Faculty of Music
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Music Postgraduate Handbook

2021-22
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I. INTRODUCTION

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

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

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

Faculty Culture
The Faculty is intended to be a stimulating space that is also welcoming and inclusive. Students and staff should feel at home here whatever their backgrounds or identities. We do not tolerate racism, bullying, harassment or discrimination of any kind within our walls, within our sphere of influence, or online. We work actively to prevent inappropriate conduct among and between students and staff, so that everyone in our community can work to their full potential in an environment where freedom of speech works hand in hand with a collective duty of care. Where we fall short, we commit to tackling problems swiftly and candidly, and to learning from our mistakes.
**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?
- How suitable we think a student is for a particular course
- How well we think a student will perform on a course
- Who we make time for and show an interest in
- Which students we encourage to speak and focus attention on
- Whom we listen to more and whose judgement we endorse in class
- The reasons we give for a student performing well or badly
- How much effort we perceive a student to be making
- The language and focus of our feedback and reports

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

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

This year we ask that you only come to the Faculty if you have a specific reason to be there, e.g. teaching or a booked study or practice session, we also ask that you arrive no more than 10 minutes in advance of any taught sessions in the Faculty to reduce crowding in the Foyer.

LIBRARY RESOURCES

The Pendlebury Library is located within the main Faculty building (entered from the Concert Hall foyer). It houses an outstanding collection of music scores, books, sound recordings, video recordings and periodical titles, and provides access to various online music resources. The main University Library also has a music department, and some College libraries also have excellent music holdings.

Access to the library and resources is likely to be very different for 2021-22. For up-to-date information, please see the Music LibGuide https://libguides.cam.ac.uk/music, in particular the COVID-19 tab.

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

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

A bookable study space for PhD students is available, half day slots can be booked here https://calendars.libraries.cam.ac.uk/calendar/pendlebury_studyspace/
HISTORICAL INSTRUMENTS

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

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

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

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

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

THE CENTRE FOR MUSIC AND SCIENCE (CMS)

The CMS is a place, a group of people (including postgraduate students as well as teaching and research staff) and a set of projects; details may be found at https://cms.mus.cam.ac.uk. Situated in the Faculty of Music, it includes a general-purpose Computer Room, a graduates-only research room, and a recording studio. The CMS is currently open 08.30-17.30.

Software available in CMS computer room includes SPSS and MATLAB for statistical analysis, Sibelius, Logic Pro, REAPER, and the Symphonic Orchestra Gold sample library, while the IRCAM Forum suite of applications, Pro Tools and Final Cut Pro are also available in the
research room. There is also a sound isolation booth in the research room, suitable for conducting single-person experiments.

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

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

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

**COMPOSITION IN THE FACULTY OF MUSIC**

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

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.
PRACTICE ROOMS

Lecture rooms are available for practice in the Faculty on a first-come, first-served basis; some have grand pianos and others have uprights. These rooms can be booked up to two weeks in advance for use by individuals and small groups when the Faculty is open. Full information is available in the Faculty’s Room Booking Policy.

Booking requests should be made using the Online Room Booking form. On the day requests can be made over the phone to the Admin/Concert Hall office on 01223 763481 or 01223 335184. Please use these numbers if you need to cancel a booking so another student can use the room. For NHS Test and Trace purposes, you must not swap your booking with anyone else. The office is generally open Monday to Friday, 0930-1700.

WEST ROAD CONCERT HALL

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

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

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

COLLOQUIA

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

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) PhD Presentations by all third-year doctoral students on **Wednesday 25 May 2022** (as part
of the Faculty Colloquia)
ii) MPhil Presentations on dissertation research on **Friday 29 April and Friday 6 May 2022**.

COMPOSERS’ WORKSHOPS (Co-ordinator: 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 at https://www.mus.cam.ac.uk/events/composers-workshop

MUSIC AND SCIENCE SEMINARS

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

DEGREE COMMITTEE

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

1) The Secretary of the Degree Committee: Prof Susan Rankin (sk1000@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. She 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: Dr David Trippett (djt31@cam.ac.uk). The Director of Postgraduate Studies chairs the Postgraduate Committee and is responsible primarily for the MPhil and PhD students and for the Postgraduate Training Programme provided for all postgraduate students. He coordinates postgraduate events that take place within the Faculty of Music and is available to provide advice about training programmes beyond our walls. He may be approached by all postgraduate students seeking advice about any aspect of their study.

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

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

POSTGRADUATE COMMITTEE

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

Postgraduate students are invited to elect two Postgraduate Reps, one for Master’s students and one for PhD students. The main responsibilities of the Postgraduate Reps are to represent the interests of postgraduate students on the Faculty Board, to participate in the work of the Staff-Student Committee and to be points of contact for postgraduate students who have questions or concerns. New Postgraduate Reps will be elected in the Michaelmas Term to represent students in 2021-22.

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 Katharine Ellis, via email (chair@mus.cam.ac.uk) and regular online sessions will be scheduled to give you the opportunity talk face to face.

FEEDBACK

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

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

We hope that you will be happy to discuss any concerns with us, but if you would prefer your comments to be anonymous, you can use our online feedback form. Further information can be found at https://www.mus.cam.ac.uk/current-students/feedback.

FORMAL COMPLAINTS

Where a student is dissatisfied with any of the following matters, students are able to raise a formal complaint with the University (https://www.studentcomplaints.admin.cam.ac.uk/) so that action can be taken:

- provision, action or inaction by the University;
- examination results;
- behaviour of another student or a staff member because it amounts to harassment or sexual misconduct.
University procedures and information about support available to students is also available at the Faculty’s website: https://www.mus.cam.ac.uk/current-students/feedback

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 (https://www.student-registry.admin.cam.ac.uk/). The information on this site is not always easy to find but we strongly recommend you work through it, so you are aware of the guidance available. University regulations concerning postgraduate study frequently change and the Faculty is not necessarily informed of changes immediately: it is therefore essential that you use this website, especially when you are considering making a special application to the Degree Committee (e.g. for intermission).

CamSIS

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

MOODLE

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

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

REFERENCING CONVENTIONS, PLAGIARISM AND TURNITIN

Referencing conventions

The Music Faculty recommends that students use the MHRA (Modern Humanities Research Association) referencing system. In some areas of Music and Science the alternative APA (American Psychological Association) system is more appropriate. UK and US style and orthography are equally acceptable but must be used consistently.

For citing audiovisual materials, the Faculty recommends the guidelines issued by the British Universities Film and Video Council which are available for download from their website: http://bufvc.ac.uk/projects-research/avcitation/guidelines.

Plagiarism and Turnitin

Plagiarism means passing off other people's ideas or words as if they are your own and you must take care to avoid it by understanding and following referencing techniques and other academic conventions.

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

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

- quoting verbatim another person's work without due acknowledgement of the source;
- paraphrasing another person's work by changing some of the words, or the order of the words, without due acknowledgement of the source;
- using ideas taken from someone else without reference to the originator;
- cutting and pasting from the Internet to make a pastiche of online sources;
- submitting someone else’s work as part of a candidate’s own without identifying clearly who did the work. For example, buying or commissioning work via professional agencies such as ‘essay banks’ or ‘paper mills’, or not attributing research contributed by others to a joint project.

Plagiarism might also arise from colluding with another person, including another candidate, other than as permitted for joint project work (i.e. where collaboration is concealed or has been forbidden). A candidate should include a general acknowledgement where he or she has received substantial help, for example with the language and style of a piece of written work.

Students should be aware that the Faculty could make use of Turnitin UK software to test suspected cases of plagiarism.

It is essential that you read the University’s policy on plagiarism, which can be found online at https://www.plagiarism.admin.cam.ac.uk/. The Faculty’s guidelines on Referencing and Plagiarism can also be found online at https://www.mus.cam.ac.uk/current-students/policies-and-information/referencing-conventions-and-plagiarism.

RESPONSIBILITIES

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

It is your responsibility to meet deadlines and to submit work in accordance with the regulations. Please notify the Faculty as soon as possible if circumstances affect your ability to attend a course or complete an assignment.

You have a responsibility to check your University email account regularly, as this is the means by which we will usually contact you. It is also important that you keep the Faculty notified of any changes of address and/or telephone number.

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

It is the responsibility of students and supervisors to ensure that all research carried out complies with Faculty and University guidelines on the ethical conduct of research. For further information see https://www.mus.cam.ac.uk/research/funding-documents/management-of-ethical-issues.

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 at https://www.research-integrity.admin.cam.ac.uk/academic-research-involving-personal-data.

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

SUPPORT AND ADVICE

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

Matters concerning specific courses should be directed in the first instance to the lecturer/course co-ordinator, or to the Director of Postgraduate Studies. The Student Wellbeing website offers a wealth of information about support available across the University: https://www.studentwellbeing.admin.cam.ac.uk/
V. BEYOND THE FACULTY

CRASSH

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

SSRMP

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

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

An induction video for students taking courses through the SSRMP can be found via their website https://www.ssrmc.group.cam.ac.uk/Key-Information/SSRMP-induction-2020.

CONFERENCES

Attending conferences in or outside your research area is an excellent way of broadening your horizons, while presenting a paper at a conference gives you feedback on your work and helps to build your profile; the annual Research Student Conferences run by the Royal Musical Association are an excellent forum for this, and for making contacts with research
students elsewhere ([https://www.rma.ac.uk/events/rma-research-students-conference/](https://www.rma.ac.uk/events/rma-research-students-conference/)). The 2022 BFE/RMA Research Students’ Conference will take place from 6th to 8th January 2022 at the University of Plymouth. The conference will have an inter-disciplinary focus drawing on the expertise in composition, music technology and practice-as-research of the world-leading Interdisciplinary Centre for Computer Music Research.

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

**LANGUAGE LEARNING**

The University Language Centre runs courses for a range of different languages at all levels of ability. All 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. Full details are available at [https://www.langcen.cam.ac.uk/index.html](https://www.langcen.cam.ac.uk/index.html). Academic Reading Courses in French, German, Spanish, Italian and Russian may be of particular interest to research students as these are intended to help students cope with reading specialist literature, primary texts and secondary literature. These courses are run termly and consist of weekly 90-minute classes. Arrangements for courses in 2021-2022 can be found at [https://www.langcen.cam.ac.uk/culp/culp-index.html](https://www.langcen.cam.ac.uk/culp/culp-index.html). Courses are held at the Language Centre and early booking online via their website is strongly advised.

**STUDENTS’ UNION**

Cambridge University Students’ Union represents the interests of all students across the University. Its website ([https://www.cambridgesu.co.uk](https://www.cambridgesu.co.uk)) is an excellent source of information for postgraduate studies at Cambridge generally.
CAREERS SERVICE

The University Careers Service (www.careers.cam.ac.uk/) provides a comprehensive careers guidance and job vacancy service to current and former students of the University, free of charge for two years after graduation and subsequently if unemployed. They recommend that you start using their resources as early as possible to orientate yourself and plan your career preparation. Briefings and events are offered on specific career sectors and topics including advertising, civil and diplomatic service, development work, law, media, museum and gallery work, publishing, and 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.

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 be held in the Easter Term (date and speakers to be confirmed in due course).

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 at https://www.mus.cam.ac.uk/directory/.

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

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

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

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

- the Code of Practice for Research Students: https://www.cambridgestudents.cam.ac.uk/new-students/manage-your-student-information/graduate-students/code

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

- the University’s online Handbook for Current Students: https://www.cambridgestudents.cam.ac.uk/

- information about postgraduate support provided by the Graduate Union (an excellent source of information for postgraduate studies at Cambridge generally): https://www.gradunion.cam.ac.uk/
VI. 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 (5 October-3 December 2021), Lent (18 January-18 March 2022), and Easter (26 April-17 June 2022).

SUPERVISION

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

Responsibility for the examination procedures of the MPhil course lies with the Senior Examiner for the MPhil (in Michaelmas and Lent Term: Prof Katharine Ellis; in Easter Term: Dr Stefano Castelvecchi). Responsibility for all other aspects of the course lies with the Director of Postgraduate Studies (Dr David Trippett).
MPhil students are not permitted to supervise undergraduate students or to undertake any other teaching during the year.

**COURSE REQUIREMENTS**

**Michaelmas Term**

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

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

2. **Music skills**: a series of sessions covering general music study skills (such as bibliography, discography, digital musicology, source study, ethnography, research ethics, 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, however, will depend on the number of students taking the course and will, in part, reflect their particular interests.

Students submit two essays based on topics arising from each of their chosen courses at the end of Lent Term. With the agreement of the Degree Committee, one of these courses may be replaced by a course in another Faculty; a candidate may also apply to substitute comparable exercises (e.g. in Palaeography or as part of an appropriate-level SSRMP course) for either one or both of these essays. Specific requirements for composition students are detailed under ‘Composition’ on pp. 24-25 below.
The optional courses offered by the Faculty of Music in 2021-22 are: Music and Science; Introduction to Black Sacred Music; Aesthetics; Thinking About Others in Music; Performance Studies; Composition.

Optional Courses outside the Faculty

The following courses in other Faculties may be available during Michaelmas and Lent Terms, and are designed to provide skills relevant to particular MPhil pathways:

- those taking the Music and Science pathway will probably need to take courses run by the Social Sciences Research Methods Programme (SSRMP; see above) that are relevant to their particular research interests. Students taking these courses undertake a preliminary online assessment immediately before, or early in, the Michaelmas Term in order to identify the appropriate level course. Courses offered by the SSRMP are also likely to be of value to those students whose research will require them to use qualitative social science research methods such as interviews, questionnaires or ethnographic approaches. Students intending to sign up for SSRMP courses must obtain the consent of their supervisor. The SSRMP website is at: https://www.ssrmc.group.cam.ac.uk/.

- those taking the Music and Science pathway may be interested in following the Digital Signal Processing with Computer Music course through the Department of Computer Science and Technology (see https://www.cl.cam.ac.uk/teaching/1819/L312/). This course is only offered in the Michaelmas Term. 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 http://www.hist.cam.ac.uk/graduate-students/mphil-handbooks/medhist-hb-home/medhist-hb-palaeography-outline). Students interested in these courses must consult their supervisor so that arrangements can be made, and permission sought from the Faculty of History.

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

It is expected that students will be working on their dissertations (or equivalent projects) throughout the academic year. During the Easter Vacation and Easter Term, this project becomes the sole focus, for submission by the final deadline of 24 June 2022.

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: please see https://www.mmll.cam.ac.uk/film/research/seminars for information.

PRESENTATIONS

On Friday 29 April and Friday 6 May 2022 each MPhil student will present a short paper (of fifteen minutes, followed by questions) relating to his or her dissertation project, to an audience made up of the MPhil cohort and other members of the Faculty.

COLLOQUIA

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

PhD PRESENTATIONS DAY

Attendance at the PhD Presentations Day is mandatory for all MPhil students, whether or not the topic is related to your particular interests. The PhD Presentations Day will be held in this academic year on Wednesday 25 May 2022, as part of the Faculty Colloquia. The presentations provide a key opportunity for all postgraduate students to engage with research conducted by their peers, as well as a chance for staff members not directly connected with the research to appraise work done in related areas. Those unable to attend must write to the Secretary of the Degree Committee 10 days in advance to explain the reasons for their absence.
SUMMARY OF COURSE REQUIREMENTS

Music Studies

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

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

Submitted work for Michaelmas Term consists of an essay of no more than 3,500 words, a portfolio of abstracts of no more than 1,500 words in total, and an extended dissertation proposal of no more than 1,500 words plus annotated bibliography. The deadlines for submission are 24 November 2021 (portfolio of abstracts), 15 December 2021 (essay) and 11 January 2022 (dissertation proposal).

Across the Michaelmas and Lent Terms, all students will take at least two of the optional courses offered in the Faculty, or alternatives, to be agreed with the Director of Postgraduate Studies in October. Students will submit two essays on 25 March and 1 April 2022 from the optional courses. As for the first term, all submitted essays should be no more than 3,500 words and the word limit of the final dissertation will be between 12,500 and 15,000 words.

Recital option

This option replaces the dissertation option described above; students offering a recital should consider attending the third-year undergraduate performance workshops. Classes usually take place on Thursdays 2.00-4.30pm in the Recital Room. Further information is available at https://www.mus.cam.ac.uk/events/practising-performance

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

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

Students should contact the Director of Performance, Professor Margaret Faultless (mf413@cam.ac.uk), in the Michaelmas term to discuss their recitals and attendance at performance-related activities offered by the Faculty and Colleges. A list of works to be performed must be submitted to the Secretary of the Degree Committee by 11 January 2022; 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 (in Michaelmas and Lent Term: Prof Katharine Ellis; in Easter Term: Dr Stefano Castelvecchi) and the Director of Postgraduate Studies (Dr David Trippett) by 27 April 2022. Recitals will normally be held before the end of Easter Full Term (17 June 2022) and it is essential that you make yourself available at that time.

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

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

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

Additional requirements:

- Candidates must provide an accompanist or page-turner (or both), if required;
- Candidates must provide the Examiners with two copies (scores or piano reductions, not solo parts) of each piece they are performing, in the edition being used;
- Candidates must provide the Examiners with two copies of a programme setting out the pieces in the order in which they are to be performed;
- Candidates may wish to prepare further copies of the programme for use by the audience.

**Composition**

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

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

Those taking the Standard Project join Musicology & Its Debates with the rest of the MPhil cohort, and submit a portfolio of abstracts by 24 November 2021, and an essay (of no more than 3,500 words) based on the course by 15 December 2021. For the same deadline, you also submit your first composition (details below). A description of your final portfolio and accompanying essay should be submitted by 11 January 2022. 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 1 April 2022. Finally, on 24 June 2022, you submit the third and fourth compositions in your portfolio, together with an explanatory essay of not more than 5,000 words. The four compositions submitted through the year should in total last approximately 30 to 45 minutes.

Those undertaking the Extended Project do not have to take Musicology & Its Debates, and instead simply attend the Lent Term seminar in Composition. They submit a first composition on 15 December 2021, followed by the second on 1 April 2022, and the third and fourth on 24 June 2022, together with an explanatory essay on issues in composition of not more than 7,500 words. The entire portfolio should last approximately 45 to 60 minutes.

Further details of Composition Portfolio requirements

The total compositional work submitted during the course should include four compositions, as follows: (i) one requiring not less than 12 and not more than 25 minutes to perform, for orchestra chamber ensemble of at least 9 players, with or without soloists and/or chorus; and (ii) three others, each requiring not less than 6 and not more than 20 minutes to perform: at least one of these should be scored for at least 4 instruments and/or voices, and no more than one may be scored for a single instrument or voice. All four compositions may be in any idiom of the candidate’s choice. They may all include electronic or electroacoustic elements, and one of them may be composed entirely within this medium, but all four works should be notated as fully as possible in score. Candidates are also required to submit a recording of at least one of the submitted works; where more than two are submitted, MIDI realisations are acceptable and should be submitted electronically. Scores should include a prefatory page detailing the instruments/voices for which the piece is written, together with any other necessary information such as whether the score is in C or transposed, spatial layout (if appropriate), etc.
The preliminary pages of the score should also include a brief written outline of the piece (one or two paragraphs should typically suffice). This might be in essence a programme note (e.g. centring on the work’s poetic aspects), but it may also touch upon technical matters (e.g. compositional processes employed and structural features of the piece).

As outlined above, all composers are also required to submit an explanatory essay on issues in composition as part of the portfolio (not more than 7,500 words for those taking the Extended Project option, and not more than 5,000 words for those taking the Standard Project). The exact topic of the essay, and the content and format of compositional submissions, should be approved by your supervisor, and the title together with a 250-word description of your essay and final portfolio should be submitted for approval by the Degree Committee on 11 January 2022. All submissions should be made electronically and also in two hard copies for your final submission.

SUMMARY OF DEADLINES (ALL BY 2.00 PM)

24 NOVEMBER 2021: Submission of Portfolio of Abstracts for Musicology & Its Debates
15 DECEMBER 2021: Submission of Essay for Musicology & Its Debates (all except composers taking Extended Project)

Composition: Submission of Composition 1

11 JANUARY 2022: 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 2022: Submission of Essay 2

1 APRIL 2022: Submission of Essay 3

Composition: Submission of Composition 2

27 APRIL 2022: Performance: deadline for changes to recital programme

29 APRIL 2022 & 6 MAY 2022: MPhil Presentations (all pathways except Composition)

JUNE-JULY 2022: Performance Studies recitals

24 JUNE 2022: Submission of hard and electronic copies of final dissertations or portfolios.

SUMMARY OF ASSESSMENT

Unless you are a composer, you should submit three 3,500-word essays or equivalent, each of which counts for 15% of the total marks; of these, one will relate to Musicology & its
Debates, and (unless an alternative topic is agreed with the Director of Postgraduate Studies) two to the optional courses offered in the Lent Term. Students will be assessed on participation in the Musicology & its Debates seminar course and the abstracts submitted, but the feedback provided will not count towards the final mark in the MPhil. All students taking the Musicology & its Debates option are nevertheless required to achieve a pass mark for the portfolio of abstracts.

The dissertation counts for 55% of the total mark. For candidates offering the recital option, the recital and performance-related essay are assessed equally.

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

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

Students wishing to continue to the PhD in Music degree must pass the MPhil in Music with at least a high pass of 70 per cent.

ESSAYS, DISSERTATIONS AND PORTFOLIOS OF COMPOSITION

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

Requests for substantial changes to your title and/or dissertation proposal after the January deadline must be directed to both the Senior Internal Examiner (in Michaelmas and Lent Term: Prof Katharine Ellis; in Easter Term: Dr Stefano Castelvecchi) and to the Director of Postgraduate Studies (Dr David Trippett). Minor amendments to the title and abstract may be approved by the supervisor, who should notify the Degree Committee Office.

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

All submissions should be made electronically on Moodle. In addition, we require two hard copies of your final dissertation to be submitted to the postgraduate office. Work should be presented in a standard font (e.g. Times New Roman or Arial), 12 pt, with at least 1.5 line spacing. The final dissertation submission should include an abstract of ca. 250 words. Examiners will find a contents page helpful, as well as a list of examples or figures.
The Music Faculty recommends that students use the MHRA (Modern Humanities Research Association) referencing system. In some areas of Music and Science the alternative APA (American Psychological Association) system is more appropriate. Please ensure that you use a consistent referencing system throughout your work, employing either UK or US style and orthography. For further information see the University’s website.

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

**SUMMARY OF ASSESSMENT SCHEMES**

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<tr>
<th>% OF TOTAL MARKS</th>
<th>MUSIC STUDIES</th>
<th>COMPOSITION</th>
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<tr>
<td></td>
<td>Standard Project</td>
<td>Extended Project</td>
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<tr>
<td>Abstracts for Musicology and its Debates</td>
<td>pass required</td>
<td>pass required</td>
</tr>
<tr>
<td>First Essay or Equivalent</td>
<td>15</td>
<td>15</td>
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<tr>
<td>First Composition</td>
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<td>15</td>
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<tr>
<td>Second Essay, Composition or Equivalent</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Third Essay or Equivalent</td>
<td>15</td>
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</tr>
<tr>
<td>Standard Project (including Recital and Performance/Composition-related Essay where relevant)</td>
<td>55</td>
<td>55</td>
</tr>
<tr>
<td>Extended Project (Composition only)</td>
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**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**
Dr David Trippett and Dr Marco Ladd
Recital Room, Wednesdays and Fridays, 2-4pm

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

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

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

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

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

Music Skills
Coordinated by Dr David Trippett
In person sessions will be in the Lecture Room 4 on Tuesdays, 2-3.30pm

The timetable for these classes is as follows:
Tue 12 Oct  Library Resources - Anna Pensaert
Tue 19 Oct  Digital Musicology - Ariana Phillips-Hutton
Tue 26 Oct  Ethnography/Research Ethics - Peter McMurray
Tue 2 Nov  Presentation Skills - Susan Rutherford*
Tue 9 Nov  Writing a Dissertation – David Trippett
Tue 16 Nov  Source Study - Katharine Ellis
Tue 23 Nov  Discography - Myles Eastwood

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

There will be a small task to complete for each session, plus some suggested readings where appropriate. **Attendance at the sessions is compulsory.** Some sessions, or parts of sessions, may take place online. Individual tutors will indicate how they wish to run each session.

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**OPTIONAL COURSES (LENT TERM)**

**Techniques of Performance Studies**

**Professor John Rink**

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

By the end of the seminars students will have:
1) become familiar with a variety of methods and approaches used in musical performance studies research today, including those employed in the fields of historical performance, analysis and performance, and the psychology of performance;
2) read and discussed detailed expositions, critiques, defences and illustrations of the methods in question;
3) evaluated the relationship between designated areas of musical performance studies research and the performer’s art; and
4) gained skills in critical thinking, researching and writing that will prepare them for further postgraduate work at MPhil/PhD level if relevant.
The seminars will focus on select areas within the field of musical performance studies. Topics covered will include historical performance, analysis and performance, psychology of performance, practice-led research, and other issues in the current discipline of musical performance studies. The primary focus will be on ‘western classical music’, but with reference to a range of other idioms and cultural contexts.

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

The assessed essay will be no more than 3,500 words in length and will be due in March 2022.

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

Suggestions for preliminary study:

- The five books in the OUP series ‘Studies in Musical Performance as Creative Practice’: see https://global.oup.com/academic/content/series/s/studies-in-musical-performance-as-creative-practice-smpcp/?cc=us&lang=en
- Cook, Nicholas, Beyond the Score (Oxford: Oxford University Press, 2013)
Composition
Professor Richard Causton

This series of seminars for MPhil students following the Composition pathway aims to equip them with some of the tools required to bridge the gap between undergraduate work and composition at a professional level. Some of the topics examined will be primarily technical in focus (instrumentation/orchestration; notation), whilst others will be dealt with from an aesthetic viewpoint (style, ‘originality’ and artistic development; electroacoustic music and combining electronic sound with live instruments/voices). The seminars will also touch on some of the practical issues which working professionally as a composer entail (rehearsals and performances; agents, music publishing, royalties and the commissioning process; the ‘portfolio career’).

The seminars will be complemented by a series of targeted exercises. The nature of these will clearly depend on the area under consideration, but they will include: scoring for a variety of ensembles, preparing prelims, scores and parts, writing proposals and engaging critically with existing works as case studies.

By the end of the six seminars, students should:

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

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

Music and Science
Dr Peter Harrison

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

Reading:


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**Thinking about Others in Music**  
**Professor Susan Rankin**

The starting point for this course will be compositional strategies exploited by the two most prominent women composers before Clara Schumann, Hildegard of Bingen and Francesca Caccini, and the self-fashioning of these two composers through artistic production. Analytical tools for understanding the compositions of Hildegard have not been easy to come by in mainstream scholarship, and it can be argued that lack of critical understanding of Hildegard’s compositions has been the result not of a lack of celebration but more directly because her whole approach to musical composition was extremely individual and original. For Francesca Caccini (‘La Cecchina’) – long pushed into the shadow of her famous Florentine father Giulio Caccini – awareness of what she was able to achieve as a composer has not been quite so difficult, but knowledge of some aspects of her work as a composer has depended on analysis which fully takes into account her identity as a woman. Cast into a category of ‘not men’, both women were strongly aware and proud of their identity as women. Hildegard and Francesca Caccini will form the main focus for the first four of six seminars: course participants will be invited to propose other figures, or subjects for discussion, in the last two.

The course consists of six two-hour seminars, with readings set in advance, to be read by all participants. Assessment will be through an essay of no more than 3500 words. The subject
of the coursework essay should be discussed with the course leader: each student will receive an individual 30-minute supervision dedicated to discussion of their proposed essay topic.

**Editions**


**Suggested Preliminary Reading**


———. *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago, 2009)


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**Introduction to Black Sacred Music**
Dr Alisha Lola Jones

Deploying socio-cultural and historical perspectives, this course explores the major forms of “Black sacred music” indigenous to the United States. Students are engaged in multi-layered experiences of history, aesthetics, and ethnography through the frequent utilization of audio and video recordings, as well as participant-observation in African American churches. The course is designed as both diachronic and synchronic to assist students in recognizing relationships between myriad African American musical expressions, regardless of historical period or local context.

The course consists of six two-hour seminars, with readings set in advance, to be read by all participants. Assessment will be through an essay of no more than 3500 words. The subject of the coursework essay should be discussed with the course leader: each student will receive an individual 30-minute supervision dedicated to discussion of their proposed essay topic.

Suggested Preliminary Reading


**Required Listening**

*Wade in the Water* (Smithsonian Folkways and National Public Radio, 1994).

[https://www.npr.org/series/726103231/wade-in-the-water](https://www.npr.org/series/726103231/wade-in-the-water)

**Learning Outcomes:**

- Obtain an overview of Black sacred musics;
- Consider the reach and flow of Black sacred music in the global marketplace;
- Embark upon a comparative religion exploration using music and culture;
- Learn African American approaches to orality;
- Practice an analysis that seriously takes into account the prism of race/class/gender in examining culture;
- Create a research presentation or film that synthesizes the musical aesthetics and identify the iconic visual culture of black religiosity in the United States.

**Seminar themes:**

- The Foundations of Black Sacred Music as Cultural Discourse
- Indigenous African American Worship
- African Cultural Retentions and The Souls of Black Folk: Folks Spirituals
- Civil Rights Mobilization and the Collective Sound Ideal
- Contemporary Sacred Music Flows

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**Aesthetics**

**Dr Martin Parker Dixon**

**Part 1: Analytic Philosophy**

**Week 1: Does music express emotion?**

One of the more widespread, common sense beliefs regarding music is that its primary (or perhaps sole) purpose is to express emotion, or otherwise involve listeners in affect and feeling. One might also suppose that if, when exposed to a musical ‘stimulus’, one does not know what to feel, then one also does not understand the music. We will treat this issue as a pretext to examine how a broadly sceptical philosophical discourse formulates arguments and evaluates them, and thereby open our account with the idiom of rationalising, ‘analytical’ philosophy. Would we be justified in giving such common sense claims our assent? Reading:
Week 2: Hedonic theories and the case of post-minimalism

In an exchange or consumerist model of culture, we buy what we want. Does music ‘sell’ a specific and highly prized experience, namely ‘pleasure’? It would be convenient is this were the case, as it would give music a clear raison d’être as well indicate a stylistic and value framework for the art form. We will pursue the idea that postmodern tastes favour pleasures that are manifest as broad moods, sonic ‘atmospheres’ with simple characteristics, which can often be highly prolonged.


Week 3: What are musicians doing?

It can easily be admitted that music, as a practice, can appear extremely rule-bound, and rigorously policed by expert judges who impose standards and reinforce expectations. As such, this brings music into relation with the field of ‘normativity’, the following of directives or norms, ‘ought-to’ statements that are wielded by a specific community. When musicians compose and perform, are they acting in accordance with norms? These issues also stir an ancient quarrel between nomos and physis, Law and Nature.


Target works (both available on YouTube.com): (a) Brian Eno, Ambient 1: Music for Airports; (b) Max Richter’s Sleep. (A film about Richter’s Sleep is also currently available on BBC iPlayer.)
Part 2: Continental Philosophy

**Week 4: Martin Heidegger’s *Nietzsche***

With these lecture notes, written at a time when Nietzsche’s reputation was being Nazified for ideological purposes, Heidegger attempted to preserve authentic philosophical teaching and interpretation at a time when thinking as such was profoundly imperilled. We are interested understanding Nietzsche’s doctrine of the *Will to Power as Art*, and we will be using Heidegger as a ‘teacher-guide’ to the interpretation of this doctrine. We will also be able to reflect on Platonic theories of truth and beauty and their ‘overturning’ by Nietzsche.

This is a vast work but will reward any attention you can give it. Krell’s introduction is also excellent. The main pages of interest are pp. 67-200.

- Heidegger, Martin; and Krell, David Farrell. *Nietzsche*. London: Routledge & Kegan Paul, 1981. Print. This work is also available online as a pdf.

**Week 5: T. W. Adorno’s *Aesthetic Theory***

For many (including me) *Aesthetic Theory* is the most important treatise on art of the 20th Century, and any serious aesthetic thinking, especially concerning modernism, would do well to reckon with Adorno’s last, unfinished, work.

We will concentrate on the relatively unguarded Draft Introduction to the volume in order to ascertain the outlines of his project. See:


These chapters from *The Cambridge Companion to Adorno* are available online via iDiscover at the University Library.


See Chapter Six “Aesthetics” of this volume, also available online from the UL.

Week 6: Gilles Deleuze reading Samuel Beckett

Adorno’s aesthetics needs the artwork but remains committed to determinate negation in its modelling of the relationship between theoretical discourse and the object. Gilles Deleuze, by contrast, is thoroughly affirmative. In our final session, we wonder if Deleuze offers affirmative examples of how philosophy can hold itself in a proximal relationship to the artwork without falsifying either itself or the object of its attention.


The screen play for Beckett’s Ghost Trio: https://rohandrape.net/ut/rttcc-text/Beckett1984c.pdf

A recent interpretation: https://www.youtube.com/watch?v=gJEIB2yPgoI&t=242s

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EXAMINATIONS

REQUESTS FOR EXTENSIONS

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

PENALTIES

Work that is submitted late without permission may be penalised. All submission deadlines are at 2pm and failure to meet a deadline is liable to attract a penalty of three marks, plus one additional mark for each day.

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

CRITERIA FOR MPHIL MARKING

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

Failure in individual components of the Degree

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

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

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

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

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

ASSSESSMENT OF COURSEWORK ESSAYS AND DISSERTATIONS

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

**Distinction (75 – 84)**

- **TOPIC**
  The writer has conceptualised the topic and situated it within a larger historical and/or cultural and/or critical context, as appropriate—a context which should be presented only to the extent required to understand the dissertation’s contribution. The state of knowledge of the topic is clearly set out, and the inquiry is related to it, without merely paraphrasing the ideas of others. Relevant primary and secondary sources have been identified and studied, possibly using special skills (such as linguistic, musico-analytical or palaeographical skills).

- **ARGUMENT**
  The dissertation makes a significant contribution to understanding of the field. The writer is able to display good understanding of the material studied as well as make a useful synthesis of those findings. The narrative will serve an overall argument stated clearly in the introduction and conclusion and developed in a systematic way in the course of the dissertation. Work in this range will be aware of its limitations and of which questions cannot be answered.

- **PRESENTATION**
  The writing should be lucid and persuasive. The presentation will be immaculate with appropriate and well-used reference systems, organised to the best convenience of the reader. Musical examples will be clear and appropriately presented.

**High Pass (68-74)**

Work within this range of marks may show many of the qualities of a dissertation meriting a distinction, but in less sustained form. It will display a high level of competence.

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

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

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

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

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

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

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

**Fail (0-59)**
Dissertations which fail to achieve a pass mark will usually display all the weaknesses of
those at the bottom of the pass mark range, generally in more pronounced and sustained
form. Some dissertations will have a major flaw which prevents a higher mark.

- **TOPIC:**
  The approach to the topic may be too ambitious given the space available or so
  predictable that there is little scope for an interesting contribution. The sources may
  not have been studied with adequate time and attention so that much space is filled
  with background.

- **ARGUMENT:**
  The writer may be unable to show the relation between primary research and a
  wider historical/cultural and/or critical background. Several of the following features
  may be present: the wider context may be sketched vaguely and then forgotten
  while the writer plunges into detail; treatment of sources and questions may show
  failures of understanding or lack of curiosity; source material may be quoted or
  paraphrased at length and may relate to the subject in a variety of unconnected
ways; alternatively, it may be summarized without discrimination. In either case the dissertation will fail to answer a clearly formulated question. Any overall argument will at best be stated at the beginning and end, or possibly left to the reader to divine. Large issues may go unexplored and specific claims left unsubstantiated.

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

**ASSESSMENT OF COMPOSITIONS**

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

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

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

**Pass (60-67)**
In this mark band it is normally expected that most of the pieces will demonstrate a serious attempt to realise an imaginative and substantial idea with a high level of technical assurance and focus. Most of the pieces will show evidence of imagination in matters of style and form. The writing for instruments and for voices will be thoroughly idiomatic. Vocal settings will demonstrate an effective response to the text and a convincing musical design.
Most of the pieces will demonstrate an awareness of their cultural and historical context. Presentation will be of a good standard though there may be some minor deficiencies.

**Fail (0-59)**

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

**ASSESSMENT OF RECITALS**

**High Distinction (85 and above)**

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

**Distinction (75-84)**

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

**High Pass (68-74)**

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

**Pass (60-67)**

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

**High Fail (50-59)**

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

**Fail (40-49)**
The performer may show some degree of control, but the overall impression is one of untidiness and both technical and musical insecurity. There is little sense of structural awareness or of expressive intent. The presentation is unsatisfactory.

**Low Fail (0-39)**
Performances in this mark band are consistently poor, marked by technical deficiencies and/or a lack of musical understanding so marked that there is little sense of music-making. The performance is uncommunicative with very low standards of presentation.
VII. PHD IN MUSIC

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

Hours of Attendance and Holidays

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

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

PROBATIONARY RESEARCH STUDENTS

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

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

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

All students seeking registration as candidates for award of the PhD undertake a Registration Exercise. The nature of this exercise is, to some extent, worked out between the student and the supervisor, but it is in all cases based on written work assessed by two readers, who may be drawn from within or outside the Faculty but will not include the supervisor. The registration exercise should take place around the middle of your third term (normally the Easter term), and its aim is to satisfy the assessors that you (i) have defined a subject for research that is suitable and practicable, and (ii) are showing every sign of being able to bring your research to a conclusion that will both satisfy the demands of the degree of PhD, and be finished within three years (or at the most ten terms) from commencement.

The process starts with the supervisor approaching two specialists in the relevant field of research to act as registration assessors; they will in due course read your submission, participate in an interview with you, and submit a joint report. Meanwhile the student prepares a submission which follows these criteria:

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

For a research thesis with composition, the submission includes
- scores (or in the case of electroacoustic composition, sound files) representing between fifteen and thirty minutes’ music. These should include at least one completed work; but the submission may also incorporate incomplete works, provided that you supply the assessors with clear plans for the context of any fragmentary or incomplete materials
- a proposed title for the completed portfolio
- recordings of some of your work, if possible
- an accompanying commentary, normally of at least 3,000 words

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

The submission may be structured in any way as long as it fulfils these criteria, and may where appropriate incorporate materials such as conference papers or other examples of completed work. The first three bullet points above can often be addressed through a literature review that locates and justifies your work in the context of other work, and which can be incorporated in suitably adapted form within the finished thesis. The total length of the submission will normally be between 7,500 and 10,000 words. In addition, you should submit your training logbook. Candidates are required to provide two hard copies of the entire submission; alternatively, an electronic version may be provided if this is acceptable to the assessors. Unless a case for later submission has been made to the Secretary of the Degree Committee, Registration Exercises should be submitted (either to the Degree Committee Office or directly to the assessors with notification of submission sent to the Degree Committee Office) by 2pm on Tuesday 31 May 2022 for those beginning PhDs in October 2021, after completion of the equivalent period of study for those beginning after that date, or by the end of the fifth term (during the second year) for those taking part-time PhDs.

After reading the submitted material, the assessors will conduct an interview with you, addressing the definition and feasibility of the topic, the wording of the dissertation title, the validity of the overall methodology, and the achievability of the timetable for completion. The supervisor is normally present at the interview but does not participate in the assessment. In exceptional circumstances, assessors or supervisors may be present online. All first-year registration exercises should take place by the end of June for the candidates beginning PhDs in the preceding October. Following the interview, the assessors submit a joint report and recommendation, using a standard assessment form, to the Secretary of the Degree Committee; this should be received not later than ten days before the Degree Committee’s final meeting of the academic year (by Monday 11 July 2022). The Degree Committee then reviews the reports and makes a decision on the registration of the candidate for the PhD degree.
THE SECOND-YEAR INTERVIEW

In the course of their second year, doctoral students undertake a second-year appraisal; this is a procedure purely internal to the Faculty of Music. It normally takes place in the middle of the Easter Term, and is conducted by a panel consisting of the supervisor and two other readers. The student submits (i) a record of the work towards the doctorate completed to date, (ii) a revised timetable of research and writing to submission, based on that prepared for the Registration Exercise, (iii) a draft chapter or other substantial work in roughly the form in which it is anticipated that it will appear in the final submission, and iv) the training logbook. Unless a case for later submission has been made to the Secretary of the Degree Committee, these documents should be submitted by 2pm on Tuesday 31 May 2022.

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 appraisal may inform any report submitted by the Faculty to the awarding body concerned.

THIRD-YEAR RESEARCH PRESENTATION AND PROGRESS REPORT

In the course of their third year, all doctoral students present their research at the PhD Presentations Day, which will be held this year on Wednesday 25 May 2022, as part of the Faculty Colloquia. All third-year students present a 20-minute paper (in the style of a conference paper) on a topic related to their PhD project in front of an audience consisting of Faculty members, research fellows and postgraduate students. Each presentation is followed by a 10-minute question-and-answer session. By 2pm on Friday 3 June 2022 all third-year students will submit a progress report 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. On the basis of the presentation and the progress report, the Postgraduate Committee will assess each student’s progress and provide advice, if needed, to ensure the successful and timely completion of the thesis.
FOURTH-YEAR PROGRESS REVIEW

In the course of their fourth year, all doctoral students are required to participate in a progress review. It normally takes place in the middle of the Easter Term, and is conducted by a panel consisting of the Director of Postgraduate Studies and the Secretary of the Degree Committee. The student submits (i) the thesis’ current title and table of contents, ii) a short abstract of the thesis (350 words at most), and iii) a statement of no more than 1,000 words detailing what remains to be accomplished (including a tentative timetable), flagging up where necessary any concerns at the time of submission. This material should be discussed and agreed with the supervisor before submission. Unless a case for later submission has been made to the Secretary of the Degree Committee, these documents should be submitted by 2pm on Friday 20 May 2022.

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

The THESIS AND VIVA

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

When you are within three months of submitting your thesis, you should apply for the appointment of examiners completing an Appointment of Examiners form. This should be submitted electronically to the Secretary of the Degree Committee. Normally there is one internal examiner and one from elsewhere in the UK, and you should discuss their selection with your supervisor.

Full details on requirements for submitting your dissertation or thesis can be found on the Student Registry’s website.

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

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).

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

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

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

POSTGRADUATE RESEARCH STUDENTS AND OPEN ACCESS

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

STUDENT AND SUPERVISOR

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

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

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

Guidelines for supervisions agreed by the Degree Committee:

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

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

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

IF THINGS GO WRONG

In any case of discord between supervisor and student, the student should in the first instance approach the Chairman of 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 (https://www.studentcomplaints.admin.cam.ac.uk/).

ECR TO PHD MENTORING SCHEME

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

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

The relationship between the mentee and mentor is two-way and both parties bear equal responsibility for making it work effectively. Both parties will gain and learn from the work together and will decide collaboratively what topics will be covered.
Mentees will be expected to:
- be prepared to drive the mentoring relationship forward and to take ownership of their learning
- identify development goals and decide how to work towards them
- maintain the confidentiality of the relationship

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

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

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

University of Cambridge TRAINING FOR PHD STUDENTS

Researcher Development Programme

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

AHRC Doctoral Training Programme

Students in receipt of AHRC-DTP awards are required to take part in the Doctoral Training Programme, which is coordinated centrally. The AHRC DTP is the body established by the University to manage the vast majority of its PhD funding from the UK Arts and Humanities Research Council. It brings the University’s 24 Arts and Humanities Departments together with an array of non-academic partners, ranging from the University’s own Museums Service, through regional arts 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. 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 Sam Barrett and will take place on Friday 8 October 2-3pm in Lecture Room 2.

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 25 May 2022, as part of the Faculty Colloquia. Presentations last 20 minutes, with an additional 10 minutes set aside for questions. Presentations are typically invited from those in the third year or equivalent of their doctoral research, although others are welcome to apply to the Secretary of the Degree Committee. They are regarded as an essential part of postgraduate training, providing a forum for presenting research to members of the Faculty prior to submission of the final thesis. They also provide a key opportunity for all postgraduate students to engage with research conducted by their peers, as well as a chance for staff members not directly connected with the research to appraise work done in related areas. All postgraduate students (MPhil and PhD) are required to attend this event as part of their package of postgraduate training – those unable to attend must write to the Secretary of the Degree Committee 10 days in advance to explain the reasons for their absence.

Specialist training in IT skills and audio techniques

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

British Library Doctoral Open Days

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

X. 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

<table>
<thead>
<tr>
<th>Society for Music Analysis Development Fund Grant</th>
<th>Awards of up to £500</th>
<th>Deadline: ongoing</th>
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<tbody>
<tr>
<td>Support for travel and subsistence to attend conferences abroad, to consult library and archival resources, or to pursue other comparable research activities. Also provides support for the acquisition of microfilms or photocopies of sources, or assistance with the preparation of material for publication. Applications should include a brief description of the project and its relevance to music analysis, details of any other funding applications made, and a supervisor’s reference. <a href="http://www.sma.ac.uk/">http://www.sma.ac.uk/</a></td>
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<tr>
<th>Music &amp; Letters Trust Award</th>
<th>Awards between £50 and £1500</th>
<th>Deadline: see website</th>
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<tr>
<td>Support for the obtaining of research materials, editorial costs, and expenses for research trips and conference attendance. Applications should include a project description, budget, details of any funding applications to other sources, and two reference letters. The Trust frequently funds projects on a shared basis and may make a provisional award pending the outcome of another funding application. It may also choose to award only a</td>
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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](https://academic.oup.com/ml/pages/grants)

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<tr>
<th>Royal Musical Association Small Research Grant</th>
<th>Awards up to £400</th>
<th>Deadline: see website</th>
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<tr>
<td>For student members of the RMA or members of RMA student groups. Typical expenses might include microfilm and photocopying costs, travel, and accommodation expenses for research away from home or for giving papers at conferences. Applications consist of a curriculum vitae, project description and budget, and letter of support from the supervisor. <a href="https://www.rma.ac.uk/grants-awards/small-research-grants/">https://www.rma.ac.uk/grants-awards/small-research-grants/</a></td>
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<tr>
<th>Musica Britannica Research Award</th>
<th>Awards of up to £1,000</th>
<th>Deadline: see website</th>
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<tr>
<td>Support for postgraduate research students researching British music. Awards may be made for any necessary research expenditure for which the applicant has no alternative source of funding, such as the purchase of books, music, or microfilms, or essential travel. They are not available for computer equipment, ordinary maintenance, course fees, or conference expenses. <a href="http://www.musicabritannica.org.uk/MBRA.html">http://www.musicabritannica.org.uk/MBRA.html</a></td>
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<tr>
<th>Society for Education, Music and Psychology Research (SEMPRE)</th>
<th>Awards typically between £50 and £1500</th>
<th>Deadline: see website</th>
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<tr>
<td>The Society for Education, Music and Psychology Research (Sempre) is the only society which embraces research in both music education and music psychology, providing an international forum to encourage the exchange of ideas and to disseminate research findings. It provides funding for a range of research activities with a focus on those that address key issues in music psychology and education. <a href="http://www.sempre.org.uk/awards">http://www.sempre.org.uk/awards</a></td>
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The University’s Arts, Humanities and Social Science Research Group ([https://www.ahssresearch.group.cam.ac.uk/](https://www.ahssresearch.group.cam.ac.uk/)) provides helpful information about funding and other resources for research students, including feedback from successful applicants and Research Facilitators and information about technical support.

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

**COLLEGE FUNDING**

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

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

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

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

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

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

Applications for these funds are assessed by the Faculty’s Standing Committee. Meetings take place at regular intervals, during term-time.

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

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

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

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

Lone working
Currently students may only use the building during opening hours 8.30-17.00. You may at times find yourself working alone in the building. For your safety, you should familiarise yourself with the relevant section of the Faculty’s Health and Safety Policy, which can be found on the website.

In the meantime, the following guidelines should be useful:

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

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

Security Alarm
If you accidentally activate the Security Alarm tell the Custodian. If this happens out of hours use the push button labelled ‘University Security’ on the Foyer telephone to inform University Security Control.
Covid-19 Safety Measures & Guidance

The Faculty has carefully reviewed the ways in which buildings are normally occupied and put specific measures in place to ensure the safety of all individuals, in accordance with the relevant up to date guidance. University guidance for students around COVID-19 can be found at Stay Safe Cambridge Uni: [https://www.cam.ac.uk/coronavirus/stay-safe-cambridge-uni](https://www.cam.ac.uk/coronavirus/stay-safe-cambridge-uni)

**Actions you need to take**
As we transition back to working more regularly in University buildings, it is important that we all make adjustments and adapt to new ways of working to ensure the safety of us all. You are asked to take the following actions to ensure your own health and well-being, as well as encourage others to do the same.

**VENTILATION**
Wherever possible, you should ensure that doors and windows remain open as far as possible to maximise natural ventilation in the spaces you are using. As the weather cools, students are advised to dress appropriately and bring additional layers to keep warm while maintaining ventilation, even at limited levels. If windows must be closed, doors should remain fully open and the maximum duration specified for the space should be reduced with the room ventilated well before return.

Students should abide by the maximum occupancy/duration advised for each room as well as any other guidance provided on use of the space.

**SOCIAL DISTANCING**
Maintain a degree of social distancing from others in all communal spaces and be mindful that others may feel more comfortable with a larger space between themselves and others. Advise others politely if you would like more space and accept feedback about your social distancing from others. Please also note the advisory maximum capacity limits for Faculty rooms which will be displayed as you enter.

**FACE COVERINGS**
The Faculty strongly recommends that all staff, students and visitors to provide and wear a suitable face covering in all communal areas of the buildings including all areas of the Pendlebury Library. Participants in lectures and seminars in the Faculty are encouraged to wear a face covering throughout. Where participants find this a barrier to participation, they may consider removing their face covering to contribute before replacing and we ask that all participants are considerate of others. Face coverings continue to be strongly encouraged for all public events staged in the West Road Concert Hall.

When attending small group supervisions or other sessions with small numbers, students may be invited to remove face coverings if all involved are comfortable. Those involved concerned should discuss and agree what would make the comfortable which may include:

- confirmation of full vaccination status
- regular asymptomatic testing undertaken
- maintenance of comfortable levels of social distancing and good ventilation
- maximum occupancy of the space
HAND WASHING
Wash your hands more often than usual, using soap and hot water for at least 20 seconds, or use a hand sanitiser - when you get home or into work, and during the day, when you eat or handle food, before eating, before and after using shared equipment and after using the toilet. Soap and hot water will continue to be available in washrooms/kitchens and hand sanitiser is provided throughout the buildings.

CLEANING
Suitable cleaning materials will continue to be provided throughout the building and you are asked to ensure that shared equipment (photocopiers, kitchen facilities, workstations etc) is sanitised after use in addition to washing/sanitising hands both before and after.

The Faculty continues to offer frequent cleaning for communal surfaces like door handles and communal areas like bathrooms and kitchens but this is not a substitute for good hand hygiene.

VACCINATION AND TESTING
All staff and students who are able to be vaccinated are strongly encouraged to do so as soon as possible. Further advice and guidance is available at https://www.nhs.uk/conditions/coronavirus-covid-19/coronavirus-vaccination/

We encourage all students to participate in the government’s asymptomatic testing scheme, taking self-administered rapid lateral flow tests twice-weekly to help identify any possible infection at the earliest stages. Further advice is available at https://www.nhs.uk/conditions/coronavirus-covid-19/testing/regular-rapid-coronavirus-tests-if-you-do-not-have-symptoms/

Should students have symptoms of COVID-19, they must immediately report their symptoms and book a test. Guidance on reporting and the University testing service can be found at https://www.cam.ac.uk/coronavirus/stay-safe-cambridge-uni/report-symptoms-and-get-a-test

FOOD AND DRINK
In addition to washing your hands before using the kitchen and sanitising surfacing and equipment between uses, all building users should wash and dry any shared equipment and utensils provided before and after use.

SICKNESS
It is vital that if you are showing COVID-19 symptoms, however mild, you must not come to the Faculty and should follow government guidance on self-isolation and testing.

In the highly unlikely event that you develop symptoms whilst in the Faculty, you should return home immediately if you are able to do so safely, avoiding touching anything unnecessarily and strictly following handwashing and respiratory hygiene guidelines. You must then follow guidance on self-isolation and not return to the Faculty until the period of self-isolation has been completed.

If you should have a positive test or be self-isolating for any reason, you must complete the University’s online COVID Monitoring Form.

Guidance on COVID-19 symptoms, the University’s testing service and links to other useful information can be found at https://www.cam.ac.uk/coronavirus/stay-safe-cambridge-uni/report-symptoms-and-get-a-test
TRAVEL FOR STUDY
When travelling to work, think about how and when you travel. To reduce demand on the public transport network, you should walk or cycle wherever possible. If you do have to use public transport, you should wear a face covering.

SUPPORT
If you are concerned about your own wellbeing or the wellbeing of others, please speak to your College Tutor and/or Faculty Supervisor as soon as possible. Please also make use of the wellbeing and mental health provisions of the University whenever you wish.

TRACK AND TRACE
Although no longer a requirement, the Concert Hall will continue to display track and trace QR codes for use by visitors and audiences. There is no expectation for students or staff using the buildings during to register.

Actions taken by the Faculty

SOCIAL DISTANCING
- Only those with an immediate need to enter the buildings (e.g. for work or study) should do so. In particular, the Old House is open only to staff and invited visitors and signage is displayed outside and just inside the building to highlight this along with directions to the Custodians desk and a telephone number for the Administration Team.
- Signage is displayed throughout the buildings, reminding all building users of the need to maintain an appropriate social distance from others at all times.
- Building users are not to congregate inside communal spaces and existing seating in the foyer has been removed.
- Building users will be directed around the West Road Concert Hall building including via a one-way system to reduce / minimise passing foot traffic.
- Some of our regular teaching programme will be delivered online through a combination of pre-recorded lectures and live interactive broadcast sessions to reduce the overall number of building users (see course timetable and Moodle sites for details).
- Maximum occupancy levels for each teaching/meeting room have been assessed and rooms laid out accordingly. Maximum occupancy levels will be clearly displayed inside and outside each room.
- Students have given course choices in advance of the start of term with rooms allocated according to group size/capacity. Students are only permitted to physically attend taught sessions for courses they are registered for, though they may audit online material for any course.
• Start times for teaching in lecture spaces have been staggered to reduce the number of users simultaneously arriving/departing.
• The Pendlebury Library will be offering zero-contact services including Moodle scanning, click-and-collect and online library instruction materials. Services that involve the use of library spaces will be available through a booking system.
• An indication of maximum capacities for washrooms will be posted outside each facility but as it is not always clear how many users there are, building users are expected to exercise sensible and responsible judgement and to wear a face covering.
• Building users are expected and encouraged to politely challenge any other user not adhering to distancing requirements.
• Seating in the Concert Hall will be marked to identify which seats are in and out of use.
• Seating in the Recital Room will be laid out for taught sessions and must not be adjusted from this configuration.
• We recommend that you wear suitable clothing for the weather conditions as we are ventilating the buildings as much as possible so temperatures may be lower than usual.

CLEANING
• The Faculty is professionally cleaned each day with regular inspections and spot checks carried out by Faculty Custodians and colleagues from the University Estates Division.
• The Faculty’s cleaning contractor has been issued with new protocols for their work by the Estates Division Facilities Management Team.
• Throughout the day, Custodians will undertake additional cleaning of “high-touch” areas such as door handles and kitchen equipment, though this is no substitute for regular handwashing.
• For shared equipment (e.g. photocopiers, CMS computer room, studio, teaching equipment and pianos), appropriate cleaning materials will be provided with specific guidance displayed for sanitising before and after use alongside additional hand sanitiser.
• All building users are invited to alert Custodians to cleaning issues requiring attention by email at custodians@mus.cam.ac.uk

HAND WASHING
• Access to hot water and soap is provided in all washrooms with signage encouraging regular and effective use.
• Wall-mounted hand sanitiser pumps have been installed around the building including all entrances and exits with signage encouraging use.
• All building users are invited to alert Custodians by email at custodians@mus.cam.ac.uk if hand sanitiser or soap dispensers are empty.

FACE COVERINGS
• All staff and students are expected to provide their own face covering and to wear them in all communal areas of the building.
• Protocols for the use of all offices and teaching spaces in the Faculty have been designed to enable a minimum social distance for all users of two metres and face coverings are not therefore required. Building users are, however, always welcome to wear them and their right to do so will be respected.
• Although most spaces in the Faculty allow for a minimum social distance of two metres, all users are required to wear face coverings in communal spaces.
• All visitors to the Pendlebury Library will be required to wear face coverings at all times.