 minutes in total. The arrangement can be based on music originally composed for solo or choral forces (in a different scoring), with or without accompaniment. The submission should contain a brief explanation of the approach taken to the arrangement and any specific challenges encountered.

v) College observations and placements
There is no examination associated with this element of the course.

vi) Aural classes
There is no examination associated with this element of the course.

Release of Marks
Marks for the two Coursework Essays, and exams taken in the Lent term will be released as soon as possible after the relevant submission and performance dates. All other marks will be released on completion of the degree.

**MMus: DEADLINES and EXAM DATES**

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>Confirmation of examination enrolments to Graduate Office</td>
<td>7 November 2019*</td>
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<tr>
<td>Essay 1 Abstract</td>
<td>2 December 2019</td>
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<tr>
<td>Confirmation of options to the Course Director</td>
<td>2 December 2019</td>
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<tr>
<td>Essay 1 Submission</td>
<td>21 January 2020</td>
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<tr>
<td>Choral Recital Exam programme submission</td>
<td>21 January 2020</td>
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<tr>
<td>Optional elements proposal/abstract</td>
<td>25 February 2020</td>
</tr>
<tr>
<td>Organ/Solo Vocal Recital programme submission</td>
<td>25 February 2020</td>
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<tr>
<td>Essay 2 Abstract</td>
<td>25 February 2020</td>
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<tr>
<td>VP Journal submission</td>
<td>9-10 March 2020</td>
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<tr>
<td>Choral Recital Exam</td>
<td>28 April 2020</td>
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<tr>
<td>Essay 2 Submission</td>
<td>Late April or Early May 2020 tbd</td>
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<tr>
<td>Ensemble Skills Exam</td>
<td>Early May 2020</td>
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<tr>
<td>Choral Rehearsal Exam</td>
<td>Late May 2020</td>
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<tr>
<td>Solo Vocal Recital Exam</td>
<td>Mid-June 2020</td>
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<td>Keyboard Skills Exam</td>
<td>Mid-June 2020</td>
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<tr>
<td>Solo Organ Recital Exam</td>
<td>22 June 2020</td>
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<tr>
<td>Optional elements project submission</td>
<td>Mid-July 2020</td>
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<td>Viva voce Exam (if required)</td>
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*amendments to exam enrolments can be made after this date*

Deadlines are 1 pm on the day indicated. Please note that any requests for extensions of general submission dates should be made well in advance and directed to the Course Principal or the Graduate Administrator. Applications to defer the final submission in June will be granted only in very exceptional circumstances. Typical grounds for an extension might be personal injury or illness (supported by medical evidence) or bereavement; computer or printer failure is not an acceptable ground for an extension. Potential problems must be directed as soon as possible to the Course Principal or the Graduate Secretary.
RESUBMISSION AND MARK DEDUCTIONS

Any coursework submission (essay or edition) which is awarded a mark below 60 may be reworked and resubmitted once only by a deadline set by the examiners. Work that is submitted late without permission will be penalised. All submission deadlines are at 1 pm and failure to meet a deadline is liable to attract a penalty of three marks, plus one additional mark for each day.

CRITERIA FOR MMus MARKING

Marking scheme
The pass mark in each of the four examined components of the course is 60%. Candidates need to pass (60%) each component (the mark for the Coursework essays being the average of the marks awarded for the two submissions) in order to gain the degree. The weighting of the final overall mark will be calculated as 25% for each of the four components. Candidates whose marks are below the pass mark or borderline will be invited to a viva voce examination in July.

The University has a strict policy in relation to plagiarism (www.admin.cam.ac.uk/univ/plagiarism/).

MMus EXAMINATION: VIVA

University Statutes require that, in cases where a candidate’s marks are below the pass level, or borderline to it, a viva voce examination may be held. If required, viva voce examinations will normally be held in July.

ALL PATHWAYS

Assessment of Coursework and Extended Essays

Distinction (75 and above)
Work that is outstanding both in the range and command of the material, and in the argument and analysis it brings to bear. The examiner will expect a high level of originality, although originality alone may not guarantee marks in this range. The essay will normally have an extremely well-defined scope and purpose, and will achieve its aims clearly and with conviction. Presentation (including that of the bibliography) must be of a very high standard.

High Pass (68-74)
Work that is excellent both in the range and command of the material, and in the argument and analysis it brings to bear. The examiner will expect originality, although originality alone may not guarantee marks in this range. The essay will often, but not consistently, display evidence of high intelligence, and in general be sophisticated in analysis and impressive in its display of relevant knowledge. The essay will normally have a well-defined scope and purpose, and will achieve its aims clearly and with conviction. Presentation (including that of the bibliography) will normally be of a very high standard.

Pass (60-67)
Work showing evidence of a good and broad-based engagement with and understanding of the material, and organised in a clearly argued, well illustrated fashion. An essay at the top end of this range band will usually, but not consistently, be sophisticated in analysis, and impressive in its display of relevant knowledge, with good presentation (including that of the bibliography). Essays at the lower end of this range may exhibit an imbalance between exposition and synthesis, but will nevertheless show a clear understanding of the state of knowledge and debate concerning the topic. Although the prose style may leave room for improvement, the presentation (including that of the bibliography) will be satisfactory.

Fail (0-59)
Work that is lacking in focus, organisation, breadth of reference and control of the material. Essays in this range may show evidence of poor judgement, or may contain sections that are loosely related to the main argument. Presentation (including that of the bibliography) will be deficient. An essay in this class may have failed adequately to formulate a viable project, may not have grasped essential aspects of the argument, or may be marred by factual errors.

Assessment of Editing Project

Distinction (75 and above)
The project will display the highest level of musical and historical understanding. Levels of presentation will be excellent throughout. In an edition, all relevant aspects of the source or sources will have been fully considered, and informed decisions made concerning problems with multiple sources; the introduction will be both informative and relevant to the music chosen; the edition itself will be accurate and show a coherent and historically informed editorial policy, and the critical apparatus will be presented in a clear and consistent manner. In a comparative study, all relevant aspects of the source or sources will have been considered, and the editorial methods of the chosen editions will be explained and analysed, showing the highest levels of historical awareness where appropriate. In a study of editorial practice, the chosen topic will be examined thoroughly from all relevant theoretical, historical and practical angles, and the study will show an outstanding grasp of the scholarly literature on the topic.

High Pass (68-74)
The project will display a high level of musical and historical understanding. Levels of presentation will be high throughout. In an edition, relevant aspects of the source or sources will have been explored, and informed decisions made concerning problems with multiple sources; the introduction will be both informative and relevant to the music chosen; the edition itself will be accurate and show a coherent and historically informed editorial policy, and the critical apparatus will be presented in a clear and consistent manner. In a comparative study, most relevant aspects of the source or sources will have been considered, and the editorial methods of the chosen editions will be explained and analysed, showing a high level of historical awareness where appropriate. In a study of editorial practice, the chosen topic will be examined from all relevant theoretical, historical and practical angles, and the study will show a good understanding of the scholarly literature on the topic.

Pass (60-67)
The project will display a satisfactory level of musical and historical understanding. Levels of presentation will be adequate throughout. In an edition, relevant aspects of the source or sources will have been explored, and informed decisions made concerning problems with multiple sources,
but the candidate may not have successfully negotiated all the problems involved with these issues; the introduction will be both informative and relevant to the music chosen though some pertinent lines of inquiry may have been left unexplored; the edition itself will be mostly accurate and show a generally coherent and historically informed editorial policy, and the critical apparatus will be presented in a clear and consistent manner though it may contain errors. In a comparative study, many of the relevant aspects of the source or sources will have been considered, and the editorial methods of the chosen editions will be explained and analysed showing a satisfactory level of historical awareness where appropriate. In a study of editorial practice, the chosen topic will be studied from a variety of relevant theoretical, historical and practical angles; some areas may be left under-explored, though the study will have an adequate grounding in the scholarly literature on the topic.

**Fail (0-59)**
Failure will result if any element contains major errors or serious historical misunderstandings, or is largely incomplete. The presentation is likely to be poor. In an editing project, many aspects of the source or sources may have been left unexplored, and unwise decisions made concerning problems with multiple sources; the introduction may be largely irrelevant or poorly written; the edition itself will contain many errors and display an ill-considered editorial policy, and the critical apparatus will be inaccurate or inconsistent in detail. In a comparative study, many aspects of the source or sources will not have been considered, and the editorial methods of the chosen editions will not be adequately explained and analysed, revealing an unsatisfactory level of historical awareness. In a study of editorial practice, the chosen topic will not be studied in sufficient depth, and the study will be largely isolated from the scholarly literature on the topic.

**Assessment of Arrangement Project**

**Distinction (75 and above)**
Arrangements in this mark band will demonstrate all the qualities found at High Pass level, but to a very considerable degree. Submissions will reveal the highest levels of skill and judgement throughout, and presentation will be excellent.

**High Pass (68-74)**
Arrangements in this mark band will show a high degree of competence in transforming the music from one scoring to another. The new texture will be handled fluently, and the music will sound complete and effective in its new format. Arrangements will either demonstrate a skillful maintenance of the style and structure of the original, or show considerable imagination in the appropriate transformation of any aspects of the original into a new context, though occasional lapses of judgement may be evident. Presentation will be of a high standard throughout.

**Pass (60-67)**
Arrangements in this mark band will show a satisfactory degree of competence in transforming the music from one scoring to another. The new texture will be handled well, and the music will sound complete and effective in its new format. Arrangements may either show a close fidelity to the style and structure of the original, or show an appropriate transformation of any aspects of the original works into a new context. Presentation will be satisfactory, though not in all respects. Towards the upper end of this band the work may be uneven in quality, and towards the lower end of this band the work will either show poor judgement or remain unimaginative in nature, and contain technical problems.
Fail (0-59)
Arrangements in this mark band will contain significant errors of judgement and technique, whatever the nature of the project. They will reveal either an ability to follow the style and structure of the original, or show a lack of imagination or poor judgement in transforming the music from one format to another. Presentation will typically be weak.

CONDUCTING PATHWAY

Assessment of Choral Rehearsal Examination

Distinction (75 and above)
In this mark band the conductor will show excellence in both the rehearsal and performance of the set works, bringing about a performance of exceptional communicative power and finesse in terms of ensemble, blend, tuning and diction. S/he will markedly improve the choral singing both through the use of spoken word and gesture, maintaining an appropriate style of conducting throughout. The interpretation of the set works will demonstrate high levels of both integrity and persuasiveness. The rehearsal manner will be such that the singers clearly respond with enthusiasm to the guidance being given.

High Pass (68-74)
In this mark band the conductor will maintain a high standard in both the rehearsal and performance of the set works, bringing about a performance of notable communicative power and finesse in terms of ensemble, blend, tuning and diction. S/he will improve the choral singing both through the use of spoken word and gesture, maintaining a style of conducting not markedly out of place with the style of music being performed. The interpretation of the set works will demonstrate both integrity and persuasiveness. The rehearsal manner will be such that the singers respond well to the guidance being given.

Pass (60-67)
In this mark band the conductor will maintain a satisfactory standard in both the rehearsal and performance of the set works, bringing about a performance that for the most part bears a good level of communicative power and finesse in terms of ensemble, blend, tuning and diction. S/he will improve the choral singing both through the use of spoken word and gesture, maintaining a style of conducting not markedly out of place with the style of music being performed. The interpretation of the chosen works will for the most part be satisfactory, if not wholly convincing. The rehearsal manner will be such that the singers clearly respond to the guidance being given.

Fail (0-59)
In this mark band the conductor will show weakness in both the rehearsal and performance of the set works. Little improvement will be made to the quality of performance from the singers, and the interpretations may be inconsistent and arbitrary in nature. The conductor’s movements may be ineffective or irrelevant. The rehearsal manner will not encourage the singers to give of their best.
Assessment of Choral Recital

**Distinction (75 and above)**
The candidate will present a programme which is original, engaging and reflects his/her own scholarly research. As a conductor, s/he will produce a performance of exceptional communicative power and finesse, brought about through the highest levels of interpretative awareness, and an acute attention to technical issues such as ensemble, blend, tuning and diction. S/he will show the highest levels of ability in directing the performances through clear and technically flawless gestures, and by engaging the singers fully in the performance. The performances will be coherent and appropriate to the nature of the music being performed. Where accompanists are involved, the conductor will show an excellent awareness of the way in which the voices and accompaniment both contribute to a good performance.

**High Pass (68-74)**
The candidate will present a programme which is original, engaging and reflects his/her own scholarly research. As a conductor, s/he will produce a performance of high communicative power and finesse, brought about through an excellent level of interpretative awareness, and a close attention to technical issues such as ensemble, blend, tuning and diction. S/he will show a high level of ability in directing the performances through clear and technically secure gestures, and by engaging the singers fully in the performance. The performances will be coherent and appropriate to the nature of the music being performed. Where accompanists are involved, the conductor will show a good awareness of the way in which the voices and accompaniment both contribute to a good performance.

**Pass (60-67)**
The candidate will present a programme which has elements of originality, but which does not display any clear evidence of his/her own scholarly research. As a conductor, s/he will produce a performance of satisfactory communicative power and finesse, brought about through an adequate level of interpretative awareness, and attention to technical issues such as ensemble, blend, tuning and diction. S/he will show a satisfactory level of ability in directing the performances through clear and technically secure gestures, though some problems may be evident; for example, the singers may sometimes find it difficult to follow leads, or may not always be fully engaged in the performance. The performances will be mostly coherent and appropriate to the nature of the music being performed, though some inconsistency and lack of judgement may be evident. Where accompanists are involved, the conductor will show an adequate awareness of the way in which the voices and accompaniment both contribute to a good performance.

**Fail (0-59)**
The candidate will present a programme which lacks originality, and displays no evidence of his/her own scholarly research. As a conductor, s/he will fail to produce a satisfactory performance of the chosen programme. There is likely to be little attention to details such as ensemble, blend, tuning and diction, and there will be little grasp of the interpretative issues involved. S/he will show deficiencies in technical control, and is likely to demonstrate little sense of interaction with the singers. The performances will be inconsistent and may reveal misunderstandings of the nature of the chosen repertoire. Where accompanists are involved, the conductor may show little interest in the way the choir and accompanist work together.
VOCAL PATHWAY

Assessment of Solo Vocal Recital

Distinction (75 and above)
Outstanding performances will be marked by interpretative maturity, nuanced artistry, excellent communication of text in a number of foreign languages as well as in English, appropriate dramatic expression and a high level of technical command. There will be a high degree of refinement in expressive detail, a pronounced awareness of what is stylistically appropriate, an attractive vocal tone and a strong feeling of engagement through a well-presented performance and a well-chosen programme. S/he should give a performance of exceptional communicative power and finesse, brought about through the highest levels of interpretative awareness, and an acute attention to technical issues including intonation, phrasing and diction.

High Pass (68-74)
In this mark band a high level of technical mastery and presentation is expected, and it is deployed in the service of appropriate expressive ideals and clarity of text. Performers may show exceptional technical ability, but lack a corresponding degree of musicality; alternatively, they may have a very good sense of musical awareness and linguistic skill, but lack the technical refinement needed to communicate their ideas effectively. Intonation, phrasing and diction will be of a high level. There will be a good level of appropriate dramatic expression and technical command.

Pass (60-67)
Performances in this mark band are technically insecure, and managing vocal technique usually takes precedence over the projection of text or musicality, which may in itself be limited. There will nevertheless be evidence of some effort in the preparation and presentation of the performance. The singer may show some degree of control, but the overall impression is one of insecurity of technique, text and musicality. There is little sense of musical awareness or of expressive intent. S/he will give a performance of adequate communicative power but with little finesse, brought about through modest levels of interpretative awareness, and only adequate attention to technical issues such as intonation, tonal colour, phrasing and diction.

Fail (0-59)
Performances in this mark band will be deficient in most, if not all respects. There will be intonation and phrasing weaknesses, and poor diction or substantial errors of pronunciation. There will be little expressive communication with the audience and limited technical mastery of the programme. S/he may present serious technical weaknesses or lack of musicality.

Assessment of Ensemble Skills Examination

Distinction (75 and above)
Performances in this mark band will demonstrate all the qualities found at High Pass level, but to a very considerable degree. Outstanding performances will be marked by fluency in all disciplines
allied with technical command and informed artistry as both an individual singer and member of an ensemble.

**High Pass (68-74)**
Performances in this mark band will demonstrate a very high level of technical achievement which always serves the goal of musical communication. A high level of technical mastery and presentation is expected, deployed in the service of appropriate expressive ideals. Performers may show exceptional technical ability, but lack a corresponding degree of musicality; alternatively, they may have a very good sense of musical awareness, but lack the technical refinement needed to communicate their ideas effectively. Intonation, phrasing and diction will be of a high level. Historic notations will be read fluently and with appropriate stylistic nuance.

**Pass (60-67)**
Performances in this mark band may show a basic grasp of the principles underlying the range of tests, but be routinely marred by an insecure technique, or an undeveloped understanding of historical style or notations, or an inability to communicate effectively with other members of the ensemble. Performances may be largely competent, but interrupted by inappropriate expressive intent or a failure to interact musically with others in the group. Towards the upper end, performances may demonstrate technical weaknesses while showing successful navigation of some of the tests. Towards the lower end of this band, performances may demonstrate failings that lead to passages of incoherence in a few tests while showing only a basic level of competence in others. The reading of historic notations may lack fluency or appropriate stylistic nuance.

**Fail (0-59)**
Performances in this mark band are deficient in most, if not all respects. There may be persistent weaknesses in intonation and ensemble, substantial errors in delivery of the individual part, breakdowns in communication and failure to complete one or more tests. There will be little expressive communication with the audience and limited technical mastery. The delivery of historic notations will show little or no awareness of appropriate stylistic nuance and may breakdown in delivery.

**ORGAN PATHWAY**

**Keyboard Skills Examination**

**Distinction (75 and above)**
Performances in this mark band demonstrate all the qualities found at High Pass level, but to a considerable degree. Outstanding performances are characterised by technical assurance and, where appropriate, interpretative maturity.

**High Pass (68-74)**
Performances in this mark band demonstrate technical accomplishment across most, if not all of the disciplines tested. A high degree of accuracy is expected at this level, as well as successful and imaginative solutions to tests involving improvisation and/or harmonisation.

**Pass (60-67)**
Performances in this mark band typically show some degree of control. However, performances are likely to be marred by inaccuracies and derailments. As performance tends to fluctuate between tests, a Pass may be reached via a number of different routes. Some candidates in this bracket show outstanding abilities in individual tests, but fail to maintain this standard across the board; others maintain a good level of accuracy throughout but lack fluency.

Fail (0-59)
Performances in this mark-band are deficient in most, if not all respects. They are marred by significant failings, such as the inability to maintain a steady tempo or to reproduce material accurately. The overall impression is one of untidiness and insecurity and there is little sense of musical awareness.

Assessment of Organ Recital

Distinction (75 and above)
Performances in this mark band will demonstrate all the qualities found at high-pass level, but to a considerable degree. Outstanding performances will be marked by interpretative maturity, nuanced artistry and technical command.

High Pass (68-74)
Performances in this range demonstrate a very high level of technical achievement which always serves the goal of musical communication. There is usually a good sense of structure, a high degree of refinement in expressive detail, a pronounced awareness of what is stylistically appropriate, and a strong feeling of engagement.

Pass (60-67)
In this range an adequate level of technical mastery is expected, and it is deployed in the service of appropriate expressive ideals. Performers may show considerable technical ability, but lack musicality; alternatively, they may have a very good sense of musical awareness, but lack the technical refinement needed to communicate their ideas effectively. Performances will for the most part be stylistically coherent and demonstrate good structural shaping.

Fail (0-59)
Performances may be technically insecure, or marred by a lack of a sense of coherent style, structure or expressive intent.
VIII. PHD IN MUSIC

The University publishes a Code of Practice for research degrees which provides full information on the supervisory relationship, financial issues, working away from Cambridge, the PhD examination, and so forth: you can download your copy at https://www.cambridgestudents.cam.ac.uk/new-students/manage-your-student-information/graduate-students/code. The following section outlines the key stages of your course of study as a research student within the Faculty of Music.

PROBATIONARY RESEARCH STUDENTS

At the beginning of your three years of supervised research towards a PhD, you will be entered on the University’s Register as ‘not at first registered for any degree’. The Board of Graduate Studies expects that under normal circumstances you will seek formal registration towards the end of your first year (see below).

All research students are assigned a supervisor (sometimes more than one) and an adviser; the next section explains their roles. As a probationary research student you are expected to work closely with your supervisor on your research topic. We consider attendance at the Faculty Colloquium series essential for all postgraduate students, whether or not the topic is related to their particular field of research. Subject to the permission of the course leader, you may also attend, as appropriate, the Faculty’s MPhil seminars and other seminars offered elsewhere in the University.

Throughout your period of study, you are expected to follow a programme of training in skills that are specific to your research area as well as generic and transferable skills (see below under Graduate Training). Because your programme of skills training should reflect your particular research, interests and abilities, you should design it together with your supervisor (and, if necessary, the Degree Committee Secretary). You should record the training you have received in the logbook which you can download from the Graduate Resources/PhD Progression section of the Music Faculty website.

THE REGISTRATION EXERCISE

All students seeking registration as candidates for award of the PhD undertake a Registration Exercise. The nature of this exercise is, to some extent, worked out between the student and the supervisor, but it is in all cases based on written work assessed by two readers, who may be drawn from within or outside the Faculty but will not include the supervisor. The registration exercise should take place around the middle of your third term (normally the Easter term), and its aim is to satisfy the assessors that you (i) have defined a subject for research that is suitable and practicable, and (ii) are showing every sign of being able to bring your research to a conclusion that will both satisfy the demands of the degree of PhD, and be finished within three years (or at the most ten terms) from commencement.
The process starts with the supervisor approaching two specialists in the relevant field of research to act as registration assessors; they will in due course read your submission, participate in an interview with you, and submit a joint report. Meanwhile the student prepares a submission which follows these criteria:

For a research thesis:
- introduces the general field of study, demonstrating familiarity with the existing literature, particularly major relevant works and lines of argument
- assesses the place of the topic within its broader context, explaining its potential significance, and identifying and evaluating appropriate research methods
- identifies relevant primary sources, together with any problems in accessing or interpreting them and ways in which these problems will be addressed
- includes a bibliography of relevant materials you have read or intend to read
- records the progress you have made so far
- sketches the future progress of research and writing, including an annotated outline of the proposed thesis and a broad time-table up to submission.

For a research thesis with composition:
- scores (or in the case of electroacoustic composition, sound files) representing between fifteen and thirty minutes’ music. These should include at least one completed work; but the submission may also incorporate incomplete works, provided that you provide the assessors with clear plans for the context of any fragmentary or incomplete materials
- a proposed title for the completed portfolio
- recordings of some of your work, if possible
- an accompanying commentary, normally of at least 3000 words

The purpose of the commentary is to:
- record, and provide an opportunity for reflection on, the candidate’s progress so far in terms of both long-term artistic goals and the technical means employed in their pursuit.
- provide a critical assessment of the candidate’s submitted composition and its place within the projected portfolio.
- provide a clear outline of working to date. If appropriate, this may include interim versions of the works submitted, sketches and other materials.
- outline the future progress of your research and composition, including a detailed proposal for the contents of the final portfolio and broad time-table up to its submission.

The submission may be structured in any way as long as it fulfils these criteria, and may where appropriate incorporate materials such as conference papers or other examples of completed work. The first three bullet points can often be addressed through a literature review that locates and justifies your work in the context of other work, and which can be incorporated in suitably adapted form within the finished thesis. The total length of the submission will normally be between 7,500 and 10,000 words. In addition, you should submit your training logbook. Candidates are required to provide two hard copies of the submission; alternatively, an electronic version may be provided if this is acceptable to the assessors. Unless a case for later submission has been made to the Secretary of the Degree Committee, Registration Exercises should be submitted (either to the Degree Committee Office or directly to the assessors with notification of submission sent to the Degree Committee Office) by 2pm on Monday 8 June 2020 for those beginning PhDs in October 2019, after completion of the equivalent period of study for those beginning after that date, or by the end of the fifth term (during the second year) for those taking part-time PhDs.
After reading the submitted material, the assessors will conduct an interview with you, addressing the definition and feasibility of the topic, the wording of the dissertation title, the validity of the overall methodology, and the achievability of the timetable for completion. The supervisor is normally present at the interview but does not participate in the assessment. In exceptional circumstances, assessors or supervisors may be present by Skype. Following the interview, the assessors submit a joint report and recommendation, using a standard assessment form to the Secretary of the Degree Committee; this should be received not later than ten days before the Degree Committee's final meeting of the academic year (in 2020, by Monday 8 June). The Degree Committee then reviews the reports and makes a recommendation on the registration of the candidate for the PhD degree to the Board of Graduate Studies.

THE SECOND-YEAR INTERVIEW

In the course of their second year, doctoral students undertake a second-year appraisal; this is a procedure purely internal to the Faculty of Music. It normally takes place in the middle of the Easter Term, and is conducted by a panel consisting of the supervisor and two other readers. The student submits (i) a record of the work towards the doctorate completed to date, (ii) a revised timetable of research and writing to submission, based on that prepared for the Registration Exercise, (iii) a draft chapter or other substantial work in roughly the form in which it is anticipated that it will appear in the completed dissertation, and iv) the training logbook.

The panel members will discuss with you both the progress of your doctoral work and your plans for completion within the required deadline. In the light of this discussion, the panel will assess whether your progress toward the completion of the thesis is satisfactory, and whether your plans for completion are feasible. On this basis the panel completes a report form (see PhD progression - notes and forms: https://www.mus.cam.ac.uk/current-students/postgraduate/further-info), which the supervisor forwards to the Secretary of the Degree Committee. Where the panel has assessed either progress or plans for completion as unsatisfactory, the Secretary of the Degree Committee will inform the Supervisor of the views and/or recommendations of the Degree Committee. Please note that, if you are receiving a grant for your study, the outcome of this appraisal may inform any report submitted by the Faculty to the awarding body concerned.

THIRD-YEAR RESEARCH PRESENTATION AND PROGRESS REPORT

In the course of their third year, all doctoral students present their research at the PhD Presentations Day, which will be held this year on Wednesday 20 May, 2020, as part of the Faculty Colloquia. All the third-year students present a 20-minute paper (in the style of a conference paper) on a topic related to their PhD project in front of an audience consisting of Faculty members, research fellows and postgraduate students. The presentation is followed by a 10-minute question-and-answer session. Not less than one week later (i.e. by 2pm on Friday 1 May 2020), all third-year students submit a progress report which should be prepared in consultation with and signed by their respective supervisors (the cover sheet can be downloaded from the website). This document should include a 300-word abstract of the thesis, a chapter outline, the training logbook and a timetable for completion. The whole document should be about two or three sides of A4 in length. On the basis of the presentation and the progress report, the Graduate Committee will assess each student’s progress and provide advice, if needed, to ensure the successful and timely completion of the thesis.
THE THESIS AND VIVA

The University, along with most funders, is strict in requiring submission of theses within four years of commencement of PhD study. It is important for students to understand that a high rate of completion within this four year period is a condition for the Faculty's permissions to host AHRC-funded students, so failure to complete within this time frame may prevent future students from studying in the Faculty. You should also be aware that you must apply without delay for a period of intermission if your progress is significantly hindered by illness or other special circumstances: this effectively stops the clock. You should discuss this with your supervisor, but details will be found in the Code of Practice.

When you are within three months of submitting your thesis, you should apply for the appointment of examiners: you will find a form for this purpose within the Current Students/Assessment – notes and forms section of the faculty website. This should be submitted electronically to the Secretary of Degree Committee. Normally there is one internal examiner and one from elsewhere in the UK, and you should discuss their selection with your supervisor.

Full details on requirements for submitting your dissertation or thesis can be found on the Student Registry website: https://www.cambridgestudents.cam.ac.uk/your-course/examinations/graduate-exam-information/submitting-and-examination/phd-MSC-MLitt/submit.

PhD theses should not exceed 80,000 words (excluding notes, appendices, bibliographies, musical transcriptions and examples), unless you have made a special case for greater length to the satisfaction of the Degree Committee. Candidates whose work is practice-based may include as part of the doctoral submission either a portfolio of substantial musical compositions, or one or more recordings of their own musical performance(s). When you submit your thesis, you must provide a certificate stating that it does not exceed the prescribed limit. These requirements are strictly observed by the Board of Graduate Studies and by the Degree Committee of the Faculty of Music and, unless you have obtained approval to exceed the prescribed limit, a thesis that exceeds the limit may not be examined until it has been shortened to comply with it. If you include material in your submission that has already appeared in published form this must be appropriately integrated into the submission, which should include a statement indicating clearly which elements have been published.

The Board of Graduate Studies has a strict policy in relation to plagiarism. Plagiarism means passing off other people’s ideas or words as if they were your own, and you must take care to avoid it, essentially by understanding and following referencing techniques and other academic conventions. You can find a weblink to the University’s policy on plagiarism and further details on the Faculty’s guidance on plagiarism and policies on referencing conventions, recording lectures and use of Turnitin on the Faculty website here: https://www.mus.cam.ac.uk/current-students/policies-and-information/referencing-conventions-and-plagiarism

The final submission for the PhD in Composition should consist of not more than 8 pieces (at least one of which should be substantial in duration) with not more than one to be for a single
instrument/voice; the total duration of the submitted work should normally be 60-100 minutes. The submission should incorporate at least two real recordings (unless the submission is one extended work such as an opera), as well as an accompanying commentary of between 10,000 and 12,500 words, which i) records and reflects upon the development of the whole portfolio ii) gives a detailed analytical account locating the submitted works in the context of some current developments in contemporary composition, including some analytical discussion of work by relevant composer(s).

After you have submitted your thesis, the examiners, together with the Secretary of Degree Committee, will arrange a date and time for the viva voce examination (the "viva"); this must happen within three months of submission. The viva is an interview, at which the examiners explore aspects of the thesis and your broader knowledge of the field in which you are working. Typical outcomes of the examination are that the thesis is approved (usually subject to minor or sometimes more substantial corrections), or that it is referred (you are allowed to revise and resubmit the thesis for a new examination). This recommendation goes to the next meeting of the Degree Committee that falls after the viva; the Degree Committee vote on the recommendation and their further recommendation proceeds for ratification to the Board of Graduate Studies, who will notify you formally of the outcome of the examination and of the steps that you should take to complete the examination process. If you are required to make corrections, these should be specified in detail by the examiners and supplied by them as soon as possible after the viva to the Secretary of the Degree Committee, who will forward them to your supervisor. You should discuss the corrections with your supervisor, and once you have undertaken them should send them directly to the examiner who has been tasked with ensuring that the corrections have been carried out satisfactorily.

PART-TIME PHD STUDY

The PhD in Music is available not only as a full-time programme lasting three years, but also as a part-time programme lasting five years. It is available in the same areas as the full-time PhD. Part-time research students undertake the same course of study as full-time ones, but over five years of study instead of three. In other respects they have exactly the same status as full-time students, and we encourage them to become full members of the Faculty research community. Details are agreed with students on an individual basis, but part-time students will normally be required to attend the following: beginning of year induction events; the programme of training for research students as listed in the Postgraduate Handbook; a minimum of two supervisions per term; Research Colloquia three to four times a term; annual end-of year progress interviews as well as the Registration Exercise, which will take place in or around the fifth term; and the postgraduate student presentation event, normally in the fourth or fifth year. Milestones over the five years include the following:

Year 1: induction and other training; annual review
Year 2: term 5: Registration Exercise
Year 3: annual review
Year 4: postgraduate student presentation towards the end of this year or early the following year; annual review
Year 5: aim to submit by the end of this year.
POSTGRADUATE RESEARCH STUDENTS AND OPEN ACCESS

The University asks all publishing researchers, including students, to comply with HEFCE policy by uploading manuscripts accepted by journal publications to https://www.openaccess.cam.ac.uk/. This will ensure that current students, who may be in staff positions here or at another institution at the time of the next Research Excellence Framework exercise, will be eligible for inclusion. Full details about Open Access can be found on the Office of Scholarly Communication website (https://www.openaccess.cam.ac.uk/funder-open-access-policies) and the Open Access website (https://www.openaccess.cam.ac.uk/). The University also has an Open Access team available to answer queries about Open Access (info@openaccess.cam.ac.uk).
IX. STUDENTS, SUPERVISORS AND ADVISERS

STUDENT AND SUPERVISOR

All postgraduate students are expected to work closely with their supervisors and, where appropriate, the various people teaching courses, and are also encouraged to attend seminars and courses relevant to their field of research offered elsewhere in the University. All supervisors submit termly reports to which you have access through CamSIS.

Supervisors are responsible for creating and maintaining the conditions under which postgraduate students carry out their research projects. The supervisor should ensure that (i) regular and focused supervisions are conducted (fortnightly meetings are suggested for all first-year postgraduate students, whether MPhil or probationary research students), and that (ii) written work is read and commented on within a reasonable time of the work’s submission. At the same time, the student should ensure that the supervisor has a reasonable amount of time and notice to read submitted work. In the case of coursework essays submitted for the MPhil in Music Studies degree, course leaders have primary responsibility for providing feedback. However, students may also consult their supervisors, according to their expertise, if further advice is required.

In exceptional circumstances, a student may consider that a change of supervisor is required. This may occur for a variety of reasons, ranging from a substantial change in the direction of the proposed research through to insurmountable personal differences. Any student contemplating a change of supervisor is encouraged, where possible and without delay, to discuss the matter with their supervisor and to seek advice from others connected with their research, such as their appointed Adviser, College Tutor, or the Degree Committee Secretary. If it is concluded that a change of supervisor is needed, a request should be made in writing to the Degree Committee Secretary, who will prepare a report for consideration by Degree Committee.

Guidelines for supervisions agreed by the Degree Committee:
MPhil: Approximately 10 hours of individual supervision over the duration of the course.

PhD: Full-time students can expect a minimum of 8 hours of supervision in the first year. Thereafter supervisions are offered as appropriate or required.

THE ADVISER

For each postgraduate student the Faculty appoints an adviser, who will be a University or College Teaching Officer. Your adviser may not be directly associated with your subject area but may take a general and informal interest in your work, and may act as a further senior member with whom you have regular contact. You will be informed of your adviser soon after the start of Michaelmas Term and you should endeavour to make contact shortly afterwards.

IF THINGS GO WRONG

In any case of discord between supervisor and student, the student should in the first instance approach the Chairman of Faculty Board or the Secretary of Degree Committee. If no resolution can
be achieved, a report to that end, together with whatever documents the supervisor and student wish, should be brought to the Degree Committee. The case is then remitted to a specially constituted committee. For further remedies, students are advised to consult the relevant page on the Student Registry website (https://www.studentcomplaints.admin.cam.ac.uk/).

**ECR TO PHD MENTORING SCHEME**

The ECR to PhD mentoring scheme is intended to help PhD students to develop as researchers and to prepare for their future career (whatever their intended career path). Its focus is on the overall development and aspirations of the mentee. The scheme aims to provide a space in which students can discuss and receive advice on their professional and broader development. In particular, the scheme offers the opportunity for students to discuss critical issues that might impact on their success.

The mentoring scheme is wholly distinct from PhD supervision and advising, and mentors are not expected to offer subject-specific guidance. Rather, mentoring meetings may frequently cover topics that would not normally fall within the scope of PhD supervisions. Advice given during mentoring sessions is not intended to represent the official position of the Faculty, nor should it be construed as binding for the mentee. The scheme is intended to augment, not to replace, other resources available through the Faculty and colleges.

The relationship between the mentee and mentor is two-way and both parties bear equal responsibility for making it work effectively. Both parties will gain and learn from the work together and will decide collaboratively what topics will be covered.

**Mentees will be expected to:**
- be prepared to drive the mentoring relationship forward and to take ownership of their learning
- identify development goals and decide how to work towards them
- maintain the confidentiality of the relationship

**Mentors will be expected to:**
- have undertaken University-provided training as appropriate
- act as a sounding board
- listen, question and challenge
- provide professional and broader support
- keep to boundaries and principles
- encourage their mentee to come up with their own solutions to problems
- coach the mentee to make the most of their talents
- build the mentee’s self confidence
- share their experience and expertise
- provide feedback and advice where possible and indicate additional resources
- maintain confidentiality unless expressly requested otherwise by the mentee

The scheme will be coordinated by the ECR representatives who may receive additional guidance from more senior academic staff as appropriate. Mentees will be automatically allocated a mentor unless they specifically request otherwise. As a guide, mentoring sessions would normally take place once a term or as and when issues arise for the mentee. The Faculty Administrator will be kept
informed of the dates of mentoring meetings. If a mentee or mentor has any issues or concerns with the scheme, they should contact the ECR representatives or the Secretary of the Degree Committee.
X. POSTGRADUATE TRAINING: PhD (optional for MPhil and MMus)

All postgraduate students are required to undertake skills training alongside the specialist research conducted within their chosen field of expertise. The University of Cambridge expects PhD students to take part in 10 days of ‘transferable skills’ training (where a day is roughly 6-8 hours of training). By way of broad equivalence, students on one-year courses are strongly encouraged to undertake at least 3 days of skills training. Participation in courses and events provided by the University and the Faculty can count towards the skills training expected of graduate students, as well as equivalent training pursued elsewhere.

The skills training undertaken by each postgraduate student is monitored by means of logbooks, which are provided on the Graduate Resources page of the Faculty website. The precise package of training is a matter for students to establish in conjunction with their supervisors. Conference presentations and attendance may be recorded as part of transferable skills training, but it is strongly expected that students will do more to develop themselves than this. It is essential that logbooks are maintained during the course of a PhD; indeed, the Faculty requires that logbooks are presented for scrutiny as part of the annual review of the progress of doctoral students as detailed above. The maintenance of logbooks for Masters students is optional.

UNIVERSITY OF CAMBRIDGE TRAINING FOR PHD STUDENTS

Researcher Development Programme

The University provides training to help all postgraduate students further develop skills and understanding. The core programme covers skills necessary for making progress in your PhD, writing skills, presentation skills, business skills, personal development & stress management and teaching & learning. Full details of the Researcher Development Programme are available at https://www.rdp.cam.ac.uk/.

AHRC Doctoral Training Programme

Students in receipt of AHRC-DTP awards are required to take part in the Doctoral Training Programme, which is coordinated centrally. The AHRC DTP is the body established by the University to manage the vast majority of its PhD funding from the UK Arts and Humanities Research Council. It brings the University’s 24 Arts and Humanities Departments together with an array of non-academic partners, ranging from the University’s own Museums Service, through regional arts organizations, representatives of the BBC and Department of Culture, Media and Sport, to national bodies such as the Arts Council, Vintage Publishing (Random House) and British Telecom, as well as representatives from international bodies such as NATO and the UN.

The DTP is also Cambridge’s response to the AHRC’s agenda of enhancing the employability of doctoral students in an increasingly restricted academic labour market. As such, it has developed an innovative training programme with a view to:

- complementing the academic skills and knowledge developed at departmental level with awareness and understanding of research theory and practice across disciplines;
- enhancing transferable skills in an environment which emphasizes their applicability in academic as well as non-academic careers;
offering a thoroughly interactive introduction to the role of research in major non-academic organizations.

All of the non-academic partners named above are involved in the training programme at some level.

At the core of the programme are an Arts and Humanities Research Methods strand and a Research Leadership strand. The first of these strands addresses awareness and understanding of research across disciplines. The second builds skills and knowledge necessary to a successful career as a researcher, whether in academia or another sector. Both strands bring students into contact with academics from a wide range of Arts and Humanities Departments in Cambridge. Topics covered within the Research Methods strand include: close analysis, theory, practice-led research, how to frame research questions, big data and small data, and impact. The Research Leadership strand covers themes including: academic field, communication skills, research in an international context, funding applications and evaluation, how UK universities work, and moving on to non-academic careers.

A further key component in the DTP training programme, beginning in 2015-2016, is training led by members of the DTP’s partnership advisory board. These representatives of major national and international non-academic organizations will run bespoke problem-based workshops designed to give students a practical introduction to the role of research in publishing, television, opinion polling, the UK Civil Service, and international organizations. Places at these workshops will be strictly limited, with some reserved for DTP students and others made available to other Cambridge PhD students. The DTP also sponsors student-led reading groups and social media projects.

Please contact Dr Alistair Swiffen (Alistair.Swiffen@admin.cam.ac.uk) for further details.

RESEARCHFISH

AHRC funded PhD students will be required to register research outcomes each year through Researchfish. Students will be contacted direct and given information about how to report on the Researchfish system. All AHRC funded students are required to submit a report each year even if it is a nil return and should understand that failure to make a return may limit funding opportunities available to students wishing to come to the Faculty in the future.

FACULTY TRAINING FOR PHD STUDENTS

Supervisor Training

PhD students are encouraged to supervise at some point during their course in order to develop professional skills in this area. An introductory training session is provided by the Faculty, which will take place this year on Tuesday 15 October 2019 from 2-4pm in the Faculty Lecture Room 3. This will cover the peculiarities of the supervision system at Cambridge and focus on techniques of teaching suited to typical undergraduate courses. This introductory session is essential for those offering supervision for the first time to students on undergraduate courses within the Faculty of Music.
PhD Presentations Day

All third-year or equivalent doctoral students are required to present a paper on their research at the PhD Presentations Day, which will be held in this academic year on Wednesday 20 May 2020, as part of the Faculty Colloquia. Presentations last 20 minutes, with an additional 10 minutes set aside for questions. Presentations are typically invited from those in the third year or equivalent of their doctoral research, although others are welcome to apply to the Secretary of the Degree Committee. They are regarded as an essential part of postgraduate training, providing a forum for presenting research to members of the Faculty prior to submission of the final thesis. They also provide a key opportunity for all postgraduate students to engage with research conducted by their peers, as well as a chance for staff members not directly connected with the research to appraise work done in related areas. All postgraduate students are required to attend this event as part of their package of graduate training – those unable to attend must write to the Secretary of the Degree Committee 10 days in advance to explain the reasons for their absence.

Specialist training in IT skills and audio techniques

Sessions will be offered covering areas such as data analysis, audio visual analysis, and industry-standard recording techniques and software packages as required.

EXTERNAL TRAINING FOR PHD STUDENTS

Institute of Musical Research

Established in 2005 as part of the University of London's School of Advanced Study, the IMR has a national brief for the coordination of research in music. It runs a portfolio of research projects, maintains email lists in special interest areas, and puts on a varied programme of conferences and other events. For further details visit their website (http://www.the-imr.uk/).

British Library Doctoral Open Days

These Open Days are aimed at first year PhD students who are new to the Library. Each day focuses on a different thematic area of the Library’s collection. To make the most of your day, we encourage you to pre-register for a free Reader Pass before the event. Further information can be found at https://www.bl.uk/events/docdoctoral-open-days-explore-our-research-collections?utm_source=robin_comcommunications&utm_medium=referral&utm_campaign=research&utm_content=doctoral_open_day_201819_hub
XI. RESEARCH AND TRAVEL GRANTS

In the course of your research you may need funding for such purposes as acquiring materials, conducting archival research or fieldwork or attending conferences. The following is a guide to some sources for such funding. These details may change during the year, however, so always check the website of the appropriate organization for the most up-to-date application and deadline information on each award. You should be aware that most external funding organisations would expect students to show evidence of having approached their home institution (in the case of Cambridge, Faculty and/or college) for funding prior to seeking funds from an external source.

EXTERNAL SOURCES OF FUNDING

<table>
<thead>
<tr>
<th>Organization</th>
<th>Awards</th>
<th>Deadline</th>
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<tr>
<td><strong>Society for Music Analysis Development Fund Grant</strong></td>
<td>Awards of up to £500</td>
<td>Deadline: ongoing</td>
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<tr>
<td>Support for travel and subsistence to attend conferences abroad,</td>
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<td>to consult library and archival resources, or to pursue other</td>
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<td>comparable research activities. Also provides support for the</td>
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<tr>
<td>acquisition of microfilms or photocopies of sources, or assistance with the preparation of material for publication. Applications should include a brief description of the project and its relevance to music analysis, details of any other funding applications made, and a supervisor’s reference. <a href="http://www.sma.ac.uk/">http://www.sma.ac.uk/</a></td>
<td></td>
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<tr>
<td><strong>Music &amp; Letters Trust Award</strong></td>
<td>Awards between £50 and £1500</td>
<td>Deadline: see website</td>
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<tr>
<td>Support for the obtaining of research materials, editorial costs,</td>
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<td>and expenses for research trips and conference attendance.</td>
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<tr>
<td>Applications should include a project description, budget, details of any funding applications to other sources, and two reference letters. The Trust frequently funds projects on a shared basis and may make a provisional award pending the outcome of another funding application. It may also choose to award only a proportion of the amount requested. Applicants are eligible to receive funding from the Trust only once every two years. <a href="https://academic.oup.com/ml/pages/grants#">https://academic.oup.com/ml/pages/grants#</a></td>
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<tr>
<td><strong>Royal Musical Association Small Research Grant</strong></td>
<td>to £250</td>
<td>Deadline: see website</td>
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<td>For student members of the RMA or members of RMA student groups.</td>
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<td>Typical expenses might include microfilm and photocopying costs,</td>
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<td>travel, and accommodation expenses for research away from home or for giving papers at conferences. Applications consist of a curriculum vitae, project description and budget, and letter of support from the supervisor. <a href="https://www.rma.ac.uk/grants-awards/small-research-grants/">https://www.rma.ac.uk/grants-awards/small-research-grants/</a></td>
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<tr>
<td><strong>Musica Britannica Research Award</strong></td>
<td>Awards of up to £1,000</td>
<td>Deadline: see website</td>
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<tr>
<td>Support for postgraduate research students researching British music. Awards may be made for any necessary research expenditure for which the applicant has no alternative source of funding, such as the purchase of books, music, or microfilms, or essential travel. They are not available for computer equipment, ordinary maintenance, course fees, or conference expenses. <a href="http://www.musicabritannica.org.uk/MBRA.html">http://www.musicabritannica.org.uk/MBRA.html</a></td>
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<tr>
<td><strong>Society for Education, Music and Psychology Research (SEMPRE)</strong></td>
<td>Awards typically between £50 and £1500</td>
<td>Deadline: see website</td>
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</tbody>
</table>
The Society for Education, Music and Psychology Research (Sempre) is the only society which embraces research in both music education and music psychology, providing an international forum to encourage the exchange of ideas and to disseminate research findings. It provides funding for a range of research activities with a focus on those that address key issues in music psychology and education. [http://www.sempre.org.uk/awards](http://www.sempre.org.uk/awards)

The University’s Arts, Humanities and Social Science Research Group ([https://www.ahssresearch.group.cam.ac.uk/](https://www.ahssresearch.group.cam.ac.uk/)) provides helpful information about funding and other resources for research students, including feedback from successful applicants and Research Facilitators and information about technical support.

The University also co-ordinates a database for funding opportunities, the Cambridge Funding Search. This can be found here: [http://www.student-funding.cam.ac.uk](http://www.student-funding.cam.ac.uk).

**COLLEGE FUNDING**

Application procedures vary by College. Please see your college website or contact your College Tutorial Office for details.

**FACULTY FUNDING**

Students may apply for funds to support specialist training in areas not covered by courses within the Faculty. Fully costed applications accompanied by a covering letter outlining the case for need should be made to the Secretary of the Degree Committee by the division of each term (i.e. 9 November, 13 February, and 14 May or 21 May depending on whether Easter Term starts on 10 April or 17 April). Candidates should note that funds are limited therefore applications should be kept to a maximum of £100.

More substantial and ongoing training needs, as typically experienced by PhD candidates, may be supported by application to Trust Funds administered by Faculty Board.

**Applying to the Music Faculty Board for funding towards research or research-related travel**

The Faculty Board of Music has a limited amount of spendable income from Trust Funds that can be used to support the research activities of postgraduate students. The Board will not normally consider retrospective applications, so even if you think that there is a possibility that you may be asked to present a paper at a conference but this has not been yet been confirmed, put in an application for funding – it can always be withdrawn. Applications should include a description of the project and its significance for your research, a detailed budget, and letter of support from your supervisor. The Faculty Board is happy to fund projects on a shared basis, and you are advised to apply for funding from external bodies as well. Full details of other funding secured should be given on the application. You should also provide details of other funding applications made in connection with the project.

To apply download and complete a funding request application form from the Faculty website ([https://www.mus.cam.ac.uk/intranet/travel-materials-funding](https://www.mus.cam.ac.uk/intranet/travel-materials-funding)). You should provide details of when
you will be travelling to a conference/making a research trip and confirm how the proposed trip will assist you with your graduate studies. You must give details of your budget for the trip (travel costs, the amount of any fees, accommodation costs) and arrange for your supervisor to provide a statement in support of your project. Completed applications should be submitted to the Faculty Secretary, either in hard copy or by email (administrator@mus.cam.ac.uk).

Applications for these funds are assessed by the Faculty’s Standing Committee. There are no set dates for meetings of this Committee but meetings take place at regular intervals, during term-time.

**Applying to the Music Faculty Board for reimbursement of costs relating to experiments**

The Faculty has a limited amount of money which can be used to cover the costs incurred by graduate Music students in recruiting participants for experiments. Awards from this fund are only given up to a value of £150 and are paid as reimbursement after the experiment has been concluded. If you wish to apply for this funding you must download and complete a funding request application form from the Faculty website (https://www.mus.cam.ac.uk/intranet/travel-materials-funding) and arrange for your supervisor to provide a statement of support for your experiment. The form and statement of support should be sent to Graduate Administrator, either in hard copy or by email (graduate@mus.cam.ac.uk).

Applications for these funds are assessed by the Faculty’s Graduate Committee.
XII. SAFETY, SECURITY AND EMERGENCIES

Information on safety is provided in the General Information/Policy Documents section of the Faculty website (https://www.mus.cam.ac.uk/current-students/policies-and-information/HealthSafetyPolicy2018.pdf). Here is some additional information of specific relevance to graduate students:

**Lone working**
As graduate students have 24-hour access to the Faculty, you may at times find yourself working alone in the building. For your safety, you should familiarise yourself with the relevant section of the Faculty’s Health and Safety Policy, which can be found on the website.

In the meantime, the following guidelines should be useful:
- keep doors locked
- in an emergency phone Security (direct line marked ‘University Security’ on the Foyer Security Point telephone)
- do not let any unauthorised persons into the Faculty
- inform someone of your whereabouts
- ensure that all doors are locked and all equipment, lights etc are turned off when leaving the Faculty

*Please note: you are responsible for your own safety if you use the Faculty out of hours.*

**Security Alarm**
If you accidentally activate the Security Alarm tell the Custodian. If this happens out of hours use the push button labelled ‘University Security’ on the Foyer telephone to inform University Security Control.