

2025–26

Music Postgraduate Handbook



Faculty of Music
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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 David Trippett
Chair, Faculty Board of Music

II. INTRODUCTION

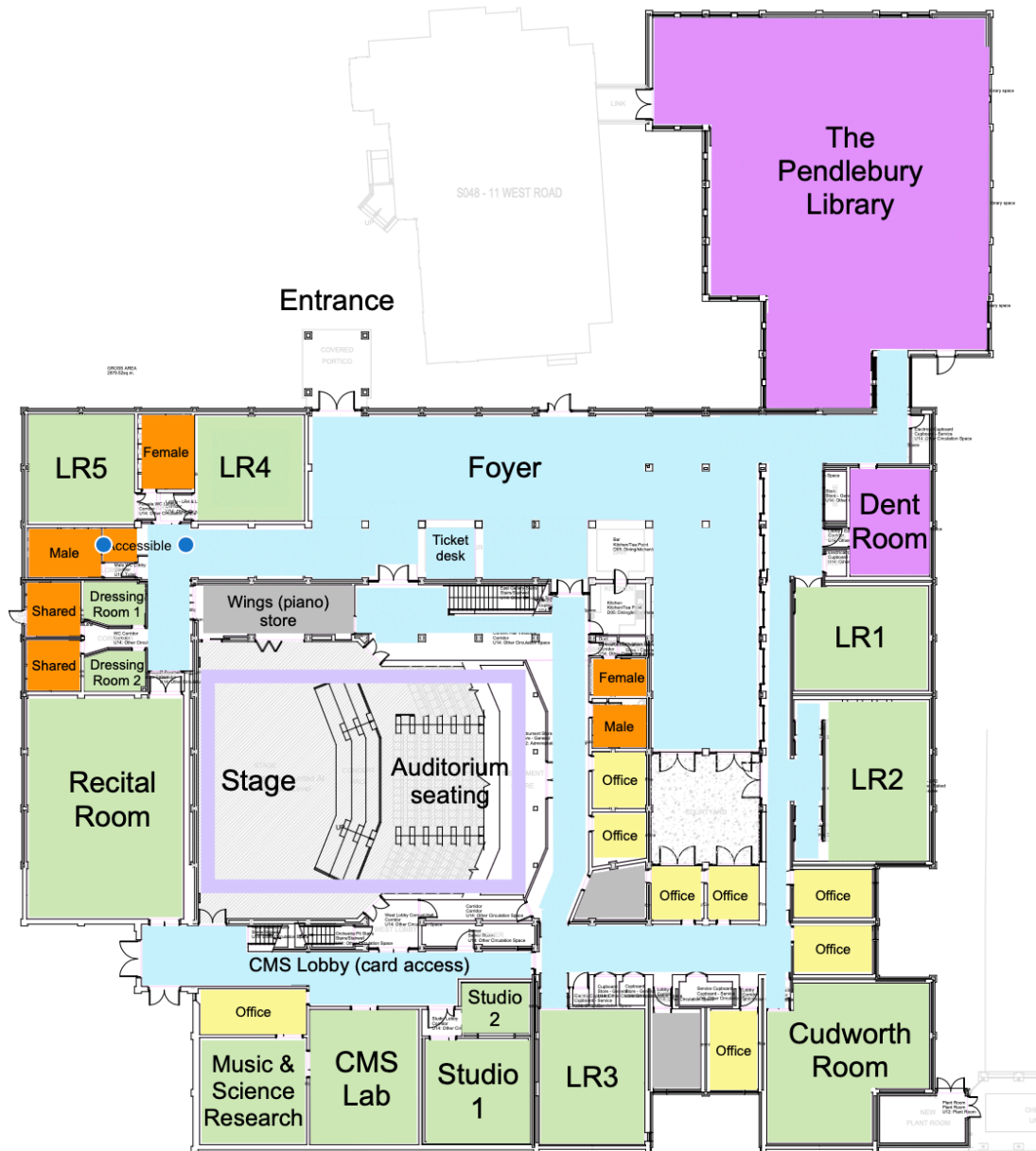
The Postgraduate Handbook serves primarily as a guide to the postgraduate courses offered at the Faculty of Music. The formal description of each course is contained in the Statutes and Ordinances of the University of Cambridge, which can be found online at this address: <https://www.admin.cam.ac.uk/univ/so/pdfs/2024/ordinance07.pdf>.

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 17. 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 and Robert Leonard – Library Assistant), can be contacted at pendlebury@mus.cam.ac.uk or 01223 335182.

Pendlebury Library opening times

Full term

Monday to Friday: 9.30 am - 5.30 pm

Saturday: 9.30 am - 12.45 pm (Michaelmas and Easter term)

Out of full term

Monday to Friday: 9.30 am - 1.00 pm and 2.00 pm - 5.00 pm

Last admittance to the Library is **15 minutes** before the advertised closing time.

The issue desk closes **15 minutes** before the advertised closing time.

A first warning bell indicates that the issue desk will soon close, a second warning bell will sound when it is time to leave the library.

Cambridge University Library (UL), only a few minutes' walk from the Faculty, is the main library of the University and one of the great research libraries of the world, with a dedicated music department containing printed music, literature about music, music manuscripts, concert programmes and archival materials. The Music Department at the UL is situated in the Anderson Room on the first floor, which is the reading room for modern music collections. Music special collections including notated music published before 1900, manuscripts and archival materials can be consulted in the Rare Books or Manuscripts

Reading rooms. The music collections also provide access to various online music resources including journal articles and eBooks. Current staff and students of the University have access to the Library and borrowing rights with their blue University of Cambridge Card from the Card Office. For more information, including Library opening hours and facilities, visit the UL website at www.lib.cam.ac.uk/.

HISTORICAL INSTRUMENTS

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). 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) 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.

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 R, SPSS, 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.

Studio

Within the CMS, the Faculty operates two fully equipped electronic studios: Studio 1 and Studio 2. Both Studios 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. 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.

The Studios are for use by staff and students at all levels upon an induction by our Technical Specialist, Myles Eastwood. To support a range of audio-based projects, from cognitive psychology experiments to recording performances and compositions, resources range from basic video cameras to industry-standard microphones, and audio software including Reaper, MAX, Melodyne, Izotope, Ircam Spat and Altiverb. 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). The Studios can then be booked via the CMS website.

Out of hours access

General access to the CMS is permitted from 08:30 until 17:30 Monday to Friday during term. Outside these core hours the building is not regularly staffed and in order to grant access to postgraduate students, we ask that you review the [Faculty's Lone Working Risk Assessment](#) and agree to the following specific conditions of use:

- You must not admit unknown or unauthorised persons into the building.
- You must ensure that external doors are closed and locked following entry and exit.
- You should report any signs of suspicious behaviour, attempted break-ins, and so on to the University Security control Centre immediately on 01223 331818 (or 01223 767444 in the event of an emergency).
- You must fill out your details in the register on entry and exit.

Please email cms-outofhours@mus.cam.ac.uk to request out of hours access and confirm that you have read the Lone Working Risk Assessment and agree to the above.

Please note that any requests for access made by non-Music students will not be accepted.

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 or visit 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 recital option in the MPhil will usually 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, Tiffany Charnley (tc467@cam.ac.uk) 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, 09.30–17.00.

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 achieved a Bronze award in 2020-21 and a Silver award in 2021-22. You can find out more about Green Impact at <https://www.environment.admin.cam.ac.uk/green-impact>.

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 specialities. 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 17.00 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 (Holly Lawson, Jack Stebbing and Lindsay Friday), with the assistance of an Associate Professor (Dr Alisha Jones). 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 20 May 2026**.
- ii) PhD Presentations by all third-year doctoral students on **Wednesday 27 May 2026**.

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 2 May 2026** (speakers to be confirmed in due course).

COMPOSERS' WORKSHOPS (Coordinator: Richard Causton)

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

MUSIC AND SCIENCE SEMINARS

In addition to the Faculty Research Colloquia a series of specialist seminars organised by the CMS group will be held fortnightly during Full Term. For further details see the Centre for Music and Science [website](#).

V. PEOPLE, SUPPORT AND ADMINISTRATION

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

1) **The Secretary of the Degree Committee: Prof. Richard Causton** (rjc94@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. Bettina Varwig (Michaelmas Term)** (bv239@cam.ac.uk) **and Prof. Sam Barrett (Lent Term and Easter Term)** (sjb59@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. They coordinate postgraduate events that take place within the Faculty of Music and are available to provide advice about training programmes beyond our walls. They may be approached by all postgraduate students seeking advice about any aspect of their study.

3) **The Postgraduate Courses Administrator: Mairi Mayfield** (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), Administrative Assistant, will answer general queries.

4) **The Custodians: Darren Douglas, Ruth Colvile, Ian Rock** (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, 11 West Road. 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:

<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 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 09.30–14.30, 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 Courses 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 and Postgraduate Committee, 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 2025–26. 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. David Trippett, via email (chair@mus.cam.ac.uk) and regular online sessions will be scheduled to give you the opportunity to 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 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 [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.

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. Whichever referencing system you choose to employ, it is vital that you employ it consistently. 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 very serious 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 they have 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](#), and the University's policy on the use of Artificial Intelligence tools, which can be found [here](#).

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 Courses Administrator (graduate@mus.cam.ac.uk).

RESEARCH ETHICS

It is the responsibility of students and supervisors to ensure that all research carried out complies with Faculty and University guidelines on the ethical conduct of research. Students intending to pursue research with human subjects or with other ethical implications should follow the Faculty of Music's Ethics approval process ([details](#)). Data collection should not begin until ethical approval has been granted.

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, 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 learning from our mistakes.

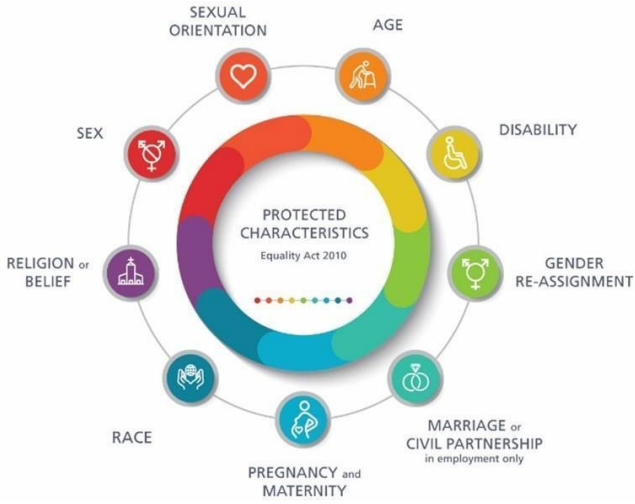
IMPLICIT BIAS

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

DATA PROTECTION

In line with the University's [Data Protection Policy](#), data are either destroyed or anonymised and used for statistical analysis at the end of the retention period. Submitted coursework is

retained by the Faculty for one year. With agreement of the relevant students, a small number of dissertations, essays and portfolios will be archived and kept in the Pendlebury library and/or made available anonymously through a virtual learning environment to other students as examples.

CONTENT NOTES

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

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

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

ACCEPTABLE USE POLICY

The University Information Services [Acceptable Use Policy](#) is there to help protect the University and its people from cybercrime. It sets out how everyone who uses University information services can help prevent security-related incidents and avoid harmful activities.

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.

CaRM

Cambridge Research Methods (CaRM) 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 CaRM 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”. Nearly all CaRM 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. Students should complete the induction before making a booking on any modules. You must make a [booking](#) for each module you take.

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 2025–26 can be found [here](#). Courses are held at the Language Centre and **early booking online via their website is strongly advised**.

CAMBRIDGE STUDENTS' UNION

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

CAREERS SERVICE

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

OUTREACH AND PUBLIC ENGAGEMENT

The Cambridge Admissions Office runs a postgraduate mentor scheme for which they recruit a pool of postgraduate subject communicators to support their outreach and widening participation projects. Similarly, the Faculty's own outreach programme relies on support from postgraduate students to deliver academically focused sessions as part of our widening participation programme. Postgraduates may be asked to provide academic support in tandem with material delivered by academics or to work with small groups of students in a non-lecture setting. This may involve leading seminar-style discussions, supervision style sessions and presentations, giving an insight into research in their subject area. Opportunities may also arise throughout the year for postgraduates to take part in public engagement events, or even develop their own. Participating in these programmes will build valuable communication and presentation skills which will be hugely important as students

progress along their chosen career paths. Postgraduates are also encouraged to take part in the Faculty's community engagement programme, which has included visits to hospitals, care homes, schools and prisons by taking part in the Student Outreach Committee. The Faculty strongly recommends postgraduate students take up the opportunity to be involved when possible.

For more details of outreach activities, visit the Events and Outreach Activities [website](#). If you are interested in getting involved with any of these areas then make sure to get in touch with the Outreach team (outreach@mus.cam.ac.uk).

WEBSITES

Further information about all Faculty personnel, including teaching staff, support staff and postgraduate students, can be found [here](#).

Information on the Faculty of Music may be found in the Current Students section of the Faculty [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 (7 October–5 December 2025), Lent (20 January–20 March 2026), and Easter (28 April–19 June 2026).

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 (Prof. Bettina Varwig). Responsibility for all other aspects of the course lies with the Director of Postgraduate Studies (Prof. Bettina Varwig (MT)/ Prof. Sam Barrett (LT and ET)).

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 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 apply to substitute comparable exercises (e.g., in Palaeography or as part of an appropriate-level CaRM 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 2025–26 are: Composition; Global Voices; Music and Manuscripts in the Middle Ages; Music and Science; and Rhythm Studies.

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 pursuing topics in the area of Music and Science will probably need to take courses run by Cambridge Research Methods ([CaRM](#); 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 CaRM 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 CaRM courses must obtain the consent of their supervisor.
- CaRM 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 pursuing topics in the area of Music and Science 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/2526/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 **Wednesday 24 June 2026**.

PRESENTATIONS

MPhil Presentation Day

On **Wednesday 20 May 2026** each MPhil student will present a short paper (of fifteen minutes, followed by questions) relating to their dissertation project, to an audience made up of the MPhil cohort and other members of the Faculty. **Attendance at this day is mandatory for all MPhil students.**

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 27 May 2026**.

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 all or part of these Presentation Days must write to the Secretary of the Degree Committee 10 days in advance to request permission to be absent, giving reasons.***

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 17.00 during term time, are preceded by tea at 16.30 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 **21 November 2025** (portfolio of abstracts), **12 December 2025** (essay) and **14 January 2026** (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 **25 March 2026** and the other on **8 April 2026**. 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 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), in Michaelmas Term to discuss their recitals and performance-related activities. Organists must obtain permission to perform their recital on their chosen instrument before the end of Michaelmas Term.

A proposed list of repertoire must be submitted to the Secretary of the Degree Committee by **14 January 2026**. It will be reviewed by the Director of Performance and then considered for approval by the Degree Committee. If you subsequently wish to change an approved programme, your request must be submitted to the Director of Performance (Prof. Margaret Faultless), the Senior Internal Examiner (Prof. Bettina Varwig) and the Director of Postgraduate Studies (Prof. Bettina Varwig (MT)/ Prof. Sam Barrett (LT and ET)) by **29 April 2026**.

The recital should contain at least 50 minutes of music and last not more than 60 minutes on stage. Tuning, spoken introductions and time between repertoire form part of the 60 minutes on stage. If the music performed and/or the overall time spent on stage fails to meet the stipulations above, the recital may be stopped and/or penalised by up to 2% for

each minute or part of a minute outside the specified times (normally to a maximum penalty of 10%).

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

In addition to the Examiners, the recitals may be open to an invited audience.

Additional examination requirements:

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 **21 November 2025**, and an essay (of **no more than 3,500 words**) based on the course by **12 December 2025**. 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 **14 January 2026**. 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 **8 April 2026**. Finally, on **24 June 2026**, you submit the third and fourth compositions in your portfolio, together with an essay of **not more than 5,000 words** on a topic of your choice. The intention is for this to be a musicological essay, whose subject matter should be discussed well in advance with your supervisor; however, it should relate to contemporary music or music making, viewed broadly. 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 **12 December 2025**, followed by the second on **8 April 2026**, and the third and fourth on **24 June 2026**, 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 **24 June 2026**.

Further details of Composition Portfolio requirements

The total compositional work submitted during the course should include four compositions. The choice of instrumentation and the duration of these pieces is up to the candidate, provided that at least one is for an ensemble of at least 9 players/voices (i.e. 9 or more real parts) with a duration of between 12 and 25 minutes. 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 to be arranged with the supervisor), 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 as part of the portfolio an essay on issues relating to composition/contemporary music. This essay should comprise 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 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 abstract of your essay and a description of the final portfolio should be submitted for approval by the Degree Committee on **14 January 2026**. All submissions should be made electronically.

SUMMARY OF DEADLINES (ALL BY 14.00)

- | | |
|--------------------------|---|
| 21 NOVEMBER 2025: | Submission of Portfolio of Abstracts for <i>Musicology & Its Debates</i> |
| 12 DECEMBER 2025: | Submission of Essay for <i>Musicology & Its Debates</i> (all except composers taking Extended Project)

Composition: Submission of Composition 1 |
| 14 JANUARY 2026: | Performance (recital option): Submission of recital programme

Submission of dissertation proposal and annotated bibliography, or description of final Composition Portfolio and accompanying essay |
| 25 MARCH 2026: | Submission of Essay 2 |
| 8 APRIL 2026: | Submission of Essay 3

Composition: Submission of Composition 2 |
| 29 APRIL 2026: | Performance: deadline for changes to recital programme |
| 20 MAY 2026: | MPhil Presentations (all pathways except Composition) |
| JUNE–JULY 2026: | Performance Studies recitals |
| 24 JUNE 2026: | 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 mark; 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 Musicology & its Debates 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 mark for the course.

The overall pass mark for all the University's postgraduate Master's degree courses is 60%. Candidates who achieve an overall 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 Praelector 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 (Prof. Bettina Varwig) and to the Director of Postgraduate Studies (Prof. Bettina Varwig (MT)/ Prof. Sam Barrett (LT and ET)). 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 two weeks 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. *It is vital that all submitted work be anonymised, identifiable only by your candidate number and never your name.*

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 after 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 Thomas Cressy

The timetable for these seminars is as follows:

Seminar	Date	Time	Location
Seminar 1	Wed 15 Oct	10.00–12.00	Lecture Room 4
Seminar 2	Fri 17 Oct	10.00–12.00	Lecture Room 4
Seminar 3	Mon 20 Oct	10.00–12.00	Lecture Room 4
Seminar 4	Wed 22 Oct	10.00–12.00	Lecture Room 4
Seminar 5	Thur 30 Oct	14.00–16.00	Lecture Room 4
Seminar 6	Fri 31 Oct	10.00–12.00	Lecture Room 4
Seminar 7	Wed 5 Nov	10.00–12.00	Lecture Room 4
Seminar 8	Fri 7 Nov	10.00–12.00	Lecture Room 4
Seminar 9	Wed 12 Nov	10.00–12.00	Lecture Room 4
Seminar 10	Fri 14 Nov	10.00–12.00	Lecture Room 4
Seminar 11	Wed 19 Nov	10.00–12.00	Lecture Room 4
Seminar 12	Fri 21 Nov	10.00–12.00	Lecture Room 4
Presentations	Wed 26 Nov	10.00–12.00	Lecture Room 4
Presentations	Fri 28 Nov	10.00–12.00	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.

Music Skills

Coordinated by Professor Bettina Varwig

The timetable for these lectures is as follows:

Lecture	Date	Time	Lecturer	Location
Library Resources	Tues 14 Oct	11.00 – 12.30	Anna Pensaert	LR4
Dealing with global perspectives in the humanities	Thur 16 Oct	11.00 – 12.30	Emmanuela Wroth	LR4
Ethnography/Research Ethics	Mon 20 Oct	14.00 – 15.30	Alisha Jones	LR4

Source Study	Fri 24 Oct	11.00 – 12.30	Bettina Varwig	LR1
Writing a Dissertation	Tues 28 Oct	10.30 – 12.00	David Trippett	LR4
Presentation Skills	Thur 30 Oct	11.00 – 12.30	Susan Rutherford	LR4
Discography	Tues 4 Nov	11.00 – 12.30	Myles Eastwood	LR4

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

OPTIONAL COURSES (LENT TERM)

Composition

Professor Richard Causton and Dr Marta Gentilucci

This series of seminars for MPhil students following the Composition pathway aims to equip them with some of the tools required to bridge the gap between undergraduate work and composition at a professional level. Some of the topics examined will be primarily technical in focus (instrumentation/orchestration; notation; etc.), whilst others will be dealt with from a theoretical 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 Riot Ensemble – one of the world's leading groups of its kind – in residence with the primary aim of workshopping and recording new music by MPhil composition students. This will give students experience of working with a professional ensemble, practical experience in instrumental writing, scoring/ preparing scores and parts, and handling rehearsal situations.

Global Voices

Dr Emmanuela Wroth

This seminar moves beyond traditional Eurocentric opera and voice studies, to consider a more global, transhistorical, and interdisciplinary approach. While rooted in historical musicology, it engages with socio-cultural history, ethnomusicology, and more contemporary critical theory (relating to issues such as gender, race, sexuality, class,

disability, and age) both to deepen and deconstruct our understanding of global musical voices across time and space. From the eighteenth-century to the present, across Europe, the Americas, Asia, Africa and beyond, we consider what is meant by “global”. We also explore which voices, historically and geographically, have been heard and survive, and which have been silenced or erased all the while still influencing music history. Through six two-hour seminars, we consider figures such as the eighteenth-century opera stars Farinelli and Vittoria Tesi, the nineteenth-century diva Tamaki Miura, the twentieth-century samba star Carmen Miranda and the chaabi singer Reinette l'Oranaise, and the current West-end icon Ali Stroker.

For the individual essays, students choose case studies through whom they explore wider issues raised through the course. Preparation for the essay will also include a short in-class presentation. The seminar is intended to stimulate discussions that focus on voice as an initial concept, which connects to broader socio-cultural and historical musical discussions. There are no prerequisites: students with no background in voice or opera studies are warmly encouraged to participate alongside those with existing voice and operatic interests.

Music and Manuscripts in the Middle Ages **Dr Joseph Mason**

The Middle Ages in Western Europe witnessed the beginnings of the European tradition of writing music down. Until the advent of music printing in the fifteenth century, music was written in books and on scrolls, in other words, in manuscripts. How scribes and musicians made and used books of music and the notation they contained can tell modern scholars much about how medieval people thought about music, what social functions music served, and what medieval people valued about their musical traditions.

This course introduces students to the methods used and the questions that arise when studying medieval music from its original sources. Each seminar will examine one manuscript from the Middle Ages in detail, asking how it was made, what it contains, how it is organised, who would have used it, and how it has survived to the present day. Students will be invited to evaluate the arguments put forward by scholars about these sources and consider different ways to interpret them. Students will also have the opportunity to develop transferable skills in archival work, codicology and palaeography, both through seminar discussion and through group visits to archives in Cambridge.

No prior knowledge of medieval manuscripts or languages other than modern English is required, though students who are particularly interested in this subject area may wish to explore courses in palaeography and medieval languages (especially medieval Latin) run by other faculties.

Suggestions for preliminary reading

Dillon, Emma. 'Music manuscripts.' In *The Cambridge Companion to Medieval Music*, ed. Mark Everist, 291–319. Cambridge: Cambridge University Press, 2011.

Deeming, Helen and Elizabeth Eva Leach (eds). *Manuscripts and Medieval Song*. Cambridge: Cambridge University Press, 2015.

De Hamel, Christopher. *Making Medieval Manuscripts*. Oxford: Bodleian Library, University of Oxford, 2018.

Brown, Bill. 'Thing Theory.' *Critical Inquiry* 28/1 (2001): 1–22.

Global Musical Tastes in the Age of Big Data

Dr Harin Lee

Today's researchers can access vast datasets tabulating music consumption across the globe, including radio playtimes, listeners' streaming activities (e.g. Spotify), and music identification queries (e.g. Shazam). What can these datasets teach us about global musical tastes and their development over time? This course will review and critique a range of research projects that have studied such questions, covering for example diachronic changes in musical style, geographical effects on listening habits, and the effects of global crises (e.g. the COVID-19 pandemic, the Ukraine war) on musical tastes. Students will also be given some practical experience in conducting such quantitative analyses.

The course is organised into three parts:

1. A general introduction to cross-cultural music analysis using big data.
2. In-depth discussions of selected papers from the reading list (see below), with each student choosing one (or two) for a detailed review and class presentation.
3. Hands-on training in web scraping and data visualisation with R (no prior knowledge required).

Suggested Readings

- Mauch, M., MacCallum, R. M., Levy, M., & Leroi, A. M. (2015). The evolution of popular music: USA 1960–2010. *Royal Society Open Science*, 2(5), 150081. <https://doi.org/10.1098/rsos.150081>

- Kim, K., Askin, N., & Evans, J. A. (2024). Disrupted routines anticipate musical exploration. *Proceedings of the National Academy of Sciences*, 121(6), e2306549121. <https://doi.org/10.1073/pnas.2306549121>
- Lee, H., Jacoby, N., Hennequin, R., & Moussallam, M. (2025). Mechanisms of cultural diversity in urban populations. *Nature Communications*, 16(1), 5192. <https://doi.org/10.1038/s41467-025-60538-2>
- Bello, P., & Garcia, D. (2021). Cultural Divergence in popular music: The increasing diversity of music consumption on Spotify across countries. *Humanities and Social Sciences Communications*, 8(1), Article 1. <https://doi.org/10.1057/s41599-021-00855-1>
- Mehr, S. A., Singh, M., Knox, D., Ketter, D. M., Pickens-Jones, D., Atwood, S., Lucas, C., Jacoby, N., Egner, A. A., Hopkins, E. J., Howard, R. M., Hartshorne, J. K., Jennings, M. V., Simson, J., Bainbridge, C. M., Pinker, S., O'Donnell, T. J., Krasnow, M. M., & Glowacki, L. (2019). Universality and diversity in human song. *Science*, 366(6468). <https://doi.org/10.1126/science.aax0868>

Rhythm Studies: Workshop in Music and Intellectual History

Dr Peter Asimov

Rhythm has been described, following Laura Marcus, as ‘the central concept of modernity’, and the study of rhythm’s intellectual history has experienced a recent surge across the arts, humanities, and social sciences. A key parameter of musical composition and analysis, rhythm also proved to be a highly generative concept across disciplines in Europe and North America (including the Black Atlantic) over the last century-plus. How might we, as musicologists, engage this interdisciplinary interest in rhythm?

This course uses the organising concept of rhythm as a prism through which to examine a wide range of intellectual, cultural, and musical histories from the late nineteenth century to the present day. Beginning by establishing how scholars and theorists of music have thought about rhythm in various genres and contexts, the course exposes students to a wide range of discourses over six two-hour seminars, relating rhythm to labour, medicine, race, climate change, the body and mind, language, and visual arts. In the final session, we will appraise the methodology of ‘rhythmanalysis’, proposed by Henri Lefebvre. Woven throughout will be musical case studies from a variety of disciplinary and artistic traditions, as well as methodological attention to the practices of intellectual history and interdisciplinarity. This seminar is exploratory and research-led. Students will be invited to embark on case studies

relating to their own disciplinary and musical interests, and they will receive a supervision with the course convenor to discuss their research/essay plans.

Suggestions for preliminary reading:

- Agawu, Kofi, 'African Rhythm Studies: A Historical Sketch and a Critique', in *On African Music* (New York: Oxford University Press, 2023), pp. 148–180
- Barry, Andrew, and Georgina Born, 'Interdisciplinarity: Reconfigurations of the Social and Natural Sciences', in *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (Abingdon: Routledge, 2013), pp. 1–57
- Cheyne, Peter, Andy Hamilton, and Max Paddison, eds., *The Philosophy of Rhythm: Aesthetics, Music, Poetics* (Cambridge: Cambridge University Press, 2019)
- Glaser, Ben, and Jonathan Culler, eds., *Critical Rhythm: The Poetics of a Literary Life Form*, ed. by Ben Glaser and Jonathan Culler (New York: Fordham University Press, 2019)
- Lefebvre, Henri, *Rhythmanalysis: Space, Time and Everyday Life* (Bloomsbury, 2004)
- Marcus, Laura, *Rhythmical Subjects: The Measures of the Modern* (New York: Oxford University Press, 2023)
- Snyder, Joel S., Reyna L. Gordon, and Erin E. Hannon, 'Theoretical and empirical advances in understanding musical rhythm, beat and metre.' *Nature Reviews Psychology* 3 (2024), 449–462
- Southgate, Beverley, 'Intellectual History/history of ideas', in *Writing History: Theory and Practice*, ed. by Stefan Berger, Heiko Feldner, and Kevin Passmore (Bloomsbury, 2020)

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 (Prof. Bettina Varwig) and to the Director of Postgraduate Studies (Prof. Bettina Varwig (MT)/ Prof. Sam Barrett (LT and ET)). 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 14.00 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 – an average of 68 or above – in the other examined elements. 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 a pass mark, 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)

Exceptional performance marked by interpretative maturity, nuanced artistry with an individual voice, outstanding technical command, and excellent presentation.

Distinction (75–84)

A highly accomplished performance where technical control and fluency serve the goal of musical communication. There is refinement in the expressive detail, and a strong feeling of engagement and communication through an extremely well-presented performance.

High Pass (68–74)

An accomplished performance with a good level of technical control and musical understanding, that communicates through a well-presented performance. At the top of this mark band all qualities will be present, producing a balanced performance. Lower down the mark band not all qualities described will be present in equal measure.

Pass (60–67)

A performance showing a reasonable degree of technical control and musical understanding with some evidence of artistic intention. The presentation is competent.

Fail (0–59)

Performances in this mark band are consistently poor, marked by technical deficiencies and/or a lack of musical understanding resulting in little sense of music-making. The performance is uncommunicative with 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](#), which is 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 read your submission, participate in an interview with you, and submit a joint report. It is the supervisor's responsibility to nominate suitable Examiners for the first-year registration exercise. Students are encouraged to discuss examiners with their supervisors in advance of the June submission date.

Meanwhile the student prepares a submission which follows these criteria:

For a research thesis, the submission normally consists of four parts.

First, a document of no more than 3,000 words, introducing the topic of study, demonstrating familiarity with the existing literature, identifying relevant primary sources, and assessing the topic within its broader context, both in relation to its potential significant and in relation to the most appropriate research methods.

Second, you should include an annotated bibliography of relevant materials, indicating which materials you have read and which you still need to read, and an outline of your progress through the year, and your future timetable up to submission.

Third, you should submit a draft dissertation chapter, or substantial section of a dissertation chapter, or equivalent, of not more than 10,000 words (including footnotes). This may serve as a draft introduction to your thesis, or be a draft of any other chapter, but should be in a form that fits with the final plan of your dissertation. If the chapter in question will ultimately be longer than 10,000 words, you can include a detailed plan of how it will continue after the section submitted for the meeting.

Finally, you should submit your training logbook, downloadable [here](#).

Students who intend to submit recorded performances in conjunction with their academic thesis should additionally provide a description of those performances and their status/role

in the student's doctoral research. This supplementary text should normally not exceed 1,500 words.

For students undertaking a PhD in Composition, the submission comprises

- 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 assessors are given clear plans for the context of any fragmentary or incomplete materials
- a proposed title for the completed portfolio
- recordings of some of the work included, 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 technical concerns
- provide a critical self-assessment of the candidate's submitted composition and its place within the projected portfolio
- provide an opportunity for candidates to reflect upon the wider purpose and social function of their work
- locate the candidate's composition in the context of existing currents, trends and tendencies in new music, if necessary by making explicit and detailed reference to work by others
- 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 projected progress of the candidate's work through to the conclusion of the PhD, including detailed proposals for the contents of the final portfolio and a timetable up to its submission

The submission may be structured in any way as long as it fulfils these criteria, and may incorporate credited excerpts of work by others where these are relevant to key technical or aesthetic questions.

In addition, candidates should submit their training logbook, which is 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 14.00 on **Wednesday 3 June 2026** for those beginning PhDs in October 2025, 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 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 13 July 2026**). 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 14.00 on **Wednesday 3 June 2026**.

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 27 May 2026**. 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 14.00 on **Wednesday 3 June 2026** 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 14.00 on **Wednesday 3 June 2026** 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 at 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 has not been 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 Committee 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.

Not complying with the word limit requirements is the only reason the Degree Committee can decline a thesis submission. 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. The Degree Committee reserves the right to decline a thesis submission that does not comply with these limits and requirements.

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 the same status as full-time students and the same progression of scholarly assessments. They are encouraged 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:

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

Michaelmas term of Year 4: Progress review (= F/T second-year assessment)

Easter term of Year 5: Presentation and Progress review (= F/T third-year assessment)

Easter term of Year 7: 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, you would be expected to 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.

IX: STUDENTS, SUPERVISORS AND ADVISORS

STUDENT AND SUPERVISOR

All postgraduate students are expected to work closely with their supervisor 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 supervisor, 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 be 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) 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 Dr Peter Harrison and will take place on **Thursday 9 October 2025 from 11.00-12.00 in Lecture Room 1.**

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 27 May 2026**. 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 request permission to be absent, giving reasons.***

Specialist training in IT skills and audio techniques

Sessions will be offered covering areas such as data analysis, audiovisual 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

Society for Music Analysis Development Fund Grant	Awards of up to £500	Deadline: ongoing
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. http://www.sma.ac.uk/		
Music & Letters Trust Award	Awards of up to £1,500	Deadline: see website

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. <https://academic.oup.com/ml/pages/grants>

Royal Musical Association Small Research Grant	Awards up to £400	Deadline: see website
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For student members of the RMA or members of RMA student groups. Typical expenses might include microfilm and photocopying costs, travel, and accommodation expenses for research away from home or for giving papers at conferences. Applications consist of a curriculum vitae, project description and budget, and letter of support from the supervisor. <https://www.rma.ac.uk/grants-awards/small-research-grants/>

Musica Britannica Research Award	Awards of up to £1,000	Deadline: see website
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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. <http://www.musicbritannica.org.uk/MBRA.html>

Society for Education, Music and Psychology Research (SEMPRE)	Awards typically between £50 and £1,500	Deadline: see website
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The Society for Education, Music and Psychology Research (Sempre) is the only society which embraces research in both music education and music psychology, providing an international forum to encourage the exchange of ideas and to disseminate research findings. It provides funding for a range of research activities with a focus on those that address key issues in music psychology and education. <http://www.sempre.org.uk/awards>

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., 8 November, 12 February, and 13 May or 20 May depending on whether Easter Term starts on 9 April or 16 April). Candidates should note that funds are limited, and that applications should therefore 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 [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).

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 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 [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).

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 [website](#). Here is some additional information of specific relevance to postgraduate students:

Lone working

Students may currently use the building only during opening hours 08.30–17.00. 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 Security Point telephone to inform University Security Control.