Music Postgraduate Handbook

Faculty of Music
11 West Road
CB3 9DP
www.mus.cam.ac.uk
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I. WELCOME

A warm welcome to the Cambridge Faculty of Music. For those of you arriving for the first time, I hope you will settle in swiftly and very soon feel at home. For those of you returning, it’s good to have you back!

This Handbook gives you an insight into how the Faculty works, introduces you to the core administrative and teaching staff, and gives you information about the facilities and resources you can access during your time with us. There is crucial information about detail—courses and deadlines—and about more general but equally important matters such as the inclusivity of Faculty culture we promote and the ways we support that culture for the benefit of all. This Handbook will be your best starting point when you have queries, so do please familiarise yourself with its contents.

We look forward to helping you make the most of the opportunities on offer, so that throughout your studies you reap rich intellectual, musical and social rewards. Whether you are arriving or returning, on behalf of the Faculty I wish you a fulfilling and memorable year ahead.

Professor Marina Frolova-Walker

Chair, Faculty Board of Music

II. INTRODUCTION

The Postgraduate Handbook serves primarily as a guide to the postgraduate courses offered at the Faculty of Music. The formal description of each course is contained in the Statutes and Ordinances of the University of Cambridge, which can be found online at this address:

https://www.admin.cam.ac.uk/univ/so/pdfs/2021/ordinance07.pdf

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

III. THE FACULTY OF MUSIC

The Faculty of Music at Cambridge is situated in the University Music School on West Road. Around 200 undergraduates and 70 postgraduates work in the Faculty, which has a teaching staff of 15. Teaching of undergraduate and postgraduate courses, as well as many of the Faculty’s research activities and events, takes place in the Music School, a spacious modern building completed in the early 1980s and since then extended to house the Centre for Music & Science (see below), a collection of historical instruments (in the Cudworth Room), lecture rooms, offices for teaching staff, the Pendlebury Library (see below), the University
Concert Hall and a smaller Recital Room. You will find a detailed introduction to the Faculty, our facilities, our staff, and our work on our website.

LIBRARY RESOURCES

The Pendlebury Library of Music is located within the main Faculty building (entered from the Concert Hall foyer) and supports undergraduate and postgraduate teaching and research at the Faculty of Music. It houses an outstanding collection of borrowable music scores, books, sound recordings, video recordings and periodical titles, and provides access to various online music resources. It also contains significant research materials, including microfilms, rare books and facsimiles. The main University Library also has a music department, and some College libraries also have excellent music holdings.

All up-to-date information can be found in the Music LibGuide, including opening times, resources (print and electronic) referencing and research support. A dedicated study space for PhD students is available in the Faculty Graduate Room, accessed via the Library.

The Pendlebury Library staff (Anna Pensaert – Head of Music Collections, Helen Snelling – Music Collections Supervisor, James Luff – Senior Library Assistant, and Robert Leonard – Library Assistant), can be contacted at pendlebury@mus.cam.ac.uk or 01223 335182.

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, with a dedicated music department containing printed music, literature about music, music manuscripts, concert programmes and archival materials. The Music Department at the UL is situated in the Anderson Room on the first floor, which is the reading room for modern music collections. Music special collections including notated music published before 1900, manuscripts and archival materials can be consulted in the Rare Books or Manuscripts Reading rooms. The music collections also provide access to various online music resources including journal articles and eBooks. Current staff and students of the University have access to the Library and borrowing rights 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 historical instruments available for student use. A list of instruments and hire information is available on the Faculty website.

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

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

**Instruments from Non-Western Traditions**

As reflects its pioneering role in the study of ethnomusicology, the University has been the recipient of instruments from many different cultural traditions, including a sitar and a Javanese Gamelan.

**Gamelan Dutä Laras**

Outstanding among the Faculty’s collection of instruments from outside the Western tradition is the Gamelan Dutä Laras. This is a complete Javanese bronze gamelan, which can be played in both slendro and pelog scales, consisting of keyed metallophones, gongs, drums, suling, and rebab. It was presented to the University of Cambridge by the government of the Republic of Indonesia in 1983, and is normally in regular use by the Cambridge Gamelan Society. The current pandemic may affect access to the Gamelan.

**THE CENTRE FOR MUSIC AND SCIENCE (CMS)**

The CMS, under the direction of Dr Peter Harrison, is a place, a group of people (including postgraduate students as well as teaching and research staff) and a set of projects; details may be found at their website. Situated in the Faculty of Music, it includes a general-purpose Computer Room, a graduates-only research room, and a recording studio. The CMS is currently open 08.30-17.30.

Software available in CMS computer room includes the programming languages R, SPSS, and MATLAB, the music creation tools Sibelius, Logic Pro, REAPER, and the Symphonic Orchestra Gold sample library; the research room additionally provides access to ODEON acoustic modelling software, the IRCAM Forum suite of applications, and the video editing software Pro Tools and Final Cut Pro. There is a sound isolation booth in the research room suitable for conducting single-person experiments.

The CMS recording studio comprises a control room and a recording space. Both rooms are acoustically isolated and treated, and both can be patched into the Concert Hall, Recital Room and other spaces for monitoring recordings remotely. There are two Mac-based recording systems running Reaper, Pro Tools Native, Logic and Ableton Live as well as various sample libraries, IRCAM software and ambisonic plugins for mixing 360 and VR audio. Hardware includes various audio interfaces by RME, midfield and nearfield monitoring by ATC (including a 5.0 setup for surround sound work) and industry standard microphones by AKG, Neumann and Shure. In addition, portable recording kits by Sound
Devices and Zoom are available to students for recording their work in or outside the Faculty.

There is also a range of portable equipment available via the studio. This is for filming experiments and performances, and includes a number of HD cameras and tripods, and a GoPro camera. All of this equipment must be pre-booked through Myles Eastwood, who will be offering both remote induction sessions and surgeries, and 1-2-1 in-person inductions (masked / 2m distanced).

Postgraduate students who wish to use these facilities are welcome to seek support and information from the Faculty Computer Officer Mustafa Beg (computing@mus.cam.ac.uk) or the CMS Technical Specialist, Dr Myles Eastwood (mjfe2@cam.ac.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 (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.

There are also opportunities each year for postgraduate composers to collaborate with visiting artists and with Cambridge’s many ensembles, orchestras, choirs and chamber groups.

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 premier music venues, renowned for its superb acoustic qualities.

The Concert Hall hosts a busy programme of concerts and events throughout the year, including performances by the Faculty’s resident ensembles and an array of visiting artists. Many student ensembles also perform regularly in the Concert Hall.

The Concert Hall auditorium can normally be booked, subject to availability, by any student of the University at a subsidised rate.
**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 up to two weeks in advance for use by individuals and small groups when the Faculty is open. Full information is available in the Faculty’s [Room Booking Policy](#).

Booking requests should be made using the [Online Room Booking form](#). On the day requests can be made over the phone to the Admin/Concert Hall office on 01223 763481 or 01223 335184. Please use these numbers if you need to cancel a booking so another student can use the room. The office is generally open Monday to Friday, 0930-1700.

Students interested in hiring the Concert Hall auditorium for a performance or for occasional private practice (e.g. to prepare for a recital) should contact the Assistant Concert Hall Manager, [Laura Howorth](#).

**GREEN TEAM**

The Faculty of Music participates in Green Impact, which is the University’s environmental accreditation scheme. It supports and encourages departments and colleges across the University to reduce their environmental impact and create more environmentally sustainable places of work and study. Our Green Team is working towards a Gold award in 2022-23, having achieved Bronze in 2020-21 and Silver in 2021-22.

As part of the scheme, our team follows a workbook of actions in the areas of biodiversity, energy, food and drink, procurement, travel, waste and recycling, and water. We also discuss and take action on other items which are relevant to our spaces, activity, and people, and we are always keen to hear from other members of the Faculty with any thoughts or ideas. Students and staff are very welcome to join the team.

You can find out more about Green Impact at [https://www.environment.admin.cam.ac.uk/green-impact](https://www.environment.admin.cam.ac.uk/green-impact) and more about our team at [https://www.mus.cam.ac.uk/intranet/green-impact](https://www.mus.cam.ac.uk/intranet/green-impact).

Get in touch with us at greenteam@mus.cam.ac.uk and follow us on Twitter at [https://twitter.com/Music_GreenTeam](https://twitter.com/Music_GreenTeam).

**IV. POSTGRADUATE EVENTS**

**COLLOQUIA**

For all the variety on offer within the Faculty of Music, we share a common concern to deepen our understanding of music and its contexts. The colloquium series lies at the heart
of this shared commitment. It is expected that all postgraduate students will attend colloquia on Wednesdays at 5.00pm during term time. These weekly talks provide a forum for an exchange of ideas, whether immediately following the presentation or over refreshments afterwards. There is a varied programme, and there is often an opportunity to have dinner with the speaker, for which the Faculty provides a subsidy. The Colloquia are organised, and speakers selected, by postgraduate student representatives (Alexandra Leonzini, Tadhg Sauvey, and Nicholas Swett), with the advice of members of the teaching staff. Information on upcoming colloquia may be found here.

POSTGRADUATE RESEARCH FORUM

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

POSTGRADUATE PRESENTATIONS

Attendance at postgraduate presentations is required of all research students. Please make a note now of two dates that are central to our postgraduate programme:
i) MPhil Presentations on dissertation research on Wednesday 17 May 2023.
ii) PhD Presentations by all third-year doctoral students on Wednesday 24 May 2023.

FACULTY PROFESSIONAL DEVELOPMENT DAY

A Professional Development Day, featuring invited speakers from a range of different professions giving advice about careers for music postgraduates, will take place on Thursday 25 May 2023 (speakers to be confirmed in due course).

COMPOSERS' WORKSHOPS (Coordinator: Richard Causton)

This programme is open to students from all years of the undergraduate course as well as to MPhil 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. Further information is available here.

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.

V. PEOPLE, SUPPORT AND ADMINISTRATION

DEGREE COMMITTEE

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

1) The Secretary of the Degree Committee: Prof. Benjamin Walton (bw283@cam.ac.uk). The Degree Committee Secretary chairs the Degree Committee of the Faculty of Music, has oversight of all postgraduate matters, and is responsible for ensuring that courses are delivered, and degrees awarded in line with University regulations and Faculty guidelines. He is the ultimate port of call for those postgraduate students who experience difficulties with any aspect of their course.

2) The Director of Postgraduate Studies: Prof. David Trippett (djt31@cam.ac.uk) The Director of Postgraduate Studies chairs the Postgraduate Committee and is responsible primarily for the MPhil and PhD students and for the Postgraduate Training Programme provided for all postgraduate students. He coordinates postgraduate events that take place within the Faculty of Music and is available to provide advice about training programmes beyond our walls. He may be approached by all postgraduate students seeking advice about any aspect of their study.

3) The Postgraduate Courses Administrator: Ms. Pilar Alonso (graduate@mus.cam.ac.uk) looks after submissions from postgraduate students and is available to answer queries about the day-to-day running of our postgraduate programmes. The Postgraduate Courses Administrator is also the first person to contact about questions relating to admissions requirements. Helen Sutton (admin@cam.ac.uk), Administrative Assistant, will answer general queries.

Practical matters concerning the buildings and their use are dealt with by the Custodians (custodians@mus.cam.ac.uk).
POSTGRADUATE COMMITTEE

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

POSTGRADUATE STUDENT REPRESENTATIVES

Postgraduate students are invited to elect two Postgraduate Reps, one for Master’s students and one for PhD students. The main responsibilities of the Postgraduate Reps are to represent the interests of postgraduate students on the Faculty Board, to participate in the work of the Staff-Student Committee and to be points of contact for postgraduate students who have questions or concerns. New Postgraduate Reps will be elected in the Michaelmas Term to represent students in 2022-23. Further information can be found here.

CHAIR’S OPEN OFFICE HOUR

In place of a weekly “open office hour” this year, you are welcome to contact the Chair of the Faculty Board, Prof. Marina Frolova-Walker, via email (chair@mus.cam.ac.uk) and regular online sessions will be scheduled to give you the opportunity talk face to face.

FEEDBACK

The Faculty is keen to receive feedback from students to help us address any problems and celebrate any successes.

Where you have an immediate issue that we could resolve quickly, please do come and talk to us in the Administration Office or pop in to see the Custodian if there's an issue with the facilities. You can also call or email a member of the administrative team or one of the academic officers (e.g., Director of Undergraduate Studies or Director of Postgraduate Studies).

We hope that you will be happy to discuss any concerns with us, but if you would prefer your comments to be anonymous, you can use our online feedback form. Further information can be found here.
FORMAL COMPLAINTS

Where a student is dissatisfied with any of the following matters, students are able to raise a formal complaint with the University so that action can be taken:

- provision, action or inaction by the University;
- examination results;
- behaviour of another student or a staff member because it amounts to harassment or sexual misconduct.

University procedures and information about support available to students is also available at the Faculty’s website.

The Faculty’s Responsible Officer who deals with complaints at a local level is the Chair of the Faculty.

UNIVERSITY ADMINISTRATION – THE STUDENT REGISTRY

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

CamSIS

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

MOODLE

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

**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. UK and US style and orthography are equally acceptable but must be used consistently. 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](#).

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.

Plagiarism is defined as submitting as one's own work, irrespective of intent to deceive, that which derives in part or in its entirety from the work of others without due acknowledgement; or, in the case of self-plagiarism, unless explicitly permitted by regulation, submitting one's own work that has already been submitted for assessment to satisfy the requirements of any other academic qualification, or submitted for publication without due acknowledgement. It is both poor scholarship and a breach of academic integrity.

Examples of plagiarism include **copying** (using another person's language and/or ideas as if they are a candidate's own), by:

- **quoting verbatim** another person's work without due acknowledgement of the source;
- **paraphrasing** another person's work by changing some of the words, or the order of the words, without due acknowledgement of the source;
- **using ideas** taken from someone else without reference to the originator;
- **cutting and pasting** from the Internet to make a pastiche of online sources;
- **submitting someone else's work** as part of a candidate's own without identifying clearly who did the work. For example, buying or commissioning work via professional agencies such as 'essay banks' or 'paper mills', or not attributing research contributed by others to a joint project.
Plagiarism might also arise from colluding with another person, including another candidate, other than as permitted for joint project work (i.e., where collaboration is concealed or has been forbidden). A candidate should include a general acknowledgement where he or she has received substantial help, for example with the language and style of a piece of written work.

**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](#). The Faculty’s guidelines on Referencing and Plagiarism can also be found [online](#).

**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 the Postgraduate Administrator (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 further information see the Faculty’s [website](#).

You will find detailed guidance on the University of Cambridge’s expectations for researchers whose academic research involves the processing of personal data at the [University Research Ethics website](#). Researchers who regularly carry out research projects using personal data are advised to familiarise themselves with this guidance, available [here](#).

The [Research Data website](#) provides guidance on and links to University policies addressing issues of research integrity, research ethics and good research practice. This website will
also guide researchers through various aspects of research data planning and management and will provide assistance in meeting funders’ expectations.

**SUPPORT AND ADVICE**

If you are unable to find the information you need in this Handbook or the Faculty website, do feel free to email 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 Postgraduate Studies. The Student Wellbeing [website](https://www.training.cam.ac.uk/event/4304291) offers a wealth of information about support available across the University.

**FACULTY CULTURE**

The Faculty is intended to be a stimulating space that is also welcoming and inclusive. Students and staff should feel at home here whatever their backgrounds or identities. We do not tolerate racism, bullying, harassment or discrimination of any kind within our walls, within our sphere of influence, or online. We work actively to prevent inappropriate conduct among and between students and staff, so that everyone in our community can work to their full potential in an environment where freedom of speech works hand in hand with a collective duty of care. Where we fall short, we commit to tackling problems swiftly and candidly, and to learning from our mistakes.

The University runs Race Awareness sessions and students are invited to register their interest in the event via one of the past events if they would like to take part in a future session: [https://www.training.cam.ac.uk/event/4304291](https://www.training.cam.ac.uk/event/4304291)

**IMPLICIT BIAS**

**IMPLICIT BIAS** refers to the hidden attitudes or stereotypes that affect our understanding, actions, and decisions.

These biases, which encompass both favourable and unfavourable assessments, are activated involuntarily. They cause us to have feelings and attitudes about other people based on characteristics such as race, ethnicity, age, and appearance.
How might implicit biases affect teaching?

- How suitable we think a student is for a particular course
- How well we think a student will perform on a course
- Who we make time for and show an interest in
- Which students we encourage to speak and focus attention on
- Whom we listen to more and whose judgement we endorse in class
- The reasons we give for a student performing well or badly
- How much effort we perceive a student to be making
- The language and focus of our feedback and reports

What can you do to mitigate implicit bias?

- Find out about your own biases
- Look for contextual explanations, in preference to a person’s characteristics, to explain behaviour
- Visualise people who demonstrate a stereotype to be wrong
- Treat people from out-groups as individuals
- Does the language of your reports—especially ‘standout’ compliments as opposed to ‘grindstone’ compliments—map onto student characteristics? Change your descriptors if necessary.
- Examine your reading lists: are they imbalanced (gender, race)? Seek out unfamiliar voices.

Data Protection

In line with the University’s Data Protection Policy, data are either destroyed or anonymised and used for statistical analysis at the end of the retention period. Submitted coursework is retained by the Faculty for one year. With agreement of the relevant students, a small number of dissertations, essays and portfolios will be archived and kept in the Pendlebury
library and/or made available anonymously through a virtual learning environment to other students as examples.

CONTENT NOTES

Over the course of your studies at the Faculty of Music, you may encounter material and topics that you find upsetting or distressing. Certain kinds of cultural material induce discomfort in some way. Sometimes this can be easily anticipated; at other times strong reactions can be hard to predict. Nevertheless, students can expect difficult topics to be handled with sensitivity, and in an inclusive environment.

Lecturers have been asked to provide a notice to warn students in advance when potentially disturbing issues are to be broached. This will be done in accordance with guidelines from the Cambridge Centre for Teaching and Learning. In deciding whether to issue a content notice, lecturers will take into account the form and degree of detail in which such material is represented. Please bear in mind therefore that the decision to issue a content notice can be a matter of discretion, though the Faculty recommends to instructors that they issue a notice if in any doubt.

We understand that content notices provide an important way for students to prepare themselves for encountering material, without the need to disclose particular sensitivities. Where you feel able, however, we would encourage you to speak to your Director of Studies, lecturer, paper convenor, or supervisor about any issues that arise or for an overview of upcoming content.

VI. BEYOND THE FACULTY

CRASSH

The Centre for Research in the Arts, Social Sciences and Humanities 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 which Music Faculty postgraduate students are welcome to join.

SSRMP

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

Most modules run for 2 hours per week over 4 weeks, though there are variations on this, including some one-day “intensives”. Michaelmas Term modules will be run remotely. Nearly all SSRMP modules in quantitative methods are assessed, either by multiple-choice tests or assignments. These assessments are not compulsory for all students (please check your course requirements), but it is generally a good idea to take the assessment anyway, as a useful gauge of your progress. You must make a booking for each module you take.

An induction video for students taking courses through the SSRMP can be found here.

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. The 2023 BFE/RMA Research Students’ Conference will take place from 10th to 12th January 2023 at Northumbria University. The conference will have an interdisciplinary focus drawing on the expertise in composition, music technology and practice-as-research of the world-leading Interdisciplinary Centre for Computer Music Research.

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.

LANGUAGE LEARNING

The University Language Centre runs courses for a range of different languages at all levels of ability. All postgraduates 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. 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 2022-2023 can be found here. Courses are held at the Language Centre and **early booking online via their website is strongly advised.**

**CAMBRIDGE STUDENTS’ UNION**

Cambridge University Students’ Union represents the interests of all students across the University. Its [website](#) is an excellent source of information for postgraduate studies at Cambridge generally.

**CAREERS SERVICE**

The [University Careers Service](#) 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 postgraduate 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. Practice interviews for specific job applications can also be arranged.

**OUTREACH AND PUBLIC ENGAGEMENT**

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

For more details of outreach activities, visit the Events and Outreach Activities website. 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 postgraduate students, can be found here.

Information on the Faculty of Music may be found in the Current Students section of the Faculty’s website.

Information on the Faculty’s policies on plagiarism, referencing conventions, recording of lectures and use of Turnitin can be found here.

Information specifically for postgraduate students (including a pdf of this handbook) can be found here.

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

- the Code of Practice for Research Students
- The Code of Practice for Master’s students
- the University’s website for current students
- information about postgraduate support provided by the Cambridge Students’ Union (an excellent source of information for postgraduate studies at Cambridge generally)
VII. MPHIL IN MUSIC

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 Studies and Composition. The programme is free-standing but is particularly suitable as a basis for doctoral studies, whether you continue at Cambridge or go elsewhere.

The course is designed to give you

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

STRUCTURE OF THE YEAR

The academic year at Cambridge is divided into three ‘full’ terms: Michaelmas (04 October-02 December 2022), Lent (17 January-17 March 2023), and Easter (25 April-16 June 2023).

SUPERVISION

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

Responsibility for the examination procedures of the MPhil course lies with the Senior Examiner for the MPhil (Dr Stefano Castelvecchi). Responsibility for all other aspects of the course lies with the Director of Postgraduate Studies (Prof. David Trippett).

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

Michaelmas Term

All students taking the MPhil (except for composers taking the Extended Project option) take two core courses during Michaelmas Term:

1. **Musicology and its Debates**: this series of twelve seminars, based on set readings, will introduce contemporary thinking across a wide range of musical topics (see detailed description below). All students taking this course submit a portfolio of abstracts that summarise course readings in November, and an essay on a topic arising from the course in December.

2. **Music skills**: a series of sessions covering general music study skills (such as library resources, discography, source study, ethnography, global perspectives in the humanities, dissertation writing and presentation skills). There is no formal assessment for this course, but attendance is compulsory.

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

Lent Term

Students normally choose two of a range of 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 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 each of their chosen courses at the end of Lent Term. With the agreement of the Degree Committee, one of these courses may be replaced by a course in another Faculty; a candidate may also apply to substitute comparable exercises (e.g., in Palaeography or as part of an appropriate-level SSRMP course) for either one or both of these essays. Specific requirements for composition students are detailed under ‘Composition’ on pp. 23-24 below.

The optional courses offered by the Faculty of Music in 2022-23 are: Music and Science; The Black Messiah; Opera on Video; Music as Text; Performance Studies; Composition.

Optional Courses outside the Faculty

The following courses in other Faculties may be available during Michaelmas and Lent Terms, and are designed to provide skills relevant to particular MPhil pathways:
• those taking the Music and Science pathway will probably need to take courses run by the Social Sciences Research Methods Programme (SSRMP; see above) that are relevant to their particular research interests. Students taking these courses undertake a preliminary online assessment immediately before, or early in, the Michaelmas Term in order to identify the appropriate level course. Courses offered by the SSRMP are also likely to be of value to those students whose research will require them to use qualitative social science research methods such as interviews, questionnaires or ethnographic approaches. Students intending to sign up for SSRMP courses must obtain the consent of their supervisor.

• those taking the Music and Science pathway may be interested in following the Digital Signal Processing course through the Department of Computer Science and Technology (see https://www.cl.cam.ac.uk/teaching/2223/L314/). Students interested in these courses must consult their supervisor so that arrangements can be made, and permission sought from the Department of Computer Science and Technology.

• those pursuing a medieval topic for the Musicology pathway may be interested in following a course in Palaeography through the Faculty of History (see https://www.hist.cam.ac.uk/course/mphil-medieval-history). Students interested in these courses must consult their supervisor so that arrangements can be made, and permission sought from the Faculty of History.

• The SSRMP also offers courses in qualitative research methods that are likely to be of interest to students intending to apply social-scientific approaches in their research.

Easter Term

It is expected that students will be working on their dissertations (or equivalent projects) throughout the academic year. During the Easter Vacation and Easter Term, this project becomes the sole focus, for submission by the final deadline of 21 June 2023.

Optional Seminars outside the Faculty

The MPhil in Film and Screen Studies is a cross-Faculty MPhil (housed within the Faculty of MMLL) and they run the Film and Screen Studies Research Seminar Series, which are open to students from other Faculties.

PRESENTATIONS

On Wednesday 17 May 2023 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, regardless of whether the topic is directly related to your particular interests. The colloquia take place on Wednesdays at 5.00 pm during term time, and are preceded by tea at 4.30pm. Further information is available here.

PhD PRESENTATIONS DAY

Attendance at the PhD Presentations Day is mandatory for all MPhil students, whether or not the topic is related to your particular interests. The PhD Presentations Day will be held in this academic year on Wednesday 24 May 2023.

The presentations provide a key opportunity for all postgraduate students to engage with research conducted by their peers, as well as a chance for staff members not directly connected with the research to appraise work done in related areas. Those unable to attend must write to the Secretary of the Degree Committee 10 days in advance to explain the reasons for their absence.

SUMMARY OF COURSE REQUIREMENTS

Music Studies

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

In Michaelmas Term all MPhil students take Musicology & Its Debates and Music Skills; they can also take an additional course, according to their interests, including Social Sciences Research Methods or Palaeography, or another course by arrangement.

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 23 November 2022 (portfolio of abstracts), 14 December 2022 (essay) and 11 January 2023 (dissertation proposal).

Across the Michaelmas and Lent Terms, all students will take at least two of the optional courses offered in the Faculty, or alternatives, to be agreed with the Director of Postgraduate Studies in October. Students will submit two essays on 22 March and 05 April 2023 from the optional courses. As for the first term, all submitted essays should be no more than 3,500 words and the word limit of the final dissertation will be between 12,500 and 15,000 words.
Recital option

This option replaces the dissertation option described above; students offering a recital should consider attending the third-year undergraduate performance workshops. Classes usually take place on Thursdays 2.00-4.30pm in the Recital Room.

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. For the final mark, the essay and the recital will be weighed equally.

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, Prof. 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 11 January 2023; it will be reviewed by the Director of Performance and then considered for approval by the Degree Committee. If you subsequently wish to change an approved programme, your request must be submitted to the Director of Performance (Prof. Margaret Faultless), the Senior Internal Examiner (Dr Stefano Castelvecchi) and the Director of Postgraduate Studies (Prof. David Trippett) by 26 April 2023. Recitals will normally be held before the end of Easter Full Term (16 June 2023) 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;
- 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 Postgraduate Studies.

Those taking the Standard Project join Musicology & Its Debates with the rest of the MPhil cohort, and submit a portfolio of abstracts by 23 November 2022, and an essay (of no more than 3,500 words) based on the course by 14 December 2022. For the same deadline, you also submit your first composition (details below). A description of your final portfolio and accompanying essay should be submitted by 11 January 2023. 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 05 April 2023. Finally, on 21 June 2023, 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 2022, followed by the second on 05 April 2023, and the third and fourth on 21 June 2023, 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.
Notes on Submission of scores and recordings

Please note that it is not possible to make edits of any kinds to scores after submitting them for examination. Recordings can be submitted at any time (i.e., not necessary by the deadline of the corresponding score), but ideally as soon as possible thereafter and no later than the final submission deadline on 21 June 2023.

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 4 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 recording of at least one of the submitted works; where more than two are submitted, MIDI realisations are acceptable and should be submitted electronically.

Scores should include a prefatory page detailing the instruments/voices for which the piece is written, together with any other necessary information such as whether the score is in C or transposed, spatial layout (if appropriate), etc.

The preliminary pages of the score should also include a brief written outline of the piece (one or two paragraphs should typically suffice). This might be in essence a programme note (e.g. centring on the work’s poetic aspects), but it may also touch upon technical matters (e.g. compositional processes employed and structural features of the piece).

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 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 11 January 2023. All submissions should be made electronically.
SUMMARY OF DEADLINES (ALL BY 2.00 PM)

23 NOVEMBER 2022: Submission of Portfolio of Abstracts for *Musicology & Its Debates*

14 DECEMBER 2022: Submission of Essay for *Musicology & Its Debates* (all except composers taking Extended Project)

Composition: Submission of Composition 1

11 JANUARY 2023: Performance (recital option): Submission of recital programme

Submission of dissertation proposal and annotated bibliography, or description of final Composition Portfolio and accompanying essay

22 MARCH 2023: Submission of Essay 2

05 APRIL 2023: Submission of Essay 3

Composition: Submission of Composition 2

26 APRIL 2023: Performance: deadline for changes to recital programme

17 MAY 2023: MPhil Presentations (all pathways except Composition)

JUNE-JULY 2023: Performance Studies recitals

21 JUNE 2023: Submission of hard and electronic copies of final dissertations or portfolios.

SUMMARY OF ASSESSMENT

Unless you are a composer, you should submit three 3,500-word essays or equivalent, each of which counts for 15% of the total marks; of these, one will relate to Musicology & its Debates, and (unless an alternative topic is agreed with the Director of Postgraduate Studies) two to the optional courses offered in the Lent Term. 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 achieve a pass mark for the portfolio of abstracts.
The dissertation counts for 55% of the total mark. For candidates offering the recital option, the recital and performance-related essay are assessed equally.

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

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

Students wishing to continue to the PhD in Music degree must pass the MPhil in Music with an overall mark of at least 70%, and a distinction of at least 75% in their most relevant piece of extended work (dissertation for historians, or portfolio of compositions for composers).

**Note on ratification of marks and graduation**

Please note that marks received throughout the year are provisional and subject to approval by the MPhil Exam Board and the Degree Committee in late July. This means that your earliest graduation date will be in October.

Please note the Faculty is not involved with graduation arrangements; you will need to contact your College for advice on how to book a congregation date. Ceremony dates are available [online](#).

**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 (Dr Stefano Castelvecchi) and to the Director of Postgraduate Studies (Prof. David Trippett). 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 Postgraduate Studies and the Senior Internal Examiner at least one week before the relevant submission date.
All submissions should be made electronically on Moodle. Work should be presented in a standard font (e.g., Times New Roman or Arial), 12 pt, with at least 1.5 line spacing. The final dissertation 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. Please ensure that you use a consistent referencing system throughout your work, employing either UK or US style and orthography. For further information see the University’s website.

All coursework is assessed by at least two assessors, and the whole examination is overseen by a Senior Internal and Senior External Examiner. In case of a significant disparity between the two examiners’ marks and only if no agreement can be reached, a third examiner may be engaged; release of marks may be delayed until the final Examination Board meeting in July.

**SUMMARY OF ASSESSMENT SCHEMES**

<table>
<thead>
<tr>
<th>Abstracts for Musicology and its Debates</th>
<th>MUSIC STUDIES</th>
<th>COMPOSITION</th>
</tr>
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<tbody>
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<td></td>
<td>pass required</td>
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| First Essay or Equivalent | 15 | 15 | -- |
| First Composition | -- | 15 | 15 |

| Second Essay, Composition or Equivalent | 15 | 15 | 15 |
| Third Essay or Equivalent | 15 | -- | -- |

| Standard Project (including Recital and Performance/Composition-related Essay where relevant) | 55 | 55 | -- |

| Extended Project (Composition only) | -- | -- | 70 |

**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.
COURSE DESCRIPTIONS

CORE COURSES (MICHAELMAS TERM)

Introduction to Musicology & Its Debates
Professor David Trippett and Dr Peter Asimov
Lecture Room 5, Wednesdays and Fridays, 2-4pm
(Note: seminar on Wed 19 Oct will take place between 10am-12pm)

This seminar aims to provide an introduction to musicology in its widest sense. In order to gain such an overview, we will cover a representative set of readings, with a focus on texts published in the past couple of decades. These will be grouped by themes and methodologies, and will serve both to give an idea of the discipline as currently constituted, while also raising questions about methods, approaches, rhetorical strategies, and epistemology (what might the study of music include, and how might it be approached, what theory of knowledge might it imply). Much of the material covered may well not seem of direct relevance to your own research interests, but should provide a context and stimulus for your studies.

The course will consist of 12 two-hour seminars, based on the reading list given on the Moodle site. Everyone in the group will be expected to have read, and be able to discuss in detail, those items on each week’s list. Generally, each reading will be assigned both a presenter and a respondent in advance: you will then present brief reports on your allotted literature, and these will lead to further class discussion. Many readings will be available digitally via the University’s e-resources (e.g., Cambridge Core, Oxford Handbooks Online, JSTOR), and all others can be found in the University Library and Pendlebury Library; some will also be available in College libraries.

We would recommend that you either bring copies of the full texts to meetings, or that you make detailed notes, incorporating direct quotation where necessary. Try to allow time each week to deal not only with the set readings and your allocated material, but also with as many other items as you can manage.

Coursework is of two types: an essay, and abstracts of readings. The subject of your coursework essay should be discussed with the course leaders during a 30-minute supervision. The essay should focus on a specific text, method or subject deriving from the materials covered in this course. In addition, students are required to submit ten abstracts, of 200–250 words each, of material covered in the course. These should summarise articles, reviews or book chapters (not whole books) drawn from publications that you have not been allocated for presentation to the class and that are unconnected with the topic of your essay.

For detail on coursework requirements and deadlines for submission, please visit the course Moodle site.
Music Skills

Coordinated by Professor David Trippett
Lecture Room 4 on Tuesdays, 2-3.30pm
(Note: please note NEW time and/or venue for seminars 3-6)

The timetable for these classes is as follows:

Tue 11 Oct   Library Resources - Anna Pensaert
Tue 18 Oct   Writing a Dissertation – David Trippett
Thu 03 Nov   [Recital Room, 2-3.30pm] Presentation Skills - Susan Rutherford*
Thu 10 Nov   [Recital Room, 10-11.30am] Source Study – Bettina Varwig
Tue 15 Nov   [Recital Room, 11am-12.30pm] Dealing with global perspectives in the humanities – Benjamin Walton
Tue 22 Nov   [TBC] Discography - Myles Eastwood

*One-hour seminar followed by an optional two-hour workshop for those students who would like to work in practice on their presentation skills.

There will be a small task to complete for each session, plus some suggested readings where appropriate. **Attendance at the sessions is compulsory.***

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OPTIONAL COURSES (LENT TERM)

Techniques of Performance Studies
Dr 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; and
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, including those employed 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; and
4) gained skills in critical thinking, researching and writing that will prepare them for further postgraduate work at MPhil/PhD level if relevant.

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 primary focus will be on ‘western classical music’, but with reference to a range of other idioms and cultural contexts.

The course will consist of six two-hour sessions during Lent Term convened by Mine Doğantan-Dack, with possible input from a number of guest speakers. Towards the end of the series of seminars, each student will give an unassessed presentation of c. 15 minutes on an agreed topic, which in turn will serve as the basis of an extended essay (see below). Comments will be given by the seminar leader verbally.

The assessed essay will be no more than 3,500 words in length.

At the time of preparing this description, it is intended that the seminars will take place ‘in person’ rather than via an online medium, but the latter might become essential depending on government and/or University guidelines.

Suggestions for preliminary study:

- Cook, Nicholas, Beyond the Score (Oxford: Oxford University Press, 2013)
Composition
Professor Richard Causton and Dr Marta Gentilucci

This series of seminars for MPhil students following the Composition pathway aims to equip them 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 entail (rehearsals and performances; agents, music publishing, royalties and the commissioning process; the ‘portfolio career’).

The seminars will be complemented by a series of targeted 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.

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**Music and Science**  
*Dr Peter Harrison*

This course is about scientific approaches to studying music. It comprises six seminars, with each seminar focusing on a given collection of papers concerning a particular research topic or methodology. Students are expected to read this collection of papers in advance, and come ready to discuss and critique the papers in the group session. Prior to Lent Term, the course convenor will survey the academic interests of students who have signed up for the course, and will design the topic list to complement and expand on their interests. In recent years seminar topics have included: Music, science and epistemology; Musical emotions; Music and neurobiology; Ecoacoustics; Hierarchical structure in music and mind; Mind in music theory; Music & science in cross-cultural perspective; Music as interaction; and Computation and probability in music.

**Reading:**


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**Music as Text**  
*Dr Stefano Castelvecchi*

The seminar will focus on questions of textuality in music – something we all deal with, whether consciously or not, whatever our field of musical activity (performance, composition, history, analysis, or ethnomusicology). We will consider the philosophical question of the relationship within Western art music between texts and 'ideas' (or 'works') on the one hand and between texts and events (acts, performances) on the other – the relationship between the supposed fixity of scores (and works?) and the instability of music as practices and processes. We will ask what kinds of 'textualisation' may be implied in various other contexts (say, the study of compositional sketches, the transmission of oral traditions and ethnomusicological transcription, sound recordings, and electronic music). We will discuss sources in their material aspects (rather than simply as vessels of their 'content'), and survey theories of textual criticism – how and why we edit music – including matters such as authorial intention, the questions and paradoxes about 'authenticity' (the possible meanings of 'Urtext' and 'forgery' in music), the composite textuality of opera and song, and the role of forms of textual criticism in our daily lives. Students will be invited to
discuss some of these issues in the six two-hour sessions, and to explore them in relation to specific areas of interest in their oral presentations and final essays.

**Suggestions for preliminary reading:**


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**The Black Messiah: Music, Religion, and Activism**

Dr Alisha Lola Jones

Since 2013, there has been a resurgence in aural-visual interpretations of the Black messiah trope as represented in the cinematic revival of Langston Hughes’ gospel play The Black Nativity (2013), the controversial cable television show Black Jesus (2014), D’Angelo’s highly anticipated Black Messiah (2014) album and the forthcoming feature film The Revival Experience (2015) starring musician Mali Music and loosely based upon the musical Jesus Christ Superstar (1970). The film and soundtrack performances scratch the surface of anti-oppression expressions that have been produced by Black artists, from Jay-Z aka Hova to Quincy Jones.

In his 1982 book Black Messiahs and Uncle Toms: Social and Literary Manipulations of a Religious Myth, Black messiah scholar Wilson Jeremiah Moses described the phenomena as the “perception of a person or a group, by itself or by others, as having a manifest destiny or a God given role to assert the providential goals of history and to bring about the kingdom of God here on earth.” In light of musical momentum in activism since then in movements such as #BlackLivesMatter and #SayHerName, we will examine musical performances of the Black messiah through the prism of race/gender/class. With attention to Black messianism and music as a vast area of scholarship, we will ask: what is the sound of Back messianism? How might we undertake an anti-oppression listening of sonic worlds? How might African-derived music be a sonic messiah?

**Suggestions for preliminary study**


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**Opera on Video: Music and Media in Historical Perspective**

**Professor Emanuele Senici**

The consumption of opera has changed radically since the beginning of the present century. The ongoing digital revolution, whose impact on audio-visual technologies has been particularly momentous, has brought about an unprecedented dissemination of opera videos, to the point that nowadays opera is consumed more intensely on video than live in the theatre or through audio only – even more so during the Covid-19 pandemic. New digital technologies have also substantially changed the ways opera is put on video. Partly as a consequence of such innovations, the study of opera on video has recently come to the fore as one of the most exciting and fruitful manifestations of what might be called a technological turn in musicology. The profound changes in how opera is consumed, however, have had only a limited impact on the ways in which we conceptualize the experience of going to the opera or watching a performance on YouTube or in the cinema – or indeed the very notion of opera itself.

In these six two-hour seminars we will investigate such conceptualizations from both theoretical and historical perspectives. Students will be introduced to current research on opera on video (including any kind of videorecording on any medium) as well as to the historical investigation of past cultures and practices of videoing opera, from silent film to early TV programmes, and from live theater broadcasts on late twentieth-century television...
to more recent phenomena such as the so-called Met Live in HD. We shall cover works by such directors as Cecil B. DeMille, Otto Preminger, Ingmar Bergman, Francesco Rosi and Kenneth Branagh. The study of a complex medium such as opera will also equip students with the methodological tools to analyze the audio-visual mediation of other kinds of music, both past and present.

According to student interest and depending on space availability, the course leader will offer the opportunity to watch a series of entire operas on video, preceded by an introduction and directly feeding into seminar discussion. Toward the end of the course students will be offered the opportunity – but will not be required – to give an unassessed short presentation on a video chosen with the help of the course leader, which might serve as the basis for an extended essay.

Suggestions for preliminary reading:


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EXAMINATIONS

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 Postgraduate Studies. 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 2pm and failure to meet a deadline is liable to attract a penalty of three marks, plus one additional mark for each day.

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

CRITERIA FOR MPHIL MARKING

MARKING SCHEME

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

Failure in individual components of the Degree

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

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

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

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

The University 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.

**ASSESSMENT OF COURSEWORK ESSAYS AND DISSERTATIONS**

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

**Distinction (75 – 84)**
- **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 dissertation’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 dissertation 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 dissertation. 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.

**High Pass (68-74)**
Work within this range of marks may show many of the qualities of a dissertation 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.

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

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

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

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

Fail (0-59)
Dissertations 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 dissertations 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 dissertation 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 (60-67)**
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.

**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.
VIII. PHD IN MUSIC

The University publishes a Code of Practice for research students which provides full information on the supervisory relationship, financial issues, working away from Cambridge, the PhD examination, and so forth. The following section outlines the key stages of your course of study as a research student within the Faculty of Music.

Hours of Attendance and Holidays

Whilst the University does not officially set rules on the hours of attendance or on the number of days’ holiday you may take, it does recommend that full-time students work for 40 hours per week and part-time students 20 hours per week. The University also limits the hours of paid work a full-time research student can take.

You are entitled to take up to 8 weeks of holiday each year, in agreement with your supervisor. If you receive funding, you should be aware that your sponsor may also set a limit on the number of days of paid holiday you can take. Please check carefully the terms and conditions of any awards you hold.

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 University expects that under normal circumstances you will seek formal registration towards the end of your first year (see below).

All research students are assigned a supervisor (sometimes more than one) and an adviser; the next section explains their roles. As a probationary research student, you are expected to work closely with your supervisor on your research topic. We consider attendance at the Faculty Colloquium series essential for all postgraduate students, whether or not the topic is related to their particular field of research. Subject to the permission of the respective course leaders, 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 Postgraduate 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 Research Training Log which you can download from this website.
THE FIRST-YEAR 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, the submission

- 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 until the time of submission
- sketches the future progress of research and writing, including an annotated outline of the proposed thesis and a broad timetable up to submission

The total length of the submission will normally be between 7,500 and 10,000 words.

For a research thesis with composition, the submission includes

- 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 supply 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 3,000 words

The purpose of the commentary is to:
- record, and provide an opportunity for reflection on, the candidate’s progress to date 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 timetable 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 above 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. In addition, you should submit your training logbook downloadable here.

Candidates are required to submit their work through Moodle. Unless a case for later submission has been made to the Secretary of the Degree Committee, Registration Exercises should be submitted by 2pm on Wednesday 31 May 2023 for those beginning PhDs in October 2022, 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 online. All first-year registration exercises should take place by the end of June for the candidates beginning PhDs in the preceding October. 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 (by Monday 10 July 2023). The Degree Committee then reviews the reports and makes a decision on the registration of the candidate for the PhD degree.

THE SECOND-YEAR PROGRESS REVIEW

In the course of their second year, doctoral students undertake a second-year review; 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
assessors. 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 final submission, and iv) the training logbook downloadable [here](#). Unless a case for later submission has been made to the Secretary of the Degree Committee, these documents should be submitted through Moodle by 2pm on **Wednesday 31 May 2023**.

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 towards the completion of the thesis is satisfactory, and whether your plans for completion are feasible. On this basis the panel completes a report form, 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 progress review may inform any report submitted by the Faculty to the awarding body concerned.

**THIRD-YEAR RESEARCH PRESENTATION AND PROGRESS REPORT**

In the course of their third year, all doctoral students present their research at the PhD Presentations Day, which will be held this year on **Wednesday 24 May 2023**. All third-year students present a 20-minute paper (in the style of a conference paper) on a topic related to their PhD project in front of an audience consisting of Faculty members, research fellows and postgraduate students. Each presentation is followed by a 10-minute question-and-answer session. By 2pm on **Wednesday 31 May 2023** all third-year students will submit a progress report through Moodle, which should be prepared in consultation with and signed by their respective supervisors. This document should include a 300-word abstract of the thesis, a chapter outline, and a timetable for completion. The whole document should be about two or three sides of A4 in length and be accompanied by the training logbook downloadable [here](#). On the basis of the presentation and the progress report, the Postgraduate Committee will assess each student’s progress and provide advice, if needed, to ensure the successful and timely completion of the thesis.

**FOURTH-YEAR PROGRESS REVIEW**

In the course of their fourth year, all doctoral students are required to participate in a progress review. It normally takes place in the middle of the Easter Term and is conducted by a panel consisting of the Director of Postgraduate Studies and the Secretary of the Degree Committee. The student submits (i) the thesis’ current title and table of contents, ii) a short abstract of the thesis (350 words at most), and iii) a statement of no more than 1,000 words detailing what remains to be accomplished (including a tentative timetable),
flagging up where necessary any concerns at the time of submission. This material should be discussed and agreed with the supervisor before submission. Unless a case for later submission has been made to the Secretary of the Degree Committee, these documents should be submitted by 2pm on Wednesday 31 May 2023 through Moodle.

Half-hour interview slots will be scheduled to take place by the end of May, and supervisors will be asked to be present.

**THESIS AND ORAL EXAMINATION**

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

Full details on writing and preparing to submit your thesis, and the requirements for final submission and examination of the PhD Degree can be found at the Cambridge students’ website.

Prior to an examination, students are required to apply for the appointment of examiners and confirm the title of your thesis completing an Appointment of Examiners form. This should be submitted to the Degree Committee at least two months in advance of submitting your thesis. Once this application has been submitted, no change to the title or abstract will be accepted. You should discuss the choice of examiners with your supervisor. Please note that although you are entitled to suggest potential examiners to your supervisor, the final decision rests with the Degree Committee.

Candidates should write as concisely as is possible, with clear and adequate exposition. The Degree Committee of the Faculty of Music has prescribed the limits of length and stylistic requirements. On submission of the thesis you must include a statement of length confirming that it does not exceed the word limit. These limits and requirements are strictly observed by the Postgraduate Committee and the Degree Committees and, unless approval to exceed the prescribed limit has been obtained beforehand, a thesis that exceeds the limit may not be examined until its length complies with the prescribed limit. If you include in your submission material 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 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, and 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).

Candidates must submit an electronic copy of the thesis for examination, and any required accompanying documents, to the Degree Committee through Moodle by their submission deadline (which can be found under 'Thesis Submission details' on the Academic tile in the CamSIS self-service). Candidates are required to submit the thesis for examination by their deadline even if the date falls over a weekend or holiday period.

The thesis submitted to the Degree Committee will be the thesis submitted for examination. It is not possible to 'retract submission' or to send a revised copy directly to the examiners. Please carefully check the files you upload when submitting your thesis.

Postgraduate students must keep a minimum number of terms of research before they can submit (for example, 9 for the full-time PhD or 15 for the part-time PhD or EdD) unless they have been granted an allowance or exemption of terms. If you attempt to submit too early and have not applied for an allowance or exemption of terms your submission will not be accepted.

The University 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’s website.

Possible outcomes from the oral examination and guidance on making corrections or resubmitting a thesis after examination can be found at the Cambridge students’ website.

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 listed below (section IX); a minimum of two supervisions per term; Research Colloquia three to four times a term; annual end-of year progress interviews as well as the Registration Exercise, which will take place in or around the fifth term; and the postgraduate student presentation event, normally in the fourth or fifth year. Milestones over the five years include the following:

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

POSTGRADUATE RESEARCH STUDENTS AND OPEN ACCESS

The University asks all publishing researchers, including students, to comply with HEFCE policy by uploading manuscripts accepted by journal publications to Open Access. 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. The University also has an Open Access team available to answer queries about Open Access on info@openaccess.cam.ac.uk.

IX: STUDENTS, SUPERVISORS AND ADVISERS

STUDENT AND SUPERVISOR

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

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

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

**Guidelines for supervisions agreed by the Degree Committee:**

**MPhil:** Approximately 10 hours of individual supervision over the duration of the course.

**PhD:** Full-time students can expect a minimum of 9 hours of 1-2-1 supervision in the first year. Thereafter supervisions are offered as appropriate or required.

**Please note that only the Director of Postgraduate Studies can approve additional supervision.**

**THE ADVISER**

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

**IF THINGS GO WRONG**

In any case of discord between supervisor and student, the student should in the first instance approach the Chairman of the Faculty Board or the Secretary of the 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.
ECR TO PHD MENTORING SCHEME

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

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

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

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

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

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

X. POSTGRADUATE TRAINING: PhD (optional for MPhil)

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

Postgraduate students should record the training received in the Research Training Log which can be downloaded from this [website](#). The precise package of training is a matter for students to establish in conjunction with their supervisors. Conference presentations and attendance may be recorded as part of transferable skills training, but it is strongly expected that students will do more to develop themselves than this. *It is essential that logbooks are maintained during the course of a PhD; indeed, the Faculty requires that logbooks are presented for scrutiny as part of the annual review of the progress of doctoral students as detailed above.* The maintenance of logbooks for Masters students is optional.

**University of Cambridge TRAINING FOR PHD STUDENTS**

**Researcher Development Programme**

The University provides training to help all postgraduate students further develop skills and understanding. The core programme covers skills necessary for making progress in your PhD, writing skills, presentation skills, business skills, personal development and stress management and teaching and learning. Full details can be found at the [Researcher Development Programme website](#).

**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 organisations, 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 organisations.

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 is training led by members of the DTP’s partnership advisory board. These representatives of major national and international non-academic organisations 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 organisations. 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 the AHRC Doctoral Training Facilitator, Dr Alistair Swiffen (ahrcdtp@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. In addition to the generic training offered to all new Supervisors by the Centre for Teaching & Learning, an introductory training session is usually provided by the Faculty. 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.

This session will be delivered by Prof. Bettina Varwig and will take place on Monday 10 October from 11am-12.30pm in the Recital Room.

PhD Presentations Day

All third-year or equivalent doctoral students are required to present a paper on their research at the PhD Presentations Day, which will be held in this academic year on Wednesday 24 May 2023. Presentations last 20 minutes, with an additional 10 minutes set aside for questions. Presentations are typically invited from those in the third year or equivalent of their doctoral research, although others are welcome to apply to the Secretary of the Degree Committee. They are regarded as an essential part of postgraduate training, providing a forum for presenting research to members of the Faculty prior to submission of the final thesis. They also provide a key opportunity for all postgraduate students to engage with research conducted by their peers, as well as a chance for staff members not directly connected with the research to appraise work done in related areas. All postgraduate students (MPhil and PhD) are required to attend this event as part of their package of postgraduate 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

British Library Doctoral Open Days

These Open Days are aimed at first-year PhD students who are new to the Library. Each day focuses on a different thematic area of the Library’s collection. To make the most of your day, we encourage you to pre-register for a free Reader Pass before the event.

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 organisation 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

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<tr>
<th>Society for Music Analysis Development Fund Grant</th>
<th>Awards of up to £500</th>
<th>Deadline: ongoing</th>
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<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>Music &amp; Letters Trust Award</th>
<th>Awards of up to £1,500</th>
<th>Deadline: see website</th>
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<tr>
<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="https://academic.oup.com/ml/pages/grants">https://academic.oup.com/ml/pages/grants</a></td>
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<tr>
<th>Royal Musical Association Small Research Grant</th>
<th>Awards up to £400</th>
<th>Deadline: see website</th>
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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. [https://www.rma.ac.uk/grants-awards/small-research-grants/](https://www.rma.ac.uk/grants-awards/small-research-grants/)

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<tr>
<th>Musica Britannica Research Award</th>
<th>Awards of up to £1,000</th>
<th>Deadline: see website</th>
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<tr>
<td>Support for postgraduate research students researching British music. Awards may be made for any necessary research expenditure for which the applicant has no alternative source of funding, such as the purchase of books, music, or microfilms, or essential travel. They are not available for computer equipment, ordinary maintenance, course fees, or conference expenses. <a href="http://www.musicabritannica.org.uk/MBRA.html">http://www.musicabritannica.org.uk/MBRA.html</a></td>
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<tr>
<th>Society for Education, Music and Psychology Research (SEMPRE)</th>
<th>Awards typically between £50 and £1,500</th>
<th>Deadline: see website</th>
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<tr>
<td>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. <a href="http://www.sempre.org.uk/awards">http://www.sempre.org.uk/awards</a></td>
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The [University’s Arts, Humanities and Social Science Research Group](http://www.rma.ac.uk) provides helpful information about funding and other resources for research students, including feedback from successful applicants and Research Facilitators and information about technical support.

The University also co-ordinates a database for funding opportunities: the [Postgraduate Funding Search](http://www.rma.ac.uk).

**COLLEGE FUNDING**

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

**FACULTY FUNDING**

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

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

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

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

To apply download and complete a funding request application form from the Faculty’s [website](#). 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 your postgraduate 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 Manager ([facultymanager@mus.cam.ac.uk](mailto:facultymanager@mus.cam.ac.uk)).

Applications for these funds are assessed by the Faculty’s Standing Committee. 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 postgraduate Music students in recruiting participants for experiments. Awards from this fund are given up to a value of £150 only 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’s [website](#) and arrange for your supervisor to provide a statement of support for your experiment. The form and statement of support should be sent to the Postgraduate Courses Administrator ([graduate@mus.cam.ac.uk](mailto:graduate@mus.cam.ac.uk)).

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

Information on safety is provided in the General Information/Policy Documents section of the Faculty’s website. Here is some additional information of specific relevance to postgraduate students:

Lone working
Currently students may only use the building during opening hours 8.30-17.00. 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.