Faculty of Music

Graduate Handbook

2018-2019
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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 graduate 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 Graduate Handbook serves primarily as a guide to the graduate 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: http://www.admin.cam.ac.uk/univ/so/2015/chapter07-section10.html

The Graduate 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 80 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, take 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 (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 Steph Curnow, Administrative Assistant – admin@mus.cam.ac.uk).

All other enquiries about hiring instruments should be directed to 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 graduate students and staff. Any graduate 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 (myleseastwoodrecords.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 and
Room 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, George Unsworth (gu202@cam.ac.uk).

III. GRADUATE 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 graduate 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 graduate student representatives (Peter Asimov, Rashel Pakbaz and Nicholas Ball), with the advice of members of the teaching staff. Information on upcoming colloquia may be found at http://www.mus.cam.ac.uk/events-static-pages/about-the-colloquia.

GRADUATE RESEARCH FORUM

The Graduate Research Forum is run by graduate students for graduate students. Its events address the research, training, and career development needs of the Faculty’s graduate 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 Graduate 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.

GRADUATE PRESENTATIONS

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

i) PhD Presentations by all third-year doctoral students, on the afternoon of Friday 26 April, 2019

ii) MPhil Presentations on dissertation research on Friday 3 May, 2019
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 (http://cms.mus.cam.ac.uk/)

SOUND RECORDING COURSE

This is a practical course designed to teach the basics of sound recording and audio postproduction. There will be seven sessions in Lent Term, in which a range of equipment available to all members of the Faculty will be demonstrated beginning with handheld recorders and moving on to the basics of multitrack recording. The sessions will alternate between recording different musical instruments and ensembles (e.g. piano, chamber group, choir, jazz trio), and applying the necessary editing, mixing and mastering to pull a recording into shape. The course is suited students who need to submit recordings of their composition portfolios, but will also have wider relevance to anyone with an interest in music technology.
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 graduate students:

1) The Secretary of the Degree Committee: Prof Marina Frolova-Walker (mf263@cam.ac.uk). The Degree Committee Secretary has oversight of all graduate 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. She is the ultimate port of call for those graduate students who experience difficulties with any aspect of their course.

2) The Director of Graduate Education: Dr Bettina Varwig (bv239@cam.ac.uk). The Director of Graduate Education is responsible primarily for the MPhil and PhD students and for the Graduate Training Programme provided for all graduate students. She coordinates graduate events that take place within the Faculty of Music and is available to provide advice about training programmes beyond our walls. She may be approached by all graduate students seeking advice about any aspect of their study.

3) The Graduate Administrator: Emma Chapman (emc85@cam.ac.uk, 01223 767883, in the office Mon-Wed and Friday 9.10-3.00 and Thursday 9.10-5.15) looks after submissions from graduate students and is available to answer queries about the day-to-day running of our graduate programmes. The Graduate Administrator is 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. Steph Curnow (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 Office for Composition and the Graduate Administrator. Graduate Representatives are invited to attend when appropriate.

GRADUATE REPRESENTATIVES

Graduate 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 graduate
students on the Faculty Board, to participate in the work of the Staff-Student Committee and to be points of contact for graduate students who have questions or concerns. New Graduate Reps will be elected in the Michaelmas Term to represent students in 2018-19.

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 1530-1630 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 graduate students. It oversees the progress of graduate 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 graduate study can be found on the Student Registry website (http://www.admin.cam.ac.uk/students/studentregistry/). 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 graduate 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 (for instance 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 graduate 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 (http://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 (http://www.ucs.cam.ac.uk/media/printroom). For further information and current prices contact Service Desk staff on 01223 (7)62999 or email service-desk@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: http://www.admin.cam.ac.uk/univ/plagiarism/students/referencing/conventions.html. 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/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 www.admin.cam.ac.uk/univ/plagiarism/. The Faculty’s guidelines on Referencing and Plagiarism can also be found online at https://www.mus.cam.ac.uk/intranet/general/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 5th October 2.30-4.00 in Lecture Room 4 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/research-groups) which Music Faculty graduate students are welcome to join.

SSRMC

The Social Science Research Methods Centre 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 SSRMC is available at http://www.ssrmc.group.cam.ac.uk/ssrmc-modules/core/full-list.

Most modules run for 2 hours per week over 4 weeks, though there are variations on this, including some one-day “intensives”. Nearly all SSRMC 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 http://www.ssrmc.group.cam.ac.uk/ssrmc-modules/core/making-a-booking.

An induction lecture for students taking courses through the SSRMC will take place in Lady Mitchell Hall on the Sidgwick Site at 4.00 pm on Wednesday 3 October 2018.

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 (http://www.rma.ac.uk/conferences/rma-students.asp). The 2019 BFE/RMA Research Students’ Conference will take place from Thursday 10 to Saturday 12 January 2019 at the University of Sheffield.

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 (http://www.rma.ac.uk/conferences/conference-planning.htm).

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 http://www.langcen.cam.ac.uk/lc/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 2018-2019 can be found at http://www.langcen.cam.ac.uk/lc/culp/culp-specialist-courses.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 (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 10 May 2019.

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 graduate students take up the opportunity to be involved when possible.

For more details of outreach activities, visit the Outreach website (www.mus.cam.ac.uk/outreach). 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 http://www.mus.cam.ac.uk/directory/.

Information on the Faculty of Music may be found in the General Information section of the Faculty website: https://www.mus.cam.ac.uk/intranet/general.

Information on the Faculty’s policies on plagiarism, referencing conventions, recording of lectures and use of Turnitin: https://www.mus.cam.ac.uk/intranet/general/referencing-conventions-and-plagiarism.

Information specifically for Graduate students (including a pdf of this handbook) can be found here: https://www.mus.cam.ac.uk/intranet/grad-resources/graduate-resources.

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

- the Student Registry’s authoritative guide to regulations and requirements governing graduate students: http://www.admin.cam.ac.uk/offices/gradstud/current/.
- the Code of Practice for research degrees: http://www.cambridgestudents.cam.ac.uk/new-students/manage-your-student-information/graduate-students/code.

- the University's online handbook for current students: http://www.cam.ac.uk/current-students.

- information about graduate support provided by the Graduate Union (an excellent source of information for graduate studies at Cambridge generally): http://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;
- experience in carrying out focused research under close supervision.

Structure of the Year

The academic year at Cambridge is divided into three terms: Michaelmas (2 October-30 November 2018), Lent (15 January-15 March 2019), and Easter (23 April-14 June 2019).

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. MPhil supervisions should normally take place fortnightly in the Michaelmas and Lent Terms (8 in total). Thereafter they should be arranged as required, but with at least 4 further supervisions before the final submission of work (minimum total of 12). 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 2018-19, Professor Marina Frolova Walker). Responsibility for all other aspects of the course lies with the Director of Graduate Education (in 2018-19, Dr Bettina Varwig).

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 of not more than 3,500 words 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 of no more than 1,500 words and an annotated bibliography by the beginning of Lent term.

**Lent Term**

Students normally choose 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 (each of not more than 3,500 words) 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 SSRMC course) for either one or both of these essays.

The optional courses on offer in 2018-19 are: Music and Science, Techniques of Performance Studies, Music and the Cold War, Composition, Music Historiography, Italian Sounds, Early Modern Listening.

**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 Science Research Methods Centre (SSRMC; 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 SSRMC 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 SSRMC courses must obtain the consent of their supervisor. The SSRMC website is at: [http://www.ssrmc.group.cam.ac.uk/](http://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 SSRMC 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 http://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 28 June 2019.

PRESENTATIONS

On Friday 3rd May 2019 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 http://www.mus.cam.ac.uk/events/about-the-colloquia).
SUMMARY OF COURSE REQUIREMENTS

Music Studies

At the beginning of Michaelmas Term you will meet with the Director of Graduate 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 Science 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 21 November 2018 (portfolio of abstracts), 14 December 2018 (essay) and 15 January 2019 (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 Graduate 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 not more than 15,000 words.

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, 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 15 January 2019; 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 (Ms Faultless), the Senior Internal Examiner (Prof Ellis) and the Director of Graduate Education (Dr Varwig) by 1 May 2019. 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 21 November 2018, and an essay (of no more than 3,500 words) based on the course by 14 December 2018. 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 29 March 2019. 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 14 December 2018, followed by the second on 29 March 2019, and the third and fourth on 28 June 2019, 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 14 December 2018. All submissions should be made electronically and also two hardcopies for your final submission.

SUMMARY OF DEADLINES (ALL BY 2.00 PM)

21 NOVEMBER 2018: Submission of Portfolio of Abstracts for Musicology & Its Debates

14 DECEMBER 2018: 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

15 JANUARY 2019: Submission of dissertation proposal and annotated bibliography or description of final Composition Portfolio and accompanying essay.

29 MARCH 2019: Submission of Essays 2 and 3
Submission of Composition 2

3 MAY 2019: MPhil Presentations (all pathways except Composition)

1 MAY 2019: Performance: deadline for changes to recital programme

JUNE-JULY 2019: Performance Studies recitals

28 JUNE 2019: Submission 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 Graduate 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 graduate masters 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 Ellis) and to the Director of Graduate Education (Dr Varwig). 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: http://www.admin.cam.ac.uk/univ/plagiarism/students/referencing/conventions.html.

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.

RESUBMISSION

Any coursework submission (essay, exercise or composition) which is awarded a mark below 60 may be reworked and resubmitted once only. 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.

VIVA VOCE 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 must be held. Such an examination may be held in cases in which a candidate receives one marginal fail in his/her coursework submissions, and in all cases where the thesis or equivalent is awarded a mark below 60.

Dates for possible viva voce examinations are established in the spring and are circulated to all MPhil students: vivas are held as early as examining arrangements permit, but usually towards the end of September.

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.
## SUMMARY OF ASSESSMENT SCHEMES

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<td>Third Essay or Equivalent</td>
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## COURSE DESCRIPTIONS

### CORE COURSES

**Introduction to Musicology & Its Debates**  
Prof Katharine Ellis and Dr Matthew Machin Autenreith  
LR4, Wednesdays and Fridays, 2-4pm

This course provides an introduction to key debates in musicology (broadly conceived) 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. On Wednesday afternoons, we will consider core readings in specified areas. Wednesday’s seminars will be directed by one of the course leaders and will identify general questions and issues that have informed the development of distinct strands within musicology. On most Friday afternoons, invited researchers will lead discussion on more focused readings, introducing developments in the field that are informing their own work.

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: an essay of no more than 3500 words; and a portfolio of abstracts of six of the set texts of no more than 1500 words in total.

The subject of your coursework essay needs to be discussed with one of the course leaders, and should broadly address a topic, debate, or even a particular (group of) text(s) discussed in the course. Each student will receive an individual 30-minute supervision with one of the course leaders dedicated to discussion of the topic of the proposed essay.
The six abstracts should each address an article, review, or book chapter—but not an entire book—taken from the syllabus. Your submitted portfolio should normally not include abstracts of texts discussed in depth in your coursework essay.

Participation in class and the abstracts will receive a grade category (i.e. distinction, high pass, low pass, fail); short feedback will be provided on the abstracts. All students are required to pass these two elements, but the grade awarded will not count towards the final mark awarded for the M.Phil. The grade categories award serve as an indication of progress and may be used when applying for further study.

The dates for submission are as follows:
Abstracts – Wednesday 21 November
Essay – Friday 14 December
All submissions must be made by 2pm to the Graduate Administrator via Moodle.

Music Skills
Coordinated by Bettina Varwig
Tuesdays, 2-3.30pm Lecture Room 4

The timetable for these classes is as follows:
9 Oct. Library Resources. Anna Pensaert/Bettina Varwig
6 Nov. Writing a Dissertation. Bettina Varwig.

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 (during a group supervision in advance of the presentation as well as after it) and in writing further to the receipt of a self-critique prepared by each student. The assessed essay will be no more than 3,500 words in length and will be due in April 2018.

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 motion/emotion; 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 seminars, with one or two final sessions consisting of student presentations of their in-progress dissertation research.

Reading:

Music and the Cold War
Marina Frolova-Walker

The aim of this seminar course is to introduce students to the issues in Cold War Music Studies, which have emerged as a significant trend in musicology in the past two decades, and to hone their critical skills through engagement with the most recent debates that took place within the discipline on the relationship between music and the wider world.

From the end of WWII in 1945 to the collapse of the Soviet Union in 1991 the world was divided into two opposing camps headed by two nuclear superpowers, the USA and the USSR. While the overt politicization of the arts in the USSR had always been obvious to Western scholars, after 1991 they also woke up to the fact that the supposedly ‘free’ artistic movements of the Western world were actively shaped (and often directly funded) by state institutions driven a by a political purpose, such as, for example, the Congress for Cultural Freedom established and supported by the CIA. Thus, the musical aesthetics of Socialist Realism and post-war avant-garde emerged as underpinned by the opposing ideologies and political agendas and serving as weapons in the global war for hearts and minds. The uncovering of the mechanisms behind this has proven to be a controversial and painful process, as it challenged the ingrained belief in the aesthetic autonomy of music and often personally implicated composers, performers, and writers on music as actors in the geopolitical game.

The course will focus on the following two aspects of Cold War music studies:
production, dissemination and reception of music bound up with the conflicting ideologies of the Cold War (1945-1991);

the influence of Cold-War modes of thinking on music historiography, which is felt to the present day, and its recent critiques.

The course will consist of six weeks of seminars. The first five weeks will include a presentation from the course leader followed by the group discussion of a weekly set of readings. The final week will be devoted entirely to students' presentations on agreed topics, each followed by a brief discussion. It is envisaged that students will then develop their presentations into essays, to be submitted for assessment.

Suggestions for preliminary study:


**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.

**Early Modern Listening**
Bettina Varwig

How might one go about reconstructing past experiences of listening to music? This course explores where and how musical sound acted upon and within the bodies, minds and souls of early modern listeners, taking in a range of repertory from Giulio Caccini’s monodies to J. S. Bach’s keyboard music. The course provides an introduction to early modern conceptions of the human body and its capacities for sense perception and emotional reaction, covering key debates about human physiology and psychology over the long seventeenth century. We will be taking in a variety of primary source materials, from Renaissance anatomy treatises to Cartesian philosophy, in order to develop a grounded appreciation of the powerful effects ascribed to music at the time. We will also endeavour to bring those sources into dialogue with a selection of recent scholarship on the early modern body, history of the emotions, affect theory and embodied cognition. The course thereby aims to offer a grounded introduction to current trends in early modern studies and the place of music within it; and it may also attune our own ears to alternative ways of responding to these musical sounds.

The course comprises six weeks of seminars. The first five weeks will consist primarily of group discussion of a weekly set of readings. The final week will be devoted to students’ presentations on agreed topics, each followed by a brief discussion. Students will then develop their presentations into essays to be submitted for assessment.

**Suggestions for preliminary reading:**

**Italian Sounds**
Francesca Vella

Countless sounds and noises have been associated with Italy and its people over the centuries. Travellers have often remarked on the unusual character of the Venetian soundscape; the physical
The acoustics of early-modern Catholic Italian churches was closely linked to the theological concepts at stake during the Counter-Reformation; anti-noise campaigns were launched in nineteenth-century London (and elsewhere) against Italian organ grinders; while Futurist aesthetics invoked mechanical, industrial noises as a tool for liberating artistic sound from the tyranny of the musical. Musicology has recently started to engage with sound studies, largely by following up on favoured themes of urban and metropolitan modernity and ‘new’ sounds associated with moments of technological change. In this series of seminars, we will explore—and try to challenge—some of the key concepts and core preoccupations that have driven research in this area by delving into a wide range of Italian sonic phenomena spanning the fourteenth to the twentieth century.

We will engage with recent scholarship in musicology, art and architecture history, and film studies, probing the notions of ‘soundscape’, ‘noise’ and ‘voice’ (among others) within a variety of local, social and cultural contexts. As we make our way from Renaissance Florence to nineteenth-century Rome and twentieth-century Milan, we will grapple with a number of historical and theoretical questions: How does sound intersect with architecture and urban space? Is an anxiety about noise characteristic of the modern age? What paradigms can we turn to in order to unpack the Italian voice (or Italy as voice)? What does the fascination with unmediated sound typical of verismo opera speak to within Italy’s broader late-nineteenth-century political and cultural context?

The course comprises six seminars, by the end of which students will have familiarised themselves with a variety of scholarly approaches, as well as honed their skills at primary-source gathering. The first five weeks will consist primarily of group discussion of a set of pre-circulated readings. In each seminar, we will also attempt to close-read (excerpts from) a musical work by applying the analytical tools developed in these texts. In addition, students will be set the task of researching each week’s topic via the internet resources (Googlebooks, historical newspaper databases, etc.), each bringing along and being prepared to discuss one relevant extract. The last seminar will be devoted to student presentations on agreed topics, with the presentations serving as the basis for an essay to be submitted for assessment.

No knowledge of Italian is necessary to attend the course.

Suggestions for preliminary reading:

**CRITERIA FOR MPHIL MARKING**

**MARKING SCHEME**

The passmark 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 passmark or borderline will be invited to a viva voce examination, which will normally be held in late September.
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. 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.

An oral examination may be held in cases in which a candidate receives one marginal fail in his/her coursework submission, and in all cases where the thesis or equivalent is awarded a mark below 60. 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.

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 make a solid and worthwhile contribution to its area of study, but with some limitations.

• 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 some awareness of the current state of knowledge and debate but the relationship between this context and the specific area of research may be insufficiently elaborated.

• ARGUMENT
The writer may survey the topic satisfactorily but will largely avoid analysis or will only demonstrate a limited ability to integrate narrative and analysis within the argument. There may, for instance, be a largely narrative core with only brief introductory and concluding statements/hypotheses. There may also be some failures of understanding or neglect of difficulties in the argument. Sources may be identified and summarised but insufficiently investigated. The framework of the argument will be coherent but the argument itself may at times tend to drift outside this frame or only to explore 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 coherent, although there may be inconsistencies and possible flaws in assessment of amount (too much, too little).

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 Principal: Dr Martin Ennis (mwe20)
Course Director: Dr Edward Wickham (eaw37)
Senior Internal Examiner: Prof Nicholas Marston (njm45)
Graduate Administrator: Emma Chapman (emc85)

CHORAL CONDUCTING PATHWAY
Leaders: Edward Wickham (Co-ordinator), Stephen Layton and Graham Ross

VOCAL PERFORMANCE PATHWAY
Leaders: Lynette Alcantara (Co-ordinator, lma24), David Lowe and David Skinner

Students should attend all the sessions arranged for their Pathway, and all seminars within the Seminar Course. Students are strongly encouraged to attend undergraduate Aural classes (Part 1a of the Undergraduate course) and all events organised under the Practising Performance series arranged by Maggie Faultless. Students are also welcome to attend other undergraduate or graduate lectures or seminars, and some compulsory and optional elements are taught in conjunction with the Advanced Practical Skills paper for Part II of the undergraduate course. 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; or
   d) organ performance; or
   e) continuo performance

v) College placements and observations

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. At least one workshop will be held in conjunction with students studying for the MPhil in Composition.

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)

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, or on any other topic related to choral studies. Two supervisions will be provided for each essay.

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, though any additional performers such as instrumentalists should be sourced by the candidate. 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
Students select one of the following options:
a) Extended essay of not more than 7000 words. This can be on any topic related the study and practice of choral music. Some may wish to relate the content of the essay 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.
d) Organ recital. Candidates for this option must satisfy the Course Principal and/or Director of their suitability for this exam by means of an informal audition at the end of Michaelmas Term.

e) Continuo recital (harpsichord and organ). Candidates for this option must satisfy the Course Principal and/or Director of their suitability for this exam by means of an informal audition at the end of Michaelmas Term.

Up to four supervisions will be provided for the option chosen, during the Lent and Easter Terms. Options d) and e) will be scheduled for the end of June, and the Faculty will cover fees for relevant tuition up to a cost of £40 per hour for four one-hour lessons, if needed.

v) College observations and placements
Candidates will be encouraged to participate fully in college choirs, arrangements for which will be facilitated by the Course Director in conjunction with the Directors of Music at the College involved.
Placements will be made on the understanding that the candidates will on occasion have opportunities to direct the choirs in which they are involved. Opportunities are also offered to observe other College choirs in rehearsal and performance.

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

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
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). Two copies of the essay should be submitted via Moodle.

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
Each candidate will choose one of the following five options: a) Extended essay; b) Editing Project; c) Arrangement project; d) Organ performance; e) Continuo performance. 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 any topic within the field of choral studies, or may relate to the programme presented in the Choral 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. Two copies 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.

d) Organ Performance
The organ recital will consist of a set work, plus an additional programme of no more than 30 minutes’ duration chosen by the candidate. Candidates may choose to specialise in a particular area of repertoire and may choose an appropriate College organ for the examination where possible. The programme and possible choice of organ should be discussed with the Course Director at the start of the Lent Term, and the full programme should be submitted via Moodle to the Graduate Office for approval in the first half of the Lent Term (see below for deadlines) using the appropriate form available on the Faculty Intranet. Candidates should bring to the recital two copies of the works performed 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). The examination will take place between the end of the main examination period in May/June and the end of July.

e) Continuo performance.
Music to be played in ensemble on both harpsichord and organ, including facsimile scores, will be given to the candidate one week before the examination. The repertoire covered will be the same as on the Part II undergraduate course: English music (on the harpsichord) c.1650-1700, and German music (on the organ) 1700-1750. Other performers will be provided as required. The examination will take place between the end of the main examination period in May/June and the end of July.
v) College 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.

VOCAL PATHWAY

i) Solo recital: Individual singing lessons and song classes, leading to a solo recital at the end of the Lent Term.

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

iii) Ensemble performance: Classes and workshops leading to an exam in the first half of the Easter 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; or
   d) organ performance; or
   e) directing a performance from the keyboard (harpsichord and/or organ)

v) College placements and observations

vi) Aural classes

Vocal Pathway elements

i) Solo recital
Individual singing lessons are provided through the placements with College choirs, and weekly song classes are arranged by the Pathway Leaders, mainly in the Michaelmas and Lent Terms. Additional seminars on aspects of vocal performance and training such as working with children’s voices and vocal health. These take place mainly during the Michaelmas and Lent Terms. All students must submit a Journal by the division of the Lent Term, and should identify student accompanists to work with throughout the course, including MMus students where appropriate.

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)

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, or on any other topic related to choral and vocal studies. Two supervisions will be provided for each essay.

iii) Ensemble performance
Classes and workshops, partly held in conjunction with the Part II Choral Performance course, held mainly in the Michaelmas and Lent Terms, leading to an examination in the first half of the Easter Term, in conjunction with Voces8.
iv) Optional elements
Students select either:

a) Extended essay of not more than 7000 words. This can be on any topic related to the study and practice of vocal and choral music.

b) Editing or Source Studies project, presenting fresh editions and/or source discussion of the repertoire.

c) Music arrangement project, presenting one extended work or a group of shorter works arranged for unaccompanied voices.

d) Organ recital. Candidates for this option must satisfy the Course Principal and/or Director of their suitability for this exam by means of an informal audition at the end of Michaelmas Term.

e) Directing a performance from the keyboard (harpsichord and/or organ). Candidates for this option must satisfy the Course Principal and/or Director of their suitability for this exam by means of an informal audition at the end of Michaelmas Term.

Up to four supervisions will be provided for the option chosen, during the Lent and Easter Terms. Options d) and e) will be scheduled for the end of June; for Option d) the Faculty will cover fees for instrument tuition up to a cost of £40 per hour for four one-hour lessons, if needed.

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.

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

Examinations

i) Solo recital
A solo vocal recital will be held at the end of the Lent Term, lasting not more than 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 should provide their own 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
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). Two copies of the essay should be submitted via Moodle.

iii) Ensemble Performance
The ensemble performance examination will take place in the first half of the Easter 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 two
contrastidng idioms from the early modern period to the present day, made available two weeks prior to the examination.

iv) Optional elements

Each candidate will choose one of the following five options: a) Extended essay; b) Editing Project; c) Arrangement project; d) Organ performance; e) Directing a performance from the keyboard (harpischord and/or organ). 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 in the field of choral and vocal studies, and 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. 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. Two copies 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. 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.

d) Organ Performance
The organ recital will consist of a set work, plus an additional programme of no more than 30 minutes’ duration chosen by the candidate. Candidates may choose to specialise in a particular area of repertoire and may choose an appropriate College organ for the examination where possible. The programme and possible choice of organ should be discussed with the Course Director at the start of the Lent Term, and the full programme should be submitted via Moodle to the Graduate Office for approval in the first half of the Lent Term (see below for deadlines) using the appropriate form available on the Faculty Intranet. Candidates should bring to the recital two copies of the works performed 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). The examination will take place between the end of the main examination period in May/June and the end of July.
e) Directing a performance from the keyboard (harpsichord and/or organ). The candidate will direct a performance from the keyboard of a programme lasting no more than 30 minutes of music from the period c.1600-c.1750. Candidates fix and rehearse the other performers independently, and an ensemble of singers must be included. The repertoire should be discussed with the Course Director at the start of the Lent Term, and the full programme should be submitted via Moodle to the Graduate Office for approval in the first half of the Lent Term (see below for deadlines) using the appropriate form available on the Faculty Intranet. Candidates should bring to the performance two copies of the works performed 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). The examination will take place between the end of the main examination period in May/June and the end of July.

v) College 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.

BOTH PATHWAYS

Release of Marks
Marks for the two Coursework Essays, the Choral Recital (CP) and Solo Recital (VP) 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.

Additional course costs
Members of College choirs or those acting as Organ Scholars normally receive free or subsidised lessons as part of their choir membership. (Any student on the Vocal Pathway who is not in receipt of regular singing lessons should speak with the VP Co-ordinator at the start of the course.) The Faculty will cover instrument tuition fees up to a cost of £40 per hour for four one-hour lessons for students opting to take the organ recital or continuo options. However, depending on the choice of organ teacher and the number of lessons needed, extra costs may be incurred. These can sometimes be subsidised from College bursaries but will otherwise have to be covered from private funds.

Outreach work
One or more students on the Conducting Pathway may be recommended to participate in the choir creation project in schools organised by the Armonico Consort (www.armonico.org.uk).
MMus: DEADLINES and EXAM DATES

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*amendments to exam enrolments can be made after this date (final deadline 21 February 2019)

Choral Recital Exam: Tuesday 12 March 2019
Conducting Exam: Monday 6 May 2019
Vocal Recital: Wednesday 13th and Thursday 14th March 2019
Ensemble singing: Tuesday 7th and Wednesday 8th May 2019
Organ/Continuo/Directing from the keyboard Recital: date tbc in June 2019
Viva voce (if required): date tbc in July 2019

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.

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 must be held. If required, viva voce examinations will be held in July.
CRITERIA FOR MMus MARKING

Marking scheme
The passmark in each of the four examined components of the course (Choral conducting, Coursework essays, Choral recital, Optional element) 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 passmark or borderline will be invited to a viva voce examination in late July.

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

BOTH 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 fully considered, and the editorial methods of the chosen editions will be fully 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 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.

**Assessment of Arrangement Project**

**Distinction (75)**
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)**
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)
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 Conducting 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.

Assessment of Continuo Performance

**Distinction (75 and above)**
Performances will demonstrate great confidence in the realisation of the harmonies; it is assumed that they will also show a high level of technical command over the instruments used. Successful candidates should be able to find idiomatic solutions to all the interpretative problems posed by the figuring, and they should demonstrate a strong awareness of what is stylistically appropriate for each of the set works. They should also be able to engage convincingly with the performers provided by the examiners. The performances as a whole should be of a standard that one might expect at a professional concert.

**High Pass (68-74)**
Candidates will be expected to maintain a high standard, though there may be occasional lapses. Many Distinction-level qualities will be in evidence, but performances may fall down on one or more account. For example, they may be technically secure but lack imagination; alternatively, stylistic realisations may be compromised by technical errors. Candidates should be able to engage well with the performers provided by the examiners, and should demonstrate a good awareness of what is stylistically appropriate for each of the set works.

**Pass (60-67)**
Candidates will be expected to maintain a good standard overall; however, there may be repeated lapses. Performances are likely to be erratic, while demonstrating a basic level of competence and some stylistic awareness in their handling of the figuring. Candidates may find it difficult to engage fully with the performers provided by the examiners, and their awareness of what is stylistically appropriate may be limited.

**Fail (0-59)**
Performances are likely to be technically insecure, and coping with the figuring is likely to take precedence over the projection of musicality. Candidates may show some degree of control, but the overall impression will be one of untidiness. There will be little sense of stylistic awareness, and candidates will be likely to pay little attention to the performers provided by the examiners.

VOCAL PATHWAY

**Assessment of Solo 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 are 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 Performance**

**Distinction (80 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 (70 and above)**

Performances in this mark band will demonstrate a very high level of technical achievement which always serves the goal of musical communication. Sight-reading will be both accurate and expressive, showing sensitivity to musical shaping within the ensemble. Historic notations will be read fluently and with appropriate stylistic nuance. The rehearsal will communicate relevant ideas efficiently and clearly through direction or verbal instruction, and the ensemble performance will be substantially improved during the rehearsal.

**Pass (60-69)**

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 occasional breakdowns,
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 extended passages of incoherence in a few tests while showing only a basic level of competence in others.

Assessment of Directing from the Keyboard

To follow.

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 http://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 graduate 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 10 June 2019** for those beginning PhDs in October 2017, 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 2019, by **Monday 10 June**). At the same time, the supervisor submits a separate report through CamSIS, providing her/his own recommendations. Once all of these reports have been received, the Degree Committee reviews them 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 dissertation 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/intranet/grad-resources), 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, Friday 26 April 2019. 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 graduate 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 3 May 2019), 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 DISSERTATION AND VIVA

The University, along with most funders, is strict in requiring submission of dissertations 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 dissertation, you should apply for the appointment of examiners: you will find a form for this purpose within the Graduate Resources/PhD progression – 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: http://www.admin.cam.ac.uk/students/studentregistry/exams/submission/phd/submitting.html.
PhD dissertations 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 dissertation, 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 dissertation 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/intranet/general/referencing-conventions-and-plagiarism](https://www.mus.cam.ac.uk/intranet/general/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 dissertation, 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 Graduate 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 graduate 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: graduate 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.

GRADUATE 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 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 (http://osc.cam.ac.uk/open-access/open-access-policies) and the Open Access website (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 graduate 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 graduate 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 graduate 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:** supervisions should normally take place fortnightly in the Michaelmas and Lent Terms (*8 in total*). Thereafter they should be arranged as required, but with at least 4 further supervisions before the final submission of work (*minimum total of 12*).

**PhD:** in year 1, supervisions should normally take place fortnightly in the Michaelmas term (*4 in total*). Thereafter they should be arranged as required, but with at least 2 further supervisions in the Lent and Easter Terms (*minimum total of 8 in year 1*). In later years, supervisions should be arranged as required (*normally a minimum of 6 in each of years 2 and 3*).

THE ADVISER

For each graduate 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 (http://www.admin.cam.ac.uk/offices/academic/comp_app/index.html) and in the University’s online handbook (http://www.admin.cam.ac.uk/students/gateway/appeals/).

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. GRADUATE TRAINING: PhD (optional for MPhil and MMus)

All graduate 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 graduate 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

Graduate Development Programme

The University provides training to help all graduate 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 Graduate Development Programme are available at http://www.admin.cam.ac.uk/offices/hr/ppd/information/graduate.

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 **Friday 6 October 2017 from 2-4pm** in the Robin Orr Recital Room. 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 **Friday 4 May 2018**, beginning at 2pm. 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 graduate 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 graduate 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 graduate 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. Visit [http://www.the-imr.uk](http://www.the-imr.uk) for further details.
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><strong>Society for Music Analysis Development Fund Grant</strong></th>
<th><strong>Awards of up to £500</strong></th>
<th>Deadline: ongoing</th>
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<tr>
<td>Support for travel and subsistence to attend conferences abroad, to consult library and archival resources, or to pursue other comparable research activities. Also provides support for the 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>
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<tr>
<th><strong>Music &amp; Letters Trust Award</strong></th>
<th><strong>Awards between £50 and £1500</strong></th>
<th>Deadline: see website</th>
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<td>Support for the obtaining of research materials, editorial costs, and expenses for research trips and conference attendance. 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="http://www.oxfordjournals.org/our_journals/musicj/grants.html">www.oxfordjournals.org/our_journals/musicj/grants.html</a></td>
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<tr>
<th><strong>Royal Musical Association Small Research Grant</strong></th>
<th><strong>to £250</strong></th>
<th>Deadline: see website</th>
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<td>For student members of the RMA or members of RMA student groups. Typical expenses might include microfilm and photocopying costs, 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="http://www.rma.ac.uk/awards/small_research_grants.htm">www.rma.ac.uk/awards/small_research_grants.htm</a></td>
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<th><strong>Musica Britannica Louise Dyer Award</strong></th>
<th><strong>Awards of up to £1,000</strong></th>
<th>Deadline: see website</th>
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<td>Support for postgraduate research students researching British music. Preference will normally be given to those working for a doctorate. Awards are given for any necessary research expenditure, such as the purchase of books, music, or microfilms, or essential travel. They are not available for computer equipment, ordinary maintenance, or conference expenses. Applications should include a completed application form and a supervisor’s reference. <a href="http://www.musicabritannica.org.uk/LDawards.html">http://www.musicabritannica.org.uk/LDawards.html</a></td>
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<tr>
<th><strong>Society for Education, Music and Psychology Research (SEMPRE)</strong></th>
<th><strong>Awards typically between £50 and £1500</strong></th>
<th>Deadline: see website</th>
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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 ([www.ahssresearch.group.cam.ac.uk](http://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 ([https://www.ahssresearch.group.cam.ac.uk/res-fund-opps](https://www.ahssresearch.group.cam.ac.uk/res-fund-opps)).

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. 7 November 2017, 11 February 2019 and 19 May 2019). 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 graduate 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/grad-resources/research-travel-grants](https://www.mus.cam.ac.uk/intranet/grad-resources/research-travel-grants)). 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 (faculty.secretary@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/grad-resources/research-travel-grants) 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/intranet/general/policy-docs/). 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.