

2023-24

# Music Postgraduate Handbook



Faculty of Music

11 West Road

CB3 9DP

[www.mus.cam.ac.uk](http://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/2022/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 19. 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](#).

## COMMUNICATION

### Your University email

The Faculty will send important information about teaching, assessments and Faculty events to your University (@cam) email address; it is therefore essential that you check your University emails on a regular basis – daily during term – and respond or take action as required.

### Facebook group

Students and staff share information about music events, performance opportunities and job vacancies via the Faculty of Music Facebook Group. If you would like to join, please send a request via the Facebook page: <https://www.facebook.com/groups/500739383298253/>

## 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 and video recordings, 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, Meg Webb – Senior Library Assistant, and Robert Leonard – Library Assistant), can be contacted at [pendlebury@mus.cam.ac.uk](mailto: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/](http://www.lib.cam.ac.uk/).

## **HISTORICAL INSTRUMENTS**

There are many instruments available for student use in the Faculty and others are available to hire. 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 may be played without prior instruction, but they may not be altered or prepared in any way without prior permission. Pianos may not be altered or prepared without prior permission.

Instruments in the Cudworth Room may not be played without instruction. Students taking Keyboard Skills papers receive an induction session to the historical keyboard instruments in the Cudworth Room at the start of Michaelmas Term. Other students should request instruction before using them.

For instruments that require tuning, students must request tuning at least two weeks in advance, specifying the pitch and temperament required (contact Ellie Rugg-Gunn, Administrative Assistant – [admin@mus.cam.ac.uk](mailto:admin@mus.cam.ac.uk)). Please note that students may not tune the instruments without permission.

Students are welcome to contact the Director of Performance, Maggie Faultless ([mf413@cam.ac.uk](mailto:mf413@cam.ac.uk)) for advice about any aspects of performance or instruments.

### **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 Dutå Laras**

Outstanding among the Faculty's collection of instruments from outside the Western tradition is the Gamelan Dutå 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 CENTRE FOR MUSIC AND SCIENCE (CMS)

The CMS 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 [on the CMS website](#). Situated in the Faculty of Music, it includes a general-purpose Computer Room, a graduates-only Research Room, and two Studios. The CMS is card-access only; students who wish to gain access to the CMS should contact the Faculty's Computer Officer Mustafa Beg at [mnb21@cam.ac.uk](mailto:mnb21@cam.ac.uk).

The CMS Computer Room contains a collection of high-performance iMacs with headphones and MIDI keyboards. These iMacs come with a collection of pre-installed software, including but not limited to 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. Postgraduates with card access can access the CMS Computer Room from 08.30-17.30.

The two Studios (Studio 1 and Studio 2) 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 (ATC) and nearfield (Genelec) monitoring, an 8 channel surround system (Genelec) and industry standard microphones by AKG, Neumann and Shure. In addition, portable recording kits (inc. HD cameras and tripods) are available to students for recording their work in or outside the Faculty. Students wishing to use the Studios must first have an induction; please contact the CMS's Technical Specialist Myles Eastwood to arrange one ([mjfe2@cam.ac.uk](mailto:mjfe2@cam.ac.uk)). The Studios can then be booked via the CMS website.

### Studio

Within the Centre for Music and Science (CMS), the Faculty operates two fully equipped electronic studios: Studio 1 and Studio 2. Studio 1 also functions as a recording facility and is set up to allow users to record performances in both the Concert Hall and Recital Room as well as in both electronic studio spaces. They are for use by staff and students at all levels upon an induction by our Technical Specialist, Myles Eastwood. Support for a range of audio-based projects, from cognitive psychology experiments to recording performances and compositions, is provided. The electronic studios resources range from basic video cameras and portable recording kits, which are available to students for recording their work outside the Faculty, to industry standard microphones and audio software including Reaper, MAX, Melodyne, Izotope, Ircam Spat and Altiverb.



Please contact our Technical Specialist, Myles Eastwood, at [mjfe2@cam.ac.uk](mailto:mjfe2@cam.ac.uk) for more information.

## **PERFORMANCE**

The Centre for Music Performance (CMP), sits at the heart of the performance community at the University; supporting, teaching and mentoring students studying any subject, in an outstanding range of diverse performance and music-making opportunities at all levels of experience and expertise. It is based in the Faculty of Music and for further information please contact [info@cmp.cam.ac.uk](mailto:info@cmp.cam.ac.uk) or visit [www.cmp.cam.ac.uk](http://www.cmp.cam.ac.uk).

There is also information on the Faculty [website](#).

## **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 and is regarded as one of Cambridge's premier music venues, renowned for its superb acoustic qualities. As well as being home to the Faculty, the Concert Hall operates as a public venue hosting a busy programme of concerts, talks, conferences and other events throughout the year including performances from student ensembles alongside professional artists and local amateur groups. Many events offer discounted tickets to students. Aside from organists who perform in a venue of their choice, students taking the Performance paper in Part II of the Tripos will perform their final recital in the Concert Hall. Students and student societies can book the auditorium - subject to availability - to put on an event at a subsidised rate. Please contact the Assistant Concert Hall Manager, [Laura Howorth](#) in the first instance.

## PRACTICE ROOMS

Lecture rooms in the Faculty can be booked up to two weeks in advance for music students and four days for non-music students for personal and small group use on a first-come, first-served basis.

Before making a booking request, please familiarise yourself with the Faculty's [Room Booking Policy](#). You can then follow the instructions for the [online room booking system](#) to request the booking.

On the day requests should be made over the phone to the Admin/Concert Hall office on 01223 763481 or 01223 335184. Please use these numbers to cancel your booking if it is no longer required. The office is generally open Monday to Friday, 0930-1700.

## 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> and more about our team at <https://www.mus.cam.ac.uk/intranet/green-impact>

Get in touch with us at [greenteam@mus.cam.ac.uk](mailto: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

In the Faculty of Music, we share a common concern to deepen our understanding of music and its contexts, with some of the most rewarding scholarly interactions often coming in areas beyond our own research specialties. The colloquium series lies at the heart of this commitment. **It is expected that all postgraduate students (MPhils and PhDs) will attend colloquia on Wednesdays at 5.00pm during term time.** Colloquia are weekly talks that provide a forum for an exchange of ideas, whether immediately following the presentation

via Q&A or over generous refreshments afterwards. There is a varied programme, and often opportunity to have dinner with the speaker, for which the Faculty provides a student subsidy. The Colloquia are organised, and speakers selected, by postgraduate student representatives (Rajan Lal, Shadi Seifouri, Yuebei Xu), with the kind assistance of a Cambridge-based ECR (Dr Alana Mailes) and support of a senior academic associate. 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 15 May 2024**.
- ii) PhD Presentations by all third-year doctoral students on **Wednesday 22 May 2024**.

## **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 23 May 2024** (speakers to be confirmed in due course).

## **COMPOSERS' WORKSHOPS (Coordinator: Marta Gentilucci)**

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

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

**1) The Secretary of the Degree Committee: Prof. Benjamin Walton ([bw283@cam.ac.uk](mailto: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. Nicholas Marston ([njm45@cam.ac.uk](mailto:njm45@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. Mairi Mayfield ([graduate@mus.cam.ac.uk](mailto: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. Ellie Rugg-Gunn ([admin@cam.ac.uk](mailto:admin@cam.ac.uk)), Administrative Assistant, will answer general queries.

**4) The Custodians: Darren Douglas, Jacob Guyver, Ian Rock**

([custodians@mus.cam.ac.uk](mailto:custodians@mus.cam.ac.uk)) The Custodians have responsibility for the Faculty buildings and facilities. Their office is located on the ground floor of the Old House. The Custodians can give you access to booked rooms and hired instruments; they are also your first point of contact for any building-related and maintenance matters.

**Staff directory:**

A full list of Faculty staff and their contact details is available on the website; see:

<https://www.mus.cam.ac.uk/directory>

## **Faculty contacts**

The Faculty Administration Offices are situated on the first floor of the Old House, 11 West Road. Please continue to [make room bookings online](#) and contact the Faculty administration offices by email in the first instance. If you would like to speak to someone specific (e.g. the Postgraduate Administrator) in person, please do get in touch to arrange an appointment. If you have a more general (and urgent enquiry), you are welcome to visit the Faculty Office on the First Floor of the Old House between 9.30am – 2.30pm, Monday to Friday during Full Term.

## **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, 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 2023-24. 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](mailto: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. The thesis must be written in British English, apart from quotations and recognised technical formulae. 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](mailto: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](#) 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>

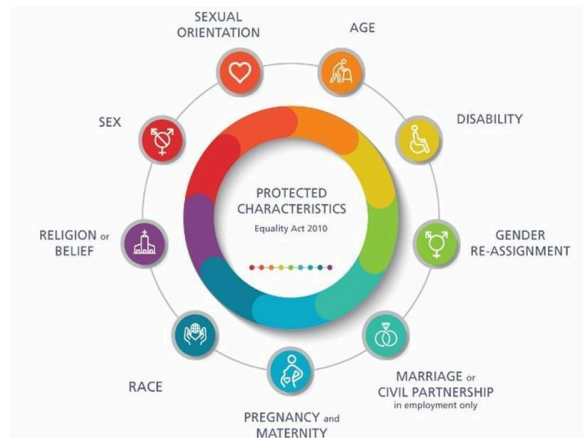
## IMPLICIT BIAS

**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.

### IMPLICIT BIAS

- Is pervasive
- Does not necessarily align with our declared beliefs or even reflect stances we would explicitly endorse
- Generally favours our own in-group
- Is malleable and can be unlearned



HOW MIGHT IMPLICIT BIASES AFFECT TEACHING?	WHAT CAN YOU DO TO MITIGATE IMPLICIT BIAS?
<ul style="list-style-type: none"> <li>● How suitable we think a student is for a particular course</li> <li>● How well we think a student will perform on a course</li> <li>● Who we make time for and show an interest in</li> <li>● Which students we encourage to speak and focus attention on</li> <li>● Whom we listen to more and whose judgement we endorse in class</li> <li>● The reasons we give for a student performing well or badly</li> <li>● How much effort we perceive a student to be making</li> <li>● The language and focus of our feedback and reports</li> </ul>	<ul style="list-style-type: none"> <li>● Find out about your own biases</li> <li>● Look for contextual explanations, in preference to a person's characteristics, to explain behaviour</li> <li>● Visualise people who demonstrate a stereotype to be wrong</li> <li>● Treat people from out-groups as individuals</li> <li>● Analyse patterns in your teaching: who speaks most? Who do you allow to speak most? Who do you interrupt? Who do you allow to be interrupted? Change your practice if necessary.</li> <li>● Does the language of your reports—especially 'standout' compliments as opposed to 'grindstone' compliments—map onto student characteristics? Change your descriptors if necessary.</li> <li>● Examine your reading lists: are they imbalanced (gender, race)? Seek out unfamiliar voices.</li> </ul>

## **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. Your supervisor will be happy to give advice on attendance and submission of papers.

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 2023-2024 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](mailto: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 (03 October-01 December 2023), Lent (16 January-15 March 2024), and Easter (23 April-14 June 2024).

### **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 Castelvechi). Responsibility for all other aspects of the course lies with the Director of Postgraduate Studies (Prof. Nicholas Marston).

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

## COURSE REQUIREMENTS

### Michaelmas Term

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

- 1 **Musicology and its Debates:** this series of twelve seminars, based on set readings, will introduce contemporary thinking across a wide range of musical topics (see detailed description below). All students taking this course submit a portfolio of abstracts that summarise course readings in November, and an essay on a topic arising from the course in December.
- 2 **Music skills:** a series of sessions covering general music study skills (such as 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. Before the beginning of each course, course leaders should provide a week-by-week syllabus setting out the focus of each seminar, together with relevant bibliography.

Students submit two essays based on topics arising from each of their chosen courses at the end of Lent Term. It is advised that essay topics should, as far as possible, be agreed with the seminar leader not later than two-thirds of the way through the course. Whether or not oral presentations on essay topics are built into the seminar series, all seminar leaders are expected to offer at least one 30-minute supervision to those preparing to submit essays but are not expected to read draft submissions for Lent Term courses. 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. 24-25 below.



The optional courses offered by the Faculty of Music in 2023-24 are: Music and Science; Issues in African American Music; Global Opera; 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.
- 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.
- 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.

### **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.

## 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 **19 June 2024**.

## PRESENTATIONS

### MPhil Presentation Day

On **Wednesday 15 May 2024** 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.

### PhD Presentation 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 22 May 2024**.

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.***

## 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, are preceded by tea at 4.30pm and followed by wine and other refreshments. Further information is available [here](#).

## 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 2,500 words in total, and an extended dissertation proposal of no more than 1,500 words plus annotated bibliography. The deadlines for submission are **22 November 2023** (portfolio of abstracts), **13 December 2023** (essay) and **10 January 2024** (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 arising from their optional courses: one on **20 March** and the other on . 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 are encouraged to attend the Faculty's [well-being classes](#) and the wide range of activities offered by the Centre for Music Performance, the Faculty, individual Colleges and the wider University community.

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 weighted 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](mailto:mf413@cam.ac.uk)), in the Michaelmas Term to discuss their recitals and performance-related activities. A list of works to be performed must be submitted to the Secretary of the Degree Committee by **10 January 2024**; 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 Castelvechi) and the Director of Postgraduate Studies (Prof. Nicholas Marston) by **24 April 2024**.

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 marks for each minute or part thereof outside the times prescribed (to a maximum of 10%).

Recitals are normally held at the **end of Easter Term**.

***Additional examination requirements:***

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

Candidates must provide the following:

- 1) An accompanist and/or page-turner, if required.
- 2) Scores of each piece they are performing, in the edition being used. *For jazz (and equivalent) recitals students should provide a lead sheet, containing the melody and chords, and reflecting the underlying structure of the performance.*
- 3) A programme setting out the pieces in the order in which they are to be performed. Organists must include the specification of the instrument (a full list of stops and couplers).

Instructions about uploading this material to Moodle will be given.

Organists may use a single registrant, provided the repertoire and instrument require it.

The recital will be assessed as a whole; this includes presentation, overall artistic impression, as well as technical and musical factors. Please consult the Marking Criteria for further information.

## **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 **22 November 2023**, and an essay (of **no more than 3,500 words**) based on the course by **13 December 2023**. 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 **10 January 2024**. 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 **03 April 2024**. Finally, on **19 June 2024**, 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 **13 December 2023**, followed by the second on **03 April 2024**, and the third and fourth on **19 June 2024**, 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 kind 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 **19 June 2024**.

### **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 (technical specifications have to be arranged with the instructor), 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 **10 January 2024**. All submissions should be made electronically.

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

<b>22 NOVEMBER 2023:</b>	Submission of Portfolio of Abstracts for <i>Musicology &amp; Its Debates</i>
<b>13 DECEMBER 2023:</b>	Submission of Essay for <i>Musicology &amp; Its Debates</i> (all except composers taking Extended Project)  Composition: Submission of Composition 1
<b>10 JANUARY 2024:</b>	Performance (recital option): Submission of recital programme  Submission of dissertation proposal and annotated bibliography, or description of final Composition Portfolio and accompanying essay
<b>20 MARCH 2024:</b>	Submission of Essay 2
<b>03 APRIL 2024:</b>	Submission of Essay 3  Composition: Submission of Composition 2
<b>24 APRIL 2024:</b>	Performance: deadline for changes to recital programme
<b>15 MAY 2024:</b>	MPhil Presentations (all pathways except Composition)
<b>JUNE-JULY 2024:</b>	Performance Studies recitals
<b>19 JUNE 2024:</b>	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 normally 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 that the Faculty is not involved with graduation arrangements; you will need to contact your College for advice on how to book a Congregation date. Congregation dates are available [online](#).

## ESSAYS, DISSERTATIONS AND PORTFOLIOS OF COMPOSITION

Word lengths for essays and dissertations **include** tables, footnotes, and subheadings, but **exclude** title, appendices, bibliography, musical examples, and transcriptions. Captions for examples and figures do not count towards the word count. 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 Castelvechi) and to the Director of Postgraduate Studies (Prof. Nicholas Marston). Minor amendments to the title and abstract may be approved by the supervisor, who should notify the Degree Committee Office.

Requests to exceed the specified word count in any submission should be made to the Director of 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 content 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 must be submitted in Word document format. Please do not upload your coursework as a PDF document.

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

	% OF TOTAL MARKS		
	MUSIC STUDIES	COMPOSITION	
		Standard Project	Extended Project
Abstracts for Musicology and its Debates	pass required	pass required	--
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

**\*Please note the seminars on 6 November and 20 November will take place on a Monday.**

The timetable for these seminars is as follows:

Seminar	Date	Time	Location
Seminar 1	Wed 11 Oct	2-4pm	Lecture Room 4
Seminar 2	Fri 13 Oct	2-4pm	Lecture Room 4
Seminar 3	Wed 18 Oct	2-4pm	Lecture Room 4
Seminar 4	Fri 27 Oct	2-4pm	Lecture Room 4
Seminar 5	Wed 1 Nov	2-4pm	Lecture Room 4
Seminar 6	Fri 3 Nov	2-4pm	Lecture Room 4
Seminar 7	Mon 6 Nov	2-4pm	Lecture Room 4
Seminar 8	Wed 8 Nov	2-4pm	Lecture Room 4
Seminar 9	Wed 15 Nov	2-4pm	Lecture Room 4
Seminar 10	Fri 17 Nov	2-4pm	Lecture Room 4
Seminar 11	Mon 20 Nov	2-4pm	Lecture Room 4
Seminar 12	Wed or Fri 22/24 Nov TBC	2-4pm	Lecture Room 4

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 details on coursework requirements and deadlines for submission, please visit the course [Moodle](#) site.

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### **Music Skills**

**Coordinated by Professor Nicholas Marston**

**Lecture Room 4 on Tuesdays, 10am-11.30am**

**\*Please note the Presentation Skills lecture will take place on a Monday at 2-3.30pm.**

The timetable for these lectures is as follows:

<b>Lecture</b>	<b>Date</b>	<b>Time</b>	<b>Lecturer</b>	<b>Location</b>
Library Resources	Tues 10 October	10-11.30am	Anna Pensaert	Lecture Room 4
Dealing with global perspectives in the humanities	Tues 17 October	10-11.30am	Benjamin Walton	Lecture Room 4
Ethnography/Research Ethics	Tues 24 October	10-11.30am	Alisha Jones	Lecture Room 3
Presentation Skills	Mon 30 October	2-3.30pm	Katharine Ellis	Lecture Room 4
Source Study	Tues 7 November	10-11.30am	Bettina Varwig	Lecture Room 4
Writing a Dissertation	Tues 14 November	10-11.30am	David Trippett	Lecture Room 4
Discography	Tues 21 November	10-11.30am	Myles Eastwood	Lecture Room 4

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**

**Professor John Rink**

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 to seven two-hour sessions during Lent Term convened by John Rink. 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. In addition, each student will be offered a 30-minute supervision with the seminar leader.

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

### ***Suggestions for preliminary study:***

- The five books in the OUP series 'Studies in Musical Performance as Creative Practice': see <https://global.oup.com/academic/content/series/s/studies-in-musical-performance-as-creative-practice-smpcp>
- Butt, John, *Playing with History* (Cambridge: Cambridge University Press, 2002)
- Cook, Nicholas, *Beyond the Score* (Oxford: Oxford University Press, 2013)
- Dođantan-Dack, Mine, ed., *Recorded Music: Philosophical and Critical Reflections* (London: Middlesex University Press, 2008)
- Dođantan-Dack, Mine, ed., *Artistic Practice as Research in Music: Theory, Criticism, Practice* (Aldershot: Ashgate, 2015)
- Dunsby, Jonathan, *Performing Music: Shared Concerns* (Oxford: Clarendon Press, 1995)
- Gabrielsson, Alf, 'The Performance of Music', in Diana Deutsch, ed., *The Psychology of Music*, 2nd edn (San Diego: Academic Press, 1999), 501–602
- Lawson, Colin and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: Cambridge University Press, 1999)
- Part 7 ('Musical Performance'; ed. Richard Parncutt) in Susan Hallam, Ian Cross and Michael Thaut, ed., *Oxford Handbook of Music Psychology* (Oxford: Oxford University Press, 2008)
- Rink, John, ed., *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995)
- Rink, John, ed., *Musical Performance: A Guide to Understanding* (Cambridge: Cambridge University Press, 2002)
- Rink, John, *Music in Profile: Twelve Performance Studies* (New York: Oxford University Press, forthcoming December 2023)

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### **Composition**

#### **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; etc.), whilst others will be dealt with from a theoretic and/or aesthetic viewpoint (style, 'originality' and artistic development; electroacoustic music and combining electronic sound with live instruments/voices). The seminars will also touch on some of the practical issues which working professionally as a composer entails.

This year, the Faculty is delighted to have the renowned piano trio the Fidelio Trio in Residence with the specific aim of workshopping and recording new piano trios by the MPhil composition students. This will give students experience of working with a professional ensemble, preparing scores and parts, experience of handling rehearsal situations and a wealth of practical experience in instrumental writing and scoring.

The Fidelio Trio is the country's pre-eminent ensemble of its kind specialising in new music; it performs regularly in Europe, America and Asia and has given hundreds of world premieres.

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### **The Science of Musical Emotions**

**Dr Peter Harrison**

Music has a remarkable power to evoke emotional responses in the listener. These emotional responses have a variety of sources, ranging from the psychoacoustic processing of basic sound attributes to the intellectual appraisal of abstract aesthetic qualities. This MPhil course investigates these phenomena from a scientific perspective, led by current research in cognitive psychology and neuroscience. The course comprises six seminars, with each seminar focusing on a given collection of papers or chapters concerning a particular aspect of musical emotions or aesthetics. Students read this collection of papers in advance, and come ready to discuss and critique the papers in the group session. Previous experience in music psychology is not required for this course but may be advantageous.

#### ***Suggestions for preliminary reading:***

- Juslin, P. N., & Sloboda, J. (2018). *Handbook of music and emotion: Theory, research, applications*. Oxford University Press. [\[ebook\]](#)

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### **Music as Text**

**Dr Stefano Castelvechi**

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:***

Students who wished to begin familiarising themselves with these issues could read Roman Ingarden, *The Work of Music and the Problem of Its Identity*, trans. Adam Czerniawski (Berkeley: University of California Press, 1986). Ingarden’s philosophical book makes for rather intense reading; those wishing to enter the subject area in a slightly softer fashion can read Peter Kivy’s chapter ‘The Work’, in his *Introduction to a Philosophy of Music* (Oxford: Oxford University Press, 2002), pp. 202–223. Students with a particular interest in matters of textual criticism could also begin by looking at James Grier’s entry ‘Editing’ in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd edn, 29 vols (London: Macmillan, 2001), vol. 7, pp. 885–95.

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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 Black 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***

- Booth, Wayne C., Colomb, Gregory G., Williams, Joseph M., Bizup, Joseph, and Fitzgerald, William T. *The Craft of Research, Fourth Edition*. Chicago: University of Chicago Press, 2016.
- Burnim, Mellonee and Maultsby, Portia. *Issues in African American Music (IAAM)*. New York: Routledge, 2016.
- Cone, James. *The Spirituals and the Blues*. New York, Orbis Publishing, 1972.
- Hale, Thomas. *Griot and Griottes: Master of Words and Music*. Bloomington: Indiana University Press, 1998.
- Fisher, Earl J. *The Reverend Albert Cleage Jr. and the Black Prophetic Tradition: A Reintroduction of the Black Messiah*. London, Lexington Books, 2021.
- Floyd, Samuel A. Jr. *The Power of Black Music: Interpreting Its History from Africa to the United States (PBM)*. New York: Oxford University Press, 1996.
- Moses, Wilson Jeremiah. *Black Messiahs and Uncle Toms: Social and Literary Manipulations of a Religious Myth*. Pennsylvania State University Press, 1993.
- Simmons, Martha and Thomas, Frank, editors. *Preaching With Sacred Fire: An Anthology of African American Sermons, 1750 – Present (PSF)*. New York: W.W. Norton & Company, 2010.
- Southern, Eileen. *The Music of Black Americans, Third Edition (MBA)*. New York: W.W. Norton & Company, 1997.

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### **Global Opera**

#### **Professor Benjamin Walton**

In his panoramic ‘global history of the nineteenth century’, *The Transformation of the World*, Jürgen Osterhammel proposes that ‘opera globalized early’. What are the implications of such a statement for opera studies, and what might a more global approach to the history of opera look like? This seminar will explore such questions from a variety of different perspectives, dwelling in particular on recent scholarship that has sought to challenge traditional narratives, whether by intertwining operatic history with histories of colonialism and imperialism, by decentering opera away from a handful of European capitals, or by recasting opera from a focus on works and composers towards networks of performance and technologies of dissemination. Across the six two-hour seminars of the course, we will also consider the category of the global as introduced (and critiqued) in other areas of musicology and related disciplines, as well as asking what a more global approach to the study of opera might look like in the years ahead.

For their individual essays, students will be encouraged to identify a case study that allows them to engage with some of the wider issues raised, and preparation for writing the essay will include giving a short presentation in class. The intention of the course, however, is to stimulate discussions that while focused on opera reach more widely in their implications, and students with no background in operatic history or familiarity with operatic scholarship are warmly encouraged to participate alongside those with existing operatic interests.

***Suggestions for preliminary reading:***

- Suzanne Aspden, ed., *Operatic Geographies: The Place of Opera and the Opera House*. Chicago: University of Chicago Press, 2019.
- Charlotte Bentley, *New Orleans the the Creation of Transatlantic Opera, 1819-1859*. Chicago: University of Chicago Press, 2022.
- Sebastian Conrad, *What is Global History?* Princeton: Princeton University Press, 2017.
- Mary I. Ingraham, Joseph K. So and Roy Moodley, *Opera in a Multicultural World: Coloniality, Culture, Performance*. New York: Routledge, 2016.
- Axel Körner and Paulo M. Kühl, *Italian Opera in Global and Transnational Perspective: Reimagining italianità in the long nineteenth century*. Cambridge: Cambridge University Press, 2022.
- Gundula Kreuzer, 'Butterflies on Sweet Land? Reflections on Opera at the Edges of History', *Representations* 154/1 (2021), 69-86.
- Juliana Pistorius, 'Predicaments of Coloniality, Or, Opera Studies Goes Ethno', *Music & Letters* 100/3 (2019), 529-39.
- Hilde Roos, *The La Traviata Affair: Opera in the Age of Apartheid*. University of California Press, 2018.
- Nicholas Tarling, *Orientalism and the Operatic World*. Lanham, MD: Rowman and Littlefield, 2015.

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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 (Dr Stefano Castelvechi) and to the Director of Postgraduate Studies (Prof. Nicholas Marston). 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 by midnight on the day of submission is liable to attract a penalty of three marks, plus one additional mark for each subsequent 24-hour period or fraction thereof.

Penalties may also apply for submitted work which is not within the word limit. A 3 mark penalty may be applied for the first additional 250 words (incl. anything up to 250 words), then a 1 mark penalty may be applied for each additional 100 words (incl. anything up to 100 words) after that.

## **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 high pass mark of 68 or above in the dissertation or equivalent. Contrariwise, a marginal fail in the dissertation may be compensated for by high performance, a high pass mark of 68 or above, 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 their 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, and are normally expected to arrange your holiday so that you still keep term. 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 advisor; 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 29 May 2024** for those beginning PhDs in October 2023, 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 8 July 2024**). 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 29 May 2024**.

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 REVIEW**

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 22 May 2024**. 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 29 May 2024** 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 29 May 2024** through [Moodle](#).

Half-hour interview slots will be scheduled to take place by the end of June, 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 timeframe 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 their thesis by completing an [Appointment of Examiners form](#). This should be submitted to the Degree Committee at least two months in advance of submitting the thesis. Once this application has been submitted, no change to the title or abstract will be accepted.

Your Degree Committee will appoint your Examiners, at least one of whom will be external to the University. The appointment of an internal person as the second Examiner is highly desirable but not essential, and where no suitable Internal Examiner can be found, a second External Examiner will be appointed. Note that neither Examiner will be your principal supervisor or co-supervisor (if appointed). In exceptional circumstances a student's advisor or assessor of an earlier progress review may act as Internal Examiner provided the Degree Committee is satisfied that their involvement in the student's work was not so great as to prejudice their role as Examiner. It is permissible for the first- or second-year assessor of an earlier progress review to act as Internal Examiner unless they have participated in both assessments. It is the supervisor's responsibility to nominate suitable Examiners for consideration by the Degree Committee.

Your Examiners will normally be expert in one or more aspects of your thesis, and their expertise will normally be complementary. It is not expected that either Examiner will be expert in the whole field covered by your thesis. Please note that although you are entitled to suggest potential Examiners to your supervisor, the final decision rests with the Degree Committee. If you have good reason to object to any given individual as an Examiner, you should make this known and the Degree Committee will consider any such objection when making an appointment.

Further information about examination for the degree and appointment of Examiners is available at the [Code of Practice for Research Students](#).

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. 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 students and have exactly both the same status as full-time students and the same progression of scholarly assessments. 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:

- induction events (Michaelmas term of Year 1);
- the programme of training for research students listed below (section X);
- a minimum of two supervisions per term;
- Research Colloquia three to four times a term;
- All academic assessments, reviews and exercises (as detailed above).

The submission timeline for part-time students is as follows:

Easter term of Year 2: Registration Exercise (= F/T first-year assessment)

Lent term of Year 3: Progress review (= F/T second-year assessment)

Easter term of Year 4: Presentation and Progress review (= F/T third-year assessment)

Easter term of Year 5: Submission of doctoral thesis.

Part-time courses at the University of Cambridge are not distance learning degrees where all study is undertaken remotely. For research students, you would be required to attend Cambridge and undergo formal supervision with your supervisor at a frequency agreed between your supervisor and you and determined by the nature of your project. **In general, we would expect you be in attendance in Cambridge for around 45 days per year, spread throughout the year, for supervision and training.**

## 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](mailto:info@openaccess.cam.ac.uk).

## **IX: STUDENTS, SUPERVISORS AND ADVISORS**

### **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 Advisor, 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 the 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 ADVISOR

For each postgraduate student the Faculty appoints an advisor, who will be a University or College Teaching Officer. Your advisor 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 advisor 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](#).

## 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 [Postgraduate Researcher Development 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](mailto: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 **Tuesday 10 October from 11am-12.30pm in Lecture Room 3.**

## 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 22 May 2024**. 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

<b>Society for Music Analysis Development Fund Grant</b>	<b>Awards of up to £500</b>	<b>Deadline: ongoing</b>
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>		
<b>Music &amp; Letters Trust Award</b>	<b>Awards of up to £1,500</b>	<b>Deadline: see website</b>
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>		
<b>Royal Musical Association Small Research Grant</b>	<b>Awards up to £400</b>	<b>Deadline: see website</b>
For student members of the RMA or members of RMA student groups. Typical expenses might include microfilm and photocopying costs, travel, and accommodation expenses for research away from home or for giving papers at conferences. Applications consist of a curriculum vitae, project description and budget, and letter of support from the supervisor. <a href="https://www.rma.ac.uk/grants-awards/small-research-grants/">https://www.rma.ac.uk/grants-awards/small-research-grants/</a>		
<b>Musica Britannica Research Award</b>	<b>Awards of up to £1,000</b>	<b>Deadline: see website</b>
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>		
<b>Society for Education, Music and Psychology Research (SEMPRE)</b>	<b>Awards typically between £50 and £1,500</b>	<b>Deadline: see website</b>
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>		

The [University's Arts, Humanities and Social Science Research Group](#) 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](#).

## **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 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.