

HANDBOOK

Research Students' Handbook

Department of Music, University of York, UK

2013/2014

ADDRESS AND CONTACT INFORMATION

Department of Music

University of York

Heslington

YORK YO10 5DD

Tel: 01904 322446 (Enquiries)

Fax: 01904 322450

email: music@york.ac.uk

www.york.ac.uk/music

Term dates

Autumn: Monday 30 September 2013 to Friday 6 December 2013

Spring: Monday 6 January 2014 to Friday 14 March 2014

Summer: Monday 22 April 2014 to Friday 27 June 2014

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WHO'S WHO IN THE DEPARTMENT OF MUSIC

HEAD OF DEPARTMENT and READER

AMBROSE FIELD, BA (York), PGCE (Cantab), PhD (City). Rm D101, ext 2430, e: ambrose.field@york.ac.uk
Electro-acoustic composition, postmodernism, music education. **Chair of Development Committee; Chair of Web and Digital Marketing Committee; Chair of International Committee.**

PROFESSORS

WILLIAM BROOKS, BA (Wesleyan), MMus, DMA (Illinois). Rm D114, ext 4449, e: w.f.brooks@york.ac.uk
Composition, American music, contemporary vocal music and conducting. **Chair of Finance Committee.**

ROGER MARSH, BA, DPhil (York). Rm D124, ext 2432, e: roger.marsh@york.ac.uk Composition, music theatre, contemporary music, Japanese music. **Chair of Concerts Committee.**

PETER SEYMOUR, BA, DMus (York), FRCO, ARCM, LTCL. Rm D014, ext 2431, e: peter.seymour@york.ac.uk
Renaissance, baroque and classical music, performance practice, choral music, keyboard and vocal performance, conducting, editing. **Chair of Instruments Committee.**

JONATHAN WAINWRIGHT, MA (Dunelm), PhD (Cantab). Rm D113, ext 4748, e: jo.wainwright@york.ac.uk 16th- and 17th-century Italian and English music (particularly musical patronage), performance practice, choral music, conducting, editing. **Jo Wainwright is on research leave 2013-14.**

READERS

ROBERT HOLLINGWORTH, BA (Oxon). Rm D020, ext 4342, e: robert.hollingworth@york.ac.uk Renaissance and Baroque music, vocal ensembles.

TIM HOWELL, BA, MMus (London), PhD (Southampton). Rm D116, ext 2433, e: tim.howell@york.ac.uk Analysis in theory and practice, analysis in contemporary music; historical interests in the 19th and early 20th centuries; Finnish music from Sibelius to the present day. **Chair of Graduate Studies (Spring and Summer Terms); Chair of Scholarship Committee.**

THOMAS SIMAKU, DPhil (York). Rm D105, ext 4448, e: thomas.simaku@york.ac.uk Composition, European modernism, contemporary music. **Admissions Tutor.**

SENIOR LECTURERS

CATHERINE LAWS, BA, DPhil (York). Rm D120, ext 2453, e: catherine.laws@york.ac.uk Performance; contemporary music; music and language in the work of Samuel Beckett. **Chair of Research Committee.**

NICKY LOSSEFF, BMus, PhD (London), LRAM, ARA. Rm D129, ext: 2443, e: nicky.losseff@york.ac.uk Medieval music, gender and music, performance, music in nineteenth-century literature, music and psychoanalysis. **Chair of MA Studies.**

NEIL SORRELL, MA (Cantab and London), PhD (Wesleyan). Rm D108, ext 2438, e: neil.sorrell@york.ac.uk Ethnomusicology and world music, especially North Indian classical music and Javanese Gamelan; related techniques of improvisation and composition. **Chair of Graduate Studies (Autumn Term); Visiting and Overseas Students Co-ordinator.**

JOHN STRINGER, BA (Huddersfield), MA, DPhil (York). Rm D110, ext 4447, e: john.stringer@york.ac.uk Composition, contemporary performance practice, conducting. **Chair of Performance Supervisors' Committee; Chair of Mitigating Circumstances Committee; Chair of Ethics Committee.**

LECTURERS

JONATHAN EATO, BMus (Goldsmiths), MA, PhD (York), Rm D122, ext 4792, e: jonathan.eato@york.ac.uk Jazz; composition; improvisation; South African popular music. **Chair of Library and Information Resources Committee; Department Disability Liaison Officer.**

DANIEL MARCH, BA, DPhil (York). Rm D115, ext 2451 e: daniel.march@york.ac.uk Analysis, Ethnomusicology. **Chair, Undergraduate Studies Committee; MEG staff contact.**

ÁINE SHEIL, BA (Trinity College Dublin), MMus and PhD (King's College London). Rm D118, ext 4565, e: aine.sheil@york.ac.uk Contemporary and 20th-century opera production; Wagner; reception politics; critical musicology, including gender theory and performance studies. **Chair of Board of Studies; Chair of the Board of Examiners.**

MARTIN SUCKLING MA (Cantab), MMus (King's College, London), DMA (Yale), PhD (RAM), LRAM, Rm D126, ext. 4750 martin.suckling@york.ac.uk Composition; performance; chamber music; contemporary music.
Assistant Admissions Tutor; Spring Festival staff contact.

JEZ WELLS BMus (Tonmeister), MSc PhD (York). jez.wells@york.ac.uk Sound recording; music signal processing and modelling; technology in pop music production. **Studio Director; Employability Officer; MA in Production Module Leader.**

FELLOWS

BRUCE COLE, Fellow in Community Music, Room D002, ext 4693, e: bruce.cole@york.ac.uk

ELIZABETH HADDON, BA, PhD (York), LRSM (Piano Performance). Rm D025 ext 4564, e: liz.haddon@york.ac.uk
Research Fellow. Interests: teaching, learning, performance, music psychology. **Performance co-ordinator (workshops and masterclasses).**

ROGER TEBBET, MA, DPhil (York), GRSM (London), ARCM, DipEd (Reading). Rm C02 e: roger.tebbet@sky.com
Keyboard harmony, harmony and counterpoint.

DEPARTMENTAL ADMINISTRATOR: CATHERINE DUNCAN, Rm D102, ext 2445, e: catherine.duncan@york.ac.uk
Personal Assistant to Head of Department. Finance; scholarships; personnel.

UNDERGRADUATE & FACILITIES ADMINISTRATOR: HELEN GILLIE, Rm D030, Ext 4130, e: helen.gillie@york.ac.uk
Reception and general enquiries; Undergraduate course secretary and admissions; room bookings and access.

GRADUATE ADMINISTRATOR: GILLY HOWE Rm D029, ext 2843, e: gilly.howe@york.ac.uk Postgraduate admissions, postgraduate course administrator (masters & research).

ASSISTANT TO DEPARTMENTAL ADMINISTRATOR: JENNIFER PARRY Rm D102 Ext: 4303, e: jennifer.parry@york.ac.uk
Instrumental tuition, finance.

CONCERTS ADMINISTRATOR: CELIA FRISBY Rm D026 Ex: 4749, e: celia.frisby@york.ac.uk Programming and administration of the University's annual concerts series.

SYSTEMS ADMINSTRATOR / RESEARCH SUPPORT PROGRAMMER: OLIVER LARKIN, MRC, ext 2435, e: oliver.larkin@york.ac.uk Administration of department computing facilities and servers. Technical assistance for music technology projects. Health and Safety.

TECHNICIAN: BEN EYES. MRC, Ext 2441, e: ben.eyes@york.ac.uk Equipment bookings; repairs to electrical equipment, sound engineering and technical assistance for concerts.

DEPARTMENT JANITOR: JIM SHARPE, 8.30-11.30 am only, Rm E011, Reception, general repairs, preparation of Concert Hall & seminar rooms.

OFFICE ASSISTANTS: Sally Baldwin D Block reception desk; Ext 2446, e: music@york.ac.uk.Reception and general enquiries.

WEB AND PUBLICITY ASSISTANT: CHRISTOPHER LEEDHAM, Rm D102, Wed pm, all day Thursday and Friday e: Christopher.leedham@york.ac.uk

CONCERTS ASSISTANT: Rm E011, Ext 2447, e: musi502: Programme notes; collection/return orchestral material.

BOX OFFICE ASSISTANT: 1.00-3.30pm (term time only) Rm E011, Ext 2439, e: boxoffice@york.ac.uk Ticket sales

ACADEMIC LIAISON LIBRARIAN FOR MUSIC

OLIVIA ELSE, BMus (Hons) (Glasgow), MA (Northumbria) JB Morrell Library, ext 4518; e: olivia.else@york.ac.uk

MUSIC PRESSES

DAVID GRIFFITHS York Early Music Press (YEMP): General enquiries: C101 ext 4692.
info@yorkearlymusicpress.com

CLAIRE IRWIN University of York Music Press (UYMP): RmC106 ext 2434, e: musi7@york.ac.uk

ENSEMBLES ASSOCIATED WITH THE MUSIC DEPARTMENT

www.york.ac.uk/music/about/ensembles

Compagnia d'Istrumenti, I Fagiolini, Julian Argüelles Octet, Quatuor Diotima

INSTRUMENTAL TEACHERS

ORCHESTRAL

Flute:	Edwina Smith
Oboe:	Hazel Cropper
Clarinet:	Lesley Schatzberger
Bassoon:	Laurence Perkins
Horn:	Max Garrard
Trumpet:	Tim Barber
Trombone:	Barrie Webb
Tuba:	Shaun Matthew
Percussion:	Janet Fulton
Harp:	Georgina Wells
Violin:	Lucy Baker William Leary
Viola:	Vic Bernath
Cello:	Tim Smedley
Double Bass:	Pietro Lusvardi

NON-ORCHESTRAL

Saxophone:	Sarah Markham
Guitar:	Alan Thomas (classical) Colin Elsworth (electric)

KEYBOARDS

Piano:	Sarah Beth Briggs Joan Dixon Liz Haddon
Organ:	Peter Seymour Roger Tebbet

VOICE

Classical:	Alex Ashworth Josh Ellicott John Powell Yvonne Seymour Susan Young
Music theatre:	David Watkin- Holmes
Jazz:	Anna Stott

EARLY MUSIC SPECIALISTS

Recorder:	Joan Dixon Pamela Thorby
Baroque Flute:	Edwina Smith
Classical Clarinet:	Lesley Schatzberger
Harpsichord:	Catherine Hollingworth Peter Seymour
Fortepiano:	Peter Seymour
Lute:	Jacob Heringman
Viols:	Susanna Pell
Baroque Violin:	Daniel Edgar Nia Lewis
Baroque Cello:	Rachel Gray

JAZZ

Jazz Kit:	Dave Smyth
Jazz Saxophone:	James Corry
Jazz Singing:	Anna Stott
Jazz Guitar Improv:	Chris James
Jazz Bass :	Paul Baxter
Electric Bass:	Phil Merriman
Jazz Piano:	Dan Whieldon

GRADUATE STUDIES IN THE DEPARTMENT OF MUSIC

The Department of Music at the University of York offers a number of programmes of study for post-graduate students. Common to all these diverse opportunities, is an ethos that seeks to respond to the individual needs of those who come to work here while ensuring that these studies are accommodated within a wider academic context. Taught post-graduate courses may share generic, core modules – supplemented by a range of option modules – but great emphasis is placed on seminar discussions and on one-to-one tutorials. The course design aims to offer as much flexibility as possible. There are four main courses available: **MA in Music** (offering specialisms in Analysis, Composition, Conducting, Contemporary Studies, Critical Studies, Music Production, Ethnomusicology, English Church Music, Music Theatre, Jazz Studies, Performance Practice and Piano Studies), **MA in Community Music** and the **MA by Research** (based around an independent research project).

This handbook is for post-graduate students who are engaged in research and contains information about the **MA by Research** (including the MA in Music Technology by Research) as well as Research degrees (**MPhil and PhD**) where individual students work with a specialist supervisor. (Details of the taught MA programmes are available in the appropriate MA Studies handbook.)

The Music Department at York has one of the largest schools of post-graduate students in the UK. The main areas of research are as follows: in Musicology, Ethnomusicology, Analysis – by Thesis; in Composition (including electroacoustic composition) – by Portfolio; and in Performance – by Portfolio and Recital. There is a creative flexibility about submission requirements that aims to accommodate as wide a range of research interests, approach, presentation and submitted outcomes as possible. All postgraduate courses are available to both full- and part-time students.

GRADUATE STUDIES BOARD

The Chair of Graduate Studies in Music is Dr Tim Howell (with responsibility for Research Students).

The Chair of MA Studies in Music is Dr Nicky Losseff (with responsibility for all MA programmes).

The Graduate Studies Board is composed of two subcommittees which report to the Board of Studies in Music:

- MA subcommittee with responsibility for MA in Music, MA in Community Music and MA by Research programmes, chaired by Dr Nicky Losseff
- Research Students' Committee (RSC) with responsibility for MPhil/PhD students, chaired by Dr Tim Howell.

Please contact the Chair of the relevant subcommittee first if you need to discuss anything relating to your course or the department in a formal context.

OBJECTIVES OF THE MA BY RESEARCH COURSE

The department offers the opportunity for candidates to study for the MA on an independent research project, conducted in close co-operation with a specialist supervisor. The MA by research can be taken as a one year course, or split over two years part time study. Changes to your registration can be made with the agreement of the MA Studies Subcommittee (Chair: Dr Nicky Losseff).

Your programme of work for the MA by research should be formalised, and subsequently documented at your first supervisory meeting of the course using the form MA by research – Summary of Individual Research Programmes found below. Candidates are required to generate an outline plan and timescale of research activity, and then a list of expected examinable research outcomes (thesis, number and length of compositions, etc, durations of performances) with their supervisor. This document will be sent to the MA Studies Subcommittee for review.

Please agree an appropriate timetable for supervision: you should normally aim for one supervision every two weeks during term time. University regulations state that there needs to be a minimum of two supervisions per term.

REVIEW, FEEDBACK AND MONITORING

Your supervisor will provide critical comment and feedback on your work: if you require additional written statements of your progress, please ask your supervisor to summarise the main issues for you at any time during your course. There is no 'submission schedule' for the MA by research: your work is formally examined at the final point of completion (as it is with a PhD).

In addition to feedback from your supervisor, a thesis advisory panel consisting of the internal examiner, the supervisor and graduate chair will meet to review your progress during weeks 5-9 of the Spring Term.

FINAL SUBMISSION FORMATS

Two copies of the dissertation should be presented to the University Examinations Office on the agreed hand-in date of 15 September 2014 or within three months of the normal period of registration for the degree.

The submission must be on physical media (documents, dvd, cd, etc): email submission is not permitted. All submitted materials must be clearly labeled to include candidate's name, examination number, submission date, and other identification information relevant to the dissertation. Digital media should clearly identify the appropriate playback medium required to reproduce the submission (DVD-Video, CD-Audio, Data Files for PC, etc). In general, it is advisable not to submit digital media in proprietary formats which requires the examiners, or end user, to have a copy of the application which generated the data.

SUBMISSION BY PORTFOLIO OF COMPOSITIONS

A portfolio of between 3 and 5 compositions for any instrument, voice, ensemble, audio media or multi-media, as agreed with the candidate's supervisor and presented to a professional standard. Each composition will normally be supported by appropriate commentary of around 2,500 words (or longer if required), discussing the work, the process of composition and related details that situate the composition in a research context; a resource list of relevant materials (including scores, analyses, published texts such as articles, books and concert ephemera, internet and audio-visual resources, etc.) will also be included. If the candidate has conducted substantial research that is not evident in the portfolio, the documentation may be longer.

SUBMISSION BY PORTFOLIO OF PERFORMANCE PROJECTS

A portfolio normally containing up to 3 discrete performance projects, fully documented through video/audio recordings. Each project will be supported by appropriate commentary of around 2,500 words (or longer if required), discussing the performance and its preparation and situating the project in a research context; a resource list of relevant materials (including scores, analyses, published texts such as articles, books and concert ephemera, internet and audio-visual resources, etc.) will also be included. If the candidate has conducted substantial research that is not evident in the portfolio, the documentation may be longer.

If you will be assessed on your performance during the MA, you will be entitled to claim an instrumental tuition budget. Please ask your supervisor and the Departmental Administrator for further information.

SUBMISSION BY DISSERTATION

A dissertation of between 30,000 and 40,000 words investigating the candidate's registered topic, accompanied by a comprehensive resource list of relevant materials (including scores, analyses, published texts such as articles, books and concert ephemera, internet and audio-visual resources, etc.). It is expected that candidates in musicology, ethnomusicology or analysis will normally follow this route, but it is not exclusively limited to these subjects.

It is possible for MA by Research candidates to be assessed in combinations of/alternative methods to those listed above, but this must have your supervisor and internal examiner's full support.

SUMMARY OF MA BY RESEARCH SUBMISSION REGULATIONS

From October 2009, MA/MSc (by research students) will be required to submit their dissertations to the Examinations Office (and not to the department) for examination. They will also be required to deposit the final version of the dissertation with the Examinations Office, after successful examination.

All students beginning research degree programmes in October 2009 or later will be required to submit for examination (i) softbound printed copies of the thesis or dissertation equal in number to the number of examiners appointed; and (ii) the same number of copies of a CD (or other portable data storage unit acceptable to the University) containing an electronic copy (normally in pdf format) of the thesis or dissertation. (Students who began before October 2009 may submit electronic copies in addition to printed copies if they wish, and will be encouraged - but not required - to do so.)

Theses and dissertations submitted for examination must be softbound, either between card covers (the front cover to be a copy of the title page) or between clear plastic covers. The spine must be taped.

Following successful examination, and after satisfactory completion of any minor corrections, all students beginning research degree programmes in October 2009 or later will be required to deposit one printed copy of the thesis or dissertation (hardbound or softbound, as the student chooses) with the Examinations Office, for forwarding to the Library. In addition, the candidate must upload an electronic copy of the thesis or dissertation, normally in pdf format, to an electronic repository (White Rose Etheses Online). Instructions on how to do this will be made available later. (Students who began before October 2009 may, if they wish, comply with these requirements, and will be encouraged to do so. Alternatively, they may deposit with the Examinations Office two printed copies - hardbound, if a thesis; hardbound or softbound, if a dissertation.)

All theses and dissertations deposited by research students after examination, in printed or electronic form, shall normally be available for consultation and for reproduction (subject to normal conditions of acknowledgement). However, a student may request that access should be withheld, or reproduction not permitted, for up to two years. (Students will not have to seek University approval for this.)

VIVAS FOR MA BY RESEARCH CANDIDATES

A viva is not normally required for MA by research candidates, but the examiners may elect to viva the candidate upon reading the work. The candidate will be notified of this after their work has been assessed. The department will undertake to arrange for the dissertation to be examined within three months of the submission being made.

AWARD OF MA BY RESEARCH DEGREES

The MA by research examination process has four outcomes. These are:

The MA by Research degree is awarded. No corrections or further work is necessary.*

The MA by Research degree is awarded subject to minor corrections. In this case, the candidate has one month to make corrections as required by the examiners to their submission. The examiners will produce a list of expected corrections (which may also include an annotated copy of the dissertation). The candidate will then resubmit the dissertation to the department, where the internal examiner will verify that the corrections have been applied.

The candidate is referred. In this case, major changes are required to the dissertation. The candidate has 3 months in which to make these, and re-submit the dissertation to the department. It is then re-examined by both the internal examiner, and the external.

The candidate fails the degree. There are no resubmission opportunities for this category.

*There is no 'distinction' category for MA by research degrees at York.

EXTERNAL EXAMINERS FOR MA BY RESEARCH COURSES

External examiners for the MA by research are appointed in the same way as for the MPhil/PhD courses. The candidate's supervisor will recommend an appropriate examiner, in consultation with the candidate.

The internal examiner will oversee the arrangements for the examination itself and organise a viva as necessary.

MA BY RESEARCH – SUMMARY OF INDIVIDUAL RESEARCH PROGRAMMES

Name:

Supervisor:

Date started:

Subject Area:

Proposed activity, Term 1

Proposed activity, Term 2

Proposed activity, Term 3

Proposed activity, Summer

Summary of examinable outcomes:

Signed: (candidate)

Date: Signed: (supervisor)

THESIS ADVISORY PANELS (TAP) FOR MA BY RESEARCH STUDENTS

The purpose of a thesis advisory panel is to give specific academic assistance relating to the completion of the thesis. The panel consists of the candidate's supervisor and internal examiner, with the Postgraduate Administrator in attendance. MA by research candidates should have one thesis advisory panel meeting per year.

Candidates should prepare the following for their panel in addition to any specific guidance from their supervisor:

- a written summary of work done to date
- a timeline plan for completion

ROLE OF THE INTERNAL EXAMINER WITHIN THE ADVISORY PROCESS: MA BY RESEARCH

Internal examiners are permitted to give the candidate guidance and specific feedback on their work as part of the thesis advisory panel process. Their reports will be retained along with your TAP documents. However, your internal examiner is not permitted to be involved within the mechanics of the production of your thesis. Please therefore do not expect your internal examiner to copy edit, or proof read your work.

RECORDING OF VIVAS

Under new national regulations, all viva-voce examinations will be recorded (audio only). The recording will be held by Registry Services, and is not directly available to the candidate or supervisor. The university reserves the right to listen to the recording to check the fairness of the examination process.

Composition with Digital Media further particulars.

Supervisors: Dr Jez Wells, Dr Ambrose Field

PREAMBLE

This is a practice-based research course that is centred on the creative application of technology. The course is intended for students with experience in the creation of contemporary work for digital media. It is examined within a framework compatible with the MA in Music by research degree and falls under the remit MA in Music exam board.

CONTENT

This Masters by Research course in Music Technology is aimed at meeting the needs of research-focused graduates with experience in music technology or audio engineering. This stream is specifically aimed towards high level creators interested in composition, production and contemporary aesthetic approaches to audio.

Students are required to research and develop a folio of work of substantial work, which might typically contain fixed media submissions, installations and/or live performances. Two works will be completed over the first two terms. The third piece in the folio will form the most significant submission and should be completed over the summer period.

On average, full time students have supervisory meetings with their tutor every two weeks and can attend departmental postgraduate seminars.

LEARNING OUTCOMES

By the end of this programme students should:

understand the position of their work within a contemporary aesthetic context; have developed a high degree of skill in the application of new technologies in contemporary art; have refined their compositional techniques and practices to produce high quality creative works for digital media.

ASSESSMENT

All submissions should be documented to provide a written description of the work, or a video record of a performance or installation. Performances and installations for assessment purposes will be arranged according to the availability spaces and examiners, and the candidate is responsible for providing appropriate documentation and recording of these events.

ASSESSMENT CRITERIA

Works should show innovation in the use any of the following: fixed media, interactive technologies and/or installation. Creative work should show imaginative music design and the ability to create concise musical forms.

Compositions should be realised to the highest technical standards. Compositions should normally be accompanied by a short written commentary outlining the aims, context and technical procedures employed in each composition where appropriate.

CRITERIA FOR AWARD CLASSIFICATIONS IN MUSIC TECHNOLOGY

Pass – A portfolio showing a generally high level of technical control and musical assurance to a professional standard. Works will show no major flaws or miscalculations and will demonstrate imaginative compositional thinking, clarity of compositional intention and evidence of diligent research.

Fail – Work falling short of the criteria outlined above.

SUPERVISION, AND CHANGING YOUR SUPERVISOR

Every student is assigned to a member of staff who will be his/her supervisor throughout the course. A timetable of work is agreed between the student and supervisor, allowing the former a reasonable amount of time to complete assignments and the latter a reasonable amount of time to read them. Remember that your supervisor may well be away during the summer vacation, and will be busy with research work; please check availability before the end of the Summer Term. The Department, normally through the Chair of Graduate Studies (Dr Tim Howell) or the Chair of MA Studies (Dr Nicky Losseff), can arrange an "emergency supervisor" if required. The expectation is that, by this time, you will be able to work effectively without much supervision, so such a provision would only be for administrative or minor academic problems. Please apply via the Graduate Administrator (Gilly Howe) if you wish to change your supervisor. Your request will be considered at the next meeting of the MA Studies Subcommittee.

MITIGATING CIRCUMSTANCES AND LATE SUBMISSIONS

Late submissions, without appropriate mitigating circumstance forms will have marks deducted at the University standard rate of 10% per day late.

All work submitted late, without valid mitigating circumstances, will have ten percent of the available marks deducted for each day (or part of each day) that the work is late, up to a total of five days, including weekends and bank holidays e.g. if work is awarded a mark of 30 out of 50, and the work is up to one day late, the final mark is 25. After five days, the work is marked at zero. Note however, the penalty cannot take the mark into a negative result. Exceptions to this rule maybe granted by request to the University's Standing Committee on Assessment.

If you have encountered a circumstance which has impeded your academic progress, you should fill out a mitigating circumstances form. These are available from the Postgraduate Administrator, where they should be returned complete with your supervisor's comments at least 7 days before your module deadline.

Please note that the University does not offer 'retrospective extensions' on submission deadlines. You must therefore keep your supervisor informed of your academic progress and any obstacles you face in meeting your targets. If you need an extension on a submission date, you should complete a mitigating circumstances form and state your reasons for an extension via email to the Postgraduate Administrator, copied to your supervisor and chair of graduate school. Your request will be considered at the next meeting of the MA Studies Subcommittee (Weeks 2 and 8 each term).

Please bear in mind that the consideration of mitigating circumstances cannot be anonymous since the need for consideration of evidence does not permit this.

YUSU will give assistance in completing the Mitigating Circumstances form if needed.

MUSIC DEPARTMENT POLICY ON FEEDBACK TO STUDENTS

Feedback on assessed work is given by your supervisor during tutorials. At the tutorial the student is provided with the first-marker's report and an indication of the recommended mark for that particular submission. The primary aim of the feedback is to facilitate improvement during the course and not simply to satisfy curiosity. The feedback provided, in the report and verbally in the tutorial, is not necessarily comprehensive but will be sufficient to indicate the nature of any changes needed to improve future work. Reference may be made to the various Assessment Criteria to support the mark awarded.

ADDITIONAL SEMINARS AVAILABLE TO ALL MA BY RESEARCH STUDENTS

Candidates for the MA by research are welcome, and encouraged to attend the following seminars.

COMPOSERS' SEMINAR (TUESDAYS 4.00 - 5.30 PM EACH TERM):

These are organised by: Professor William Brooks; Professor Roger Marsh; Dr Thomas Simaku; Dr John Stringer; Dr Martin Suckling

Seminar topics are advertised at the start of each term on the Departmental website, in concert programmes and via email and hard copy notices displayed within the Department. The series is open to all students, and MPhil and PhD composition students are required to attend these sessions. Some of these are presented by visiting composers, others by staff or post-graduate students of the Department: for PhD students these contributions form part of the official transfer of registration from MPhil to PhD status.

RESEARCH SEMINARS (WEDNESDAYS 4.00 - 5.30 PM EACH TERM):

These are organised by: Dr Catherine Laws; Dr Áine Sheil

Seminar topics are advertised at the start of each term on the Departmental website, in concert programmes and via email and hard copy notices displayed within the Department. The series is open to all, and MPhil and PhD research students are required to attend these sessions which aim to encourage an exchange of ideas amongst a range of disciplines and approaches. Whilst 'research' fosters the idea of specialisation, this should not be at the expense of working in isolation; the broader context is always to be encouraged. It is important that research students retain an awareness of areas of study outside their chosen specialism, especially those who intend to teach within Higher Education, if they are to be effective in their work. During the academic year, all members of the group should be prepared to lead a seminar discussion based on their particular research with a view to engaging with those working outside that area; these contributions form part of the official transfer of registration from MPhil to PhD status.

MPHIL/PHD DEGREES

in Musicology, Ethnomusicology, Analysis by Thesis

in Performance by Portfolio

in Composition (including electroacoustic composition) by Portfolio

MPhil: 2 years full time/ 4 years part time

PhD : 3 years full time/ 6 years part time

RESEARCH COURSES: THE STRUCTURE

Students work independently on their theses, performances or compositions under the guidance of a supervisor. Full-time students should meet with their supervisor at least twice each term, usually more frequently. It is considered good practice for the student to draw up a record of formal supervisory meetings for approval by the supervisor. This should include the date of the meeting, a summary of its content and notes on future actions to be performed. University regulations require all candidates to register for the degree of MPhil in the first instance; transfer to PhD depends on satisfactory progress during the first two years of full-time registration (4 years for part-time students). This decision to confirm PhD registration is taken by thesis advisory panels, by the end of the second full-time year.

All research students are required to attend the Research seminars. Composers are required to attend the Composers' seminars. The schedules for both seminar series are published at the start of each term, and are available to view on the Events section of the Music Department website.

Research students are expected to enter into the musical life of the Department, and are welcome to attend any of the undergraduate project sessions by arrangement with the project tutor. Details of the project programme for the year can be found at: <http://www.york.ac.uk/music/undergraduate/modules/descriptions/> and supervisors will be able to advise on the suitability and relevance of individual projects.

Details of the various performing bodies and Departmental Ensembles (Orchestras, Choirs, Gamelan etc) are supplied in this handbook (See Appendix One). The student-run 'Chimera' Ensemble provides a regular public platform for high quality performance of student compositions, and other performance opportunities are provided by the University Chamber Orchestra, University Symphony Orchestra, University Chamber Choir, The 24 and other professional orchestras and ensembles in the region.

THE ROLE OF THE MPhil/PHD SUPERVISOR

Your supervisor has the dual task of, on the one hand, offering advice and guidance to his/her students and, on the other, of encouraging them to participate fully in the planning of their research and to take personal responsibility for decisions made. The responsibilities of your supervisor include:

- i. providing satisfactory advice and guidance on the conduct of the research and on the preparation of the thesis;
- ii. monitoring the progress of the student's research programme, reporting on progress to the departmental graduate school board, and ensuring the student is aware of the need to submit the thesis by the specified deadline;
- iii. encouraging students to participate fully in the planning of their research and to take personal responsibility for the decisions made;
- iv. maintaining regular contact with research students, including during any periods in which students are working on their research away from the University;
- v. having input into the assessment of a student's development needs, and ensuring that instruction is provided in research methods relevant to the student's research;
- vi. monitoring the student's Graduate Professional Development;
- vii. providing timely, constructive and effective feedback on the student's work and overall progress within the programme;
- viii. ensuring that the student is aware of the need to exercise probity and to conduct research according to ethical principles, and of the implications of research misconduct;
- ix. ensuring that the student is aware of sources of advice within the University, including careers guidance, health and safety legislation and equal opportunities policy;
- x. providing effective pastoral support and, where appropriate, referring the student to other sources of such support within the University;
- xi. helping and encouraging the student to interact with others working in the field of research (e.g., through conferences), to keep themselves informed of developments within their subject, and where appropriate to submit conference papers and articles to refereed journals;
- xii. maintaining the necessary supervisory expertise;
- xiii. exercising sensitivity to the diverse needs of individual students, including overseas students.

ARRANGING SUPERVISION

Graduate students are responsible for arranging meetings with their supervisor – please make sure you know how to contact your supervisor, and agree at the start of the academic year a general pattern for supervision and expected academic targets to reach. Please take care in making arrangements for the summer vacation in advance as your supervisor may be on vacation, away on a research project or conducting other university work at this time.

MPHIL/PHD BY THESIS

Submission requirements: The University requires that a PhD thesis should contain ‘a substantial original contribution to knowledge or understanding’; an MPhil thesis should contain ‘a recognizable contribution to knowledge or understanding’. A PhD by thesis should demonstrate the creation and interpretation of new knowledge, through original research or other advanced scholarship, of a quality to satisfy peer review, extend the forefront of the discipline, and merit publication. Submitting research by thesis should show a general ability to conceptualise, design and implement a project for the generation of new knowledge which is at the forefront of an academic discipline or area of professional practice.

Word limits for theses are not fixed, but, as a guide, when a thesis is the sole submission it may be expected to be between 30,000-50,000 words for MPhil, and between 70,000-100,000 words for PhD.

MPHIL/PHD BY COMPOSITION

Submission requirements: A portfolio of compositions, accompanied by a brief commentary on the pieces submitted. The exact quantity of works to be submitted is not strictly prescribed, but as a guide it is anticipated that the PhD portfolio should contain about eight works, of which at least one should be substantial, the MPhil portfolio about six. A portfolio may consist entirely of acoustic works, entirely of electro-acoustic works, or contain a combination of both. Composers work independently, under the guidance of an academic supervisor. In exceptional cases, students may wish to research into Contemporary Studies through a combination of Composition and Analysis and will require two supervisors. A folio submission of eight items (equally balanced between compositional and analytical work) is the expected model here.

All composition folios require a written commentary. The function of this commentary is to provide support for the main folio of creative work. It is defined as follows:

- the commentary should offer additional research insight as necessary into the main creative questions, strategies, or approaches present in the creative folio;
- there is no fixed word limit for the commentary, as it is not normally a major component of the submission. It is the responsibility of the candidate to make sure that any creative issues or research questions which are not immediately apparent within the subject matter of the creative folio are appropriately documented. Commentaries have typically been between 5,000 and 15,000 words;
- the commentary should display awareness of the wider musical context as it is appropriate to the candidate’s own creative work;
- the commentary should also position the candidate’s work within the existing research culture;
- the commentary should highlight any innovative or novel aspects of the research.

In addition, commentaries may need to:

- document further the rationale for particularly complex set-up arrangements which are outside the scope of a score preface;
- provide critical reflection on /evaluation of the creative material;
- suggest avenues for future work or creative exploration;

- fully document any means of realisation relating to site or time-specific artworks (for example installation, site specific music) where that artwork is not present in the original intended format in the folio;
- explain the nature of any work done in collaboration, and identify the roles of the participants.

Commentaries should not:

- be anecdotal documents or focus on extra musical concerns in cases where these are not a research objective of the creative work;
- contain unsupported opinion by the candidate on their own music;
- in the case of work which involves technology, contain routine technical explanation of existing hardware or software where this is not the primary subject of the folio.

Students are advised to consult previously submitted Composition Folios as suggested by their supervisor and to be guided as to the scope and content of their commentary through discussions during Thesis Advisory Panel meetings.

MPHIL/PHD BY PERFORMANCE

Submission requirements: submission is by portfolio, which may be variously constituted, depending on the nature of the agreed research programme. The portfolio will contain up to four discrete performance projects, fully documented and supported by appropriate commentary, bibliography and discography. Performance projects may include concerts, recitals, installations, or CDs produced at professional standards.

The purpose of the commentary is to highlight the research content manifested in your performance. Through your commentary, you are able to point up the aspects of your performance that constitute original research and to place them in a critical context – in other words, to frame and situate the music you perform in relation to relevant fields of practice in today's musical culture and to articulate how it relates to, draws upon and differs from what others are doing, currently. This is the case whatever music you are performing, whether it be a newly improvised performance, a historically informed performance, or anything in between. You might, for instance, want primarily to discuss the relationship your performance bears to the score; or, you may wish to include an examination of recordings, and of academic research in the fields of performance, musicology and composition.

In your PhD commentary, you should give your examiners a clear sense of what your research questions are – of what you are enquiring about through this performance or this set of performances. In what sense do your performances illuminate your research questions and/or provide responses to them? Your commentary may also address the question of the ways in which the process of research is enacted through performance. In this case, the question is also methodological: it is about the ways in which you choose to work, the choices you make, the processes you explore. In effect, you are helping your examiners to understand your work through the explanation you yourself have put into place in your performance preparation. For this reason, you are strongly urged to prepare your commentary carefully.

There is no ideal length specified for performance commentaries. Your supervisor will give you advice as to whether you have addressed the points above.

Alternatively, a portfolio may comprise a single extended public or recorded performance, accompanied by a single original thesis of between 30,000-50,000 words (for PhD), 20,000 – 25,000 words (for MPhil).

Outstanding performers, working in any area supported by the Department of Music, may propose a programme of research leading to the degree of PhD. Applications will be considered from candidates who hold a relevant university degree or approved equivalent qualification, or who can demonstrate sustained professional experience as a performer and an appropriate level of academic competence. The PhD by Performance offers performers an opportunity to develop original, innovative projects in an area of musical practice, in an academic environment in which creativity and scholarship are equally balanced, and in which work can be carried out without the constraints often encountered in the professional world.

SEMINARS FOR MPhil/PHD STUDENTS

COMPOSERS' SEMINARS (TUESDAYS 4.00 – 5.30 EACH TERM)

These are organised by: Professor William Brooks; Professor Roger Marsh; Dr Thomas Simaku; Dr John Stringer; Dr Martin Suckling

Seminar topics are advertised at the start of each term on the Departmental website, in concert programmes and via email and hard copy notices displayed within the Department. The series is open to all, and MPhil and PhD composition students are required to attend these sessions. Some of these are presented by visiting composers, others by staff or post-graduate students of the Department: for PhD students these contributions form part of the official transfer of registration from MPhil to PhD status.

RESEARCH SEMINARS (WEDNESDAYS 4.00 - 5.30 EACH TERM)

These are organised by: Dr Catherine Laws; Dr Áine Sheil

Seminar topics are advertised at the start of each term on the Departmental website, in concert programmes and via email and hard copy notices displayed within the Department. The series is open to all, and MPhil and PhD research and composition students are required to attend these sessions which aim to encourage an exchange of ideas amongst a range of disciplines and approaches. Whilst 'research' fosters the idea of specialisation, this should not be at the expense of working in isolation; the broader context is always to be encouraged. It is important that research students retain an awareness of areas of study outside their chosen specialism, especially those who intend to teach within Higher Education, if they are to be effective in their work. During the academic year, all members of the group should be prepared to lead a seminar discussion based on their particular research with a view to engaging with those working outside that area; these contributions form part of the official transfer of registration from MPhil to PhD status.

THESIS ADVISORY PANELS (TAPS)

A Thesis Advisory Panel is a meeting with your supervisor and another member of academic staff who together review the progress of your research. In broad terms, TAPs were established in order to supplement and support the supervisory relationship, to monitor student progress (including transfers of registration from MPhil to PhD) and to agree a timetable for completion of the work submitted (by thesis/performance portfolio/composition portfolio). Although part of the TAP process is administrative, the Department sees its value primarily as a supportive one: offering additional help, advice, feedback and guidance to all members of the research-student community. The University requires full-time students to attend **two** TAP meetings per year; part-time students need to attend **one**. However, the Department of Music normally holds **two** TAP meetings for all students, as those in part-time registration often need extra support and feedback. With this in mind, the TAP schedule operates as follows:

SPRING TERM TAPS

(Known colloquially as 'Hot' TAPs), these meetings aim to see all postgraduate research students (full- and part-time) and are scheduled during weeks 7 & 8 of the Spring Term; students are informed of their meeting times earlier in the term. The panel comprises: an independent Chair (either the Chair of Graduate Studies or another member of the Research Students' Committee); the supervisor; a second member of staff (usually the internal examiner); and the Graduate Administrator (who takes minutes). The panel reports via the Research Students' Committee, to the Board of Studies in Music.

All students will receive timetable details and a two-page form from the Graduate Administrator; these forms need **to be completed and returned in advance** of the TAP meeting. Information requested here includes a summary progress report and an outline of future plans and/or a timetable for completion, as appropriate. At least **two weeks before** your TAP date you will need to submit a sample of work to the second member of staff, having agreed its contents with your supervisor.

TAP meetings are scheduled for 30 minutes and will ensure that the following issues are addressed: general matters of student welfare (health, funding, workloads etc); a review of research progress; feedback from the second member of staff on work submitted; future plans and timetables. Students will be asked to confirm that the supervisory relationship is satisfactory and that supervisory contact is sufficiently regular, frequent and productive. However, if students do have any concerns about the quality of their supervision, they may contact any member of the Research Students' Committee – in confidence – to discuss these matters *and should do so in advance of the TAP meeting*.

Full-time students in their second year (part-time in their fourth year) will be considered for transfer (from MPhil to PhD) at these Spring Term TAPs. If the confirmation of PhD registration cannot be confirmed immediately (i.e. if not all requirements are fully in place), then the panel will specify what further work is necessary and recommend the up-grade to be signed off by the end of the summer term in a 'Cold' TAP (see below).

SUMMER/AUTUMN TAPS

(Known colloquially as 'Cold' TAPs) these offer a second, follow-up meeting as required for all full-time research students and for part-timers as necessary, though it is our usual practice to schedule a second meeting for all research students in this Department. These events are arranged by the supervisor (who is asked to record details on the form provided) and attended by the second member of staff. They may sign off confirmation of PhD registration recommendations, as detailed above.

Additional TAP meetings may be scheduled on request according to individual student need. It is a university requirement that all research students have TAPs, and all students must make themselves available for them as dates of these meetings are published in advance.

MEMBERS OF YOUR THESIS ADVISORY PANEL

All research students are assigned an internal examiner and the Department (in consultation with both supervisor and student) ensures that this is the most suitably qualified staff member available. As this is a small Department, it is likely (but not automatic) that the internal examiner will also act as the second academic member of your TAP panel. If a candidate feels that they wish to change internal examiner, they may apply to the Research Students' Committee for permission to do so; applications can only be considered with the full support of the supervisor.

The role of the second TAP member is perhaps best described as that of a 'critical friend' and it is important to realise that your second TAP member is not a 'substitute supervisor'. Constructively critical feedback is given during TAP meetings as a supplement to the supervisory relationship and should help prepare the candidate for the final *viva voce* examination, conducted by the external and internal examiners (but without the supervisor). As a student's work reaches its final stages prior to submission (often during a 'writing-up' year) the involvement of the second staff member reduces, so that some distance is maintained between candidate and the examination process. It is in order to maintain standards and to ensure equality and impartiality that the University has chosen to separate the processes of supervision and examination in this way.

Importantly, the role of the TAP is not to second-guess the examination process. Internal examiners are prohibited from assisting you with the mechanics of the production of a thesis: i.e. they are not permitted to proof-read, edit, or correct your work. They will simply offer their viewpoint on your academic progress. A TAP can only give advice based on the personal experience of the panel members: it is not a formal indication of the likely success or otherwise at examination time.

VIVA VOCE

All research students (MPhil/PhD) are required to attend a viva voce examination with the internal and External examiners. This examination usually takes place about 12 weeks after submission of the thesis/portfolio. The duration of a viva voce varies widely but is likely to last between one and two hours. Viva examinations are now recorded (audio only). The recording is held by Registry Services, and is *not available* for review to the supervisor or candidate.

GUIDELINES FOR MAKING A PHD SUBMISSION

This guide is supplementary to the regulations found in the document *University Examination Regulations* which is supplied upon registration to all research students, and is available here on the web: <http://www.york.ac.uk/admin/gso/exams/thesis/guidance.htm>

These notes do not replace this guide, but provide an explanation of some key parts of the PhD process as they relate to the Music Department.

Your thesis or dissertation should be presented in accordance with the University's requirements, which are available at (<http://www.york.ac.uk/admin/gso/exams/thesis/requirements.htm>).

Important points to note are:

1. The thesis must be on A4-size paper.
2. The text may be on both sides of the paper, providing the paper is opaque enough to avoid show-through.
3. The margin on the binding edge of the page should not be less than 40mm.

The title page should give the following information in the order listed:

- the full title, and any subtitle
- if there is more than one volume, the total number of volumes, and the number of the particular volume
- the author's full name (in the form in which it appears in the University's student record)
- the qualification for which the thesis or dissertation is submitted (e.g., PhD, MA)
- the name of the department or centre in which you were registered (Music)
- the month and year of (original) submission

Theses and dissertations can be softbound for a modest charge by Campus Copy & Print.

For hardbound theses and dissertations, you may find the following useful:

Philip Winskill
York Bookbinding
86 Thief Lane
Hull Road, York YO10 3HU

TELEPHONE 01904 415240

EMAIL info@yorkbookbinding.co.uk

WEBSITE www.yorkbookbinding.co.uk

APPROVAL FOR SUBMISSION

When you are ready to submit your work, you should observe the following process:

1. Arrange a **final supervision** with your supervisor. Your supervisor will recommend if your dissertation or portfolio is ready to submit, or requires further work to be of an examinable standard.
2. If you receive supervisory approval to make your submission, you may fill out an 'intention to submit' form which needs to be received by Registry Services **two months** before the submission date. The location of the Intention to Submit option is in your e-Vision account under:

- **My Supervision Meetings and Research Details**
 - **Research Progress**

Your viva (see below) will normally be arranged within 3 months of you formally submitting the hard copy of your thesis. Electronic submissions are not accepted for final submission.

EXTERNAL EXAMINERS

External Examiners are selected by discussion at your final year TAP panel. Please be mindful that your external examiner may not share the same views on your work as your internal examiner. Great care is taken to make sure that we select an examiner who has sufficiently detailed expertise in your subject area. The PhD is an unusual examination: at no stage can you, or your supervisor, know or predict the outcome of the external examiner's views on your work. Your submission must be clear and detailed enough to be academically informative to your toughest critics.

AFTER YOUR VIVA: THE CORRECTIONS PROCESS

Be sure to schedule extra time after your viva to make corrections to your PhD. Most candidates wrongly assume that 'no corrections will be necessary' and the *viva* is the end of the PhD process. In all UK universities, the vast majority of PhD candidates will have some form of corrections to make. You will be given a timescale by your examiners on which you should finish your corrections, and you will be provided with a list of issues to address. Allow for corrections/resubmission in your planning: it is the most common outcome of the PhD examination process.

After the viva, the examiners may at their discretion make one of the following recommendations:

- that the candidate should be awarded the degree of PhD with no corrections to the thesis being required;
- that the candidate should be awarded the degree of PhD subject to minor corrections being made to the thesis to the satisfaction of the internal or another of the examiners;
- that the thesis should be referred for resubmission, after a further period of not more than twelve nor less than three months, for the degree of PhD. A thesis may normally be referred on one occasion only. The thesis shall be re-examined, normally by the original examiners. The examiners may require a further oral examination.

- that the candidate should be awarded the degree of MPhil with no corrections to the thesis being required;
- that the candidate should be awarded the degree of MPhil subject to minor corrections being made to the thesis to the satisfaction of the internal or another of the examiners;
- that the thesis should be referred for resubmission, after a further period of not more than twelve nor less than three months, for the degree of MPhil. A thesis may normally be referred on one occasion only. The thesis shall be re-examined, normally by the original examiners. The examiners may require a further oral examination;
- that no degree should be awarded.

AWARD OF PHD

Please be mindful that you need to satisfy the examiners that if you have corrections, you have completed them to a high standard. You will then receive a letter from the University (Registry Services) informing you that you will be recommended for the award of PhD. Only after graduation may you formally use the title “Dr”, so please plan once again for extra time after your examination to complete the PhD process fully. If your employer specifically asks for a PhD, and you have yet to graduate, you should supply them with a copy of the formal University letter recommending you for the award of PhD.

All students beginning research degree programmes in October 2009 or later will be required to submit for examination (i) softbound printed copies of the thesis or dissertation equal in number to the number of examiners appointed; and (ii) the same number of copies of a CD (or other portable data storage unit acceptable to the University) containing an electronic copy (normally in pdf format) of the thesis or dissertation. (Students who began before October 2009 may submit electronic copies in addition to printed copies if they wish, and will be encouraged - but not required - to do so.)

Theses and dissertations submitted for examination must be softbound, either between card covers (the front cover to be a copy of the title page) or between clear plastic covers. The spine must be taped.

Following successful examination, and after satisfactory completion of any minor corrections, all students beginning research degree programmes in October 2009 or later will be required to deposit one printed copy of the thesis or dissertation (hardbound or softbound, as the student chooses) with the Examinations Office, for forwarding to the Library. In addition, the candidate must upload an electronic copy of the thesis or dissertation, normally in pdf format, to an electronic repository (White Rose e-theses Online). Instructions on how to do this will be made available later. (Students who began before October 2009 may, if they wish, comply with these requirements, and will be encouraged to do so. Alternatively, they may deposit with the Examinations Office two printed copies - hardbound, if a thesis; hardbound or softbound, if a dissertation.)

All theses and dissertations deposited by research students after examination, in printed or electronic form, shall normally be available for consultation and for reproduction (subject to normal conditions of acknowledgement). However, a student may request that access should be withheld, or reproduction not permitted, for up to two years. (Students will not have to seek University approval for this.)

The following passage, regarding the transfer of registration process from MPhil to PhD, is duplicated from the University Regulations:

- (a) Confirmation of PhD enrolment should be considered within eighteen months (for full-time students) or within three years (for part-time students); a final decision whether or not to recommend confirmation must be taken by the end of the second year of study (for full-time students) or of the fourth year of study (for part-time students).
- (b) Decisions on whether or not to recommend confirmation of PhD enrolment will be made by the departmental Graduate School Board or Board of Studies on the basis of a recommendation by the thesis advisory panel. To inform its judgment, the panel should have available to it (i) evidence that the research is under way and that appropriate research training has been completed; (ii) a substantial piece of written work by the student; and (iii) a coherent and realistic plan for the completion and submission of the thesis within the required period
- (c) If a Graduate School Board or Board of Studies decides not to recommend confirmation of PhD enrolment, it may recommend instead that the student should be allowed to submit a thesis for the award of an MPhil degree or a dissertation for the award of an MA degree by research (where those degrees are available), subject to the normal regulations and requirements for those degrees.

REQUIREMENTS FOR TRANSFER FROM MPhil TO PhD (“CONFIRMATION OF PhD STATUS”)

The term ‘upgrading’ has been conventionally applied to describe this process, but the new terminology for the transfer from MPhil to PhD registration is ‘Confirmation of PhD Status’.

You are required to present the following at least two weeks before your ‘upgrade’ TAP in order to be considered for confirmation of PhD status.

Confirmation of PhD Registration: PhD by thesis

Two draft chapters or equivalent dissertation material, of about 20,000 words, demonstrating appropriate consideration of relevant literature and research contexts. In addition, candidates should supply an annotated table of contents for the complete dissertation, a timetable for completion and a bibliography.

Confirmation of PhD Registration: PhD by composition

At least two completed pieces should be included, together with audio/visual documentation where available. A written commentary should be included appropriate to the research innovation contained in the submitted works. You should also present a one-page summary of your proposed future compositions, outlining the research aims of each one.

Confirmation of PhD Registration: PhD by performance

Either (as appropriate):

At least two completed performance projects should be presented in draft form. They should be recorded and videoed. A written commentary should be included appropriate to the research innovation contained in the submitted performances. You should also present a one-page summary of your proposed future performance projects, outlining the research aims of each one,

Or

A draft chapter or equivalent dissertation material, of about 10,000 words, demonstrating appropriate consideration of relevant literature and research contexts. In addition, candidates should supply evidence of appropriate performing activity.

All candidates are required to meet the following criteria for their PhD status to be confirmed:

- The provision of an up-to-date plan for completion with appropriate timescales, and the ability of the candidate to complete the proposed work within the period of registration for PhD;
- Students seeking transfer should also ensure that they have presented at least one seminar in the Wednesday research seminar series. In the case of composers this will probably be more appropriate in the Tuesday composers’ seminars;

- The originality and viability of the proposed thesis topic (or in the case of composition the works proposed to complete the portfolio);
- The quality of the work so far produced by the candidate.

SUBMISSION DEADLINES FOR MPhil/ PHD

MPhil (full time):	2 years from the date of registration
PhD (full time):	3 years from the date of registration
MPhil (part time):	4 years from the date of registration
PhD (part time):	6 years from the date of registration

It is expected that most of the work for theses/portfolios will have been completed by the end of the minimum period of registration (as indicated above) for the degree concerned. Students may have an additional period of up to one year to complete and submit their theses. Retrospective extensions to the registration period are not normally permitted, as per university regulations.

Regulations concerning submission and presentation can be found in the documents Notes of Guidance for research students, supervisors and examiners and Regulations relating to theses, available from Registry Services. Previous successful theses and portfolios are housed in the cabinets in 107 and in the Sally Baldwin building. They may be consulted by arrangement with the Undergraduate and Facilities Administrator.

ABOUT COLLABORATIVE RESEARCH

Importantly, in undertaking submissions for a research degree at York you will need to be certain that the work submitted is the product of **your own thinking**. This does not preclude submitting collaborative works, but you need to be extremely careful in how you document your role, and the roles of your collaborators in forming the submitted product. The distinction between what was produced in collaboration and what is your own must be made clear to the examiners.

Collaborative Research should be documented in a way suitable to your individual PhD – but it is essential that you discuss how this is done in conjunction with your supervisor and thesis advisory panel.

Work done in collaboration may also have implications for the length and constitution of your folio. Again, this is a matter for careful discussion between yourself and your supervisor/thesis advisory panel.

ABOUT THE USE OF COPYRIGHT MATERIALS

You are not normally permitted to use any materials (of any kind) which you do not have appropriate rights waivers or clearances for within your PhD. Keep in mind that your PhD is a public document, and obtain the necessary permission to reproduce any material which is the product of publishers/producers other than yourself.

STUDENTS WHO EXCEED THE NORMAL PERIOD OF REGISTRATION

Students who have not submitted their theses within the normal period of full-time (3 years) or part-time (6 years) registration are allowed a further period of up to one year in which to complete and submit their theses. Applications for extensions to the submission date beyond this period must be made in good time and using the correct form: please see the Registry Services webpage for further information. Such extensions are granted **only in exceptional circumstances**, namely, where the candidate's work has been hampered by medical or personal or unexpected academic circumstances for which supporting documentary evidence can be made available. For full-time students, the need to take employment after their registration period is not sufficient justification in itself for a further extension to be granted.

Students who exceed the normal period of registration by taking an additional year to complete and submit their theses, or by extending the deadline beyond this additional year, are required to pay an annual fee to retain their names on the long-term register (see below), and to retain access to computing and library facilities, if required. They will not, however, be in formal registration with the University.

Students should maintain contact with their supervisors during this period, and can expect to receive continuing support from their supervisor, including reading the final draft of the thesis before submission.

CONTINUATION FEES FOR MPhil/PHD STUDENTS

Registry Services will write to you shortly before the end of your normal period of registration (2 years MPhil, 3 years PhD full time) if you have not submitted your thesis by then. You will be invoiced for a fee to cover the continuation of your study. You will be asked to pay this fee within two weeks of the invoice.

The fee will cover continuing supervision and access to the computing and library facilities (borrowing only); access to inter-library loan facilities will be by separate payment to the Library.

SKILLS TRAINING PROGRAMMES AND THE SKILLS FORGE

Funding councils, such as the AHRC, expect that the students they fund will undergo a programme of study devoted to transferable skills and research management. The University has suggested this as a policy for all MPhil/PhD students and, although it is not currently mandatory, you are encouraged to pursue these opportunities. These courses are designed to assist postgraduate students in the transition from research work into future, employment. Each year a centrally organised programme is arranged by the Researcher Development Team (RDT), and details will be circulated to all relevant students by email and in the form of a handbook. The RDT website is www.york.ac.uk/admin/pod/graduate

The department also aims to provide a shorter programme, more specifically geared to music students. Details will be circulated during the course of the academic year and students will be invited to sign-up for these events on a first-come, first-served basis. Please discuss this with your supervisor, the Graduate Chair or the Postgraduate Administrator if you require further information. The Skills Forge is an interactive website designed to help you develop your professional skills and approach to research.

You can access The Skills Forge by using your University username and password at www.skillsforge.york.ac.uk

INSTRUMENTAL TUITION FOR STUDENTS ON RESEARCH DEGREES

Students who will be **performing** as part of the research outcomes of their Research Degree (whether they will be submitted by performance, by composition or by thesis) may be entitled to claim an instrumental tuition allowance, available yearly. Applications should be directed to the Departmental Administrator with a written recommendation from your supervisor.

GENERAL INFORMATION FOR ALL GRADUATES

DISABILITY SUPPORT AND OPEN DOOR

Disability support is available from the University's Disability Services, located in Sally Baldwin Block B (across the courtyard from Music staff offices). In addition, there is a department Disability Liaison, Dr Jonathan Eato, whom you may approach for an appointment to discuss issues of disability in confidence.

Disability Services can help you in a variety of ways to gain access to the full range of academic, cultural and social activities the University has to offer. These include: organising support workers, including notetakers, sign language interpreters, special mentors or tutors; provision of university or course documentation in alternative formats; and advice and help when applying for Disabled Students' Allowance (DSA) to support further aid and equipment as recommended by disability specialists. Each person's disability can affect them in different ways, so the support Disability Services offers is flexible and tailored to each individual. Office hours: Monday to Friday, 10am–4pm; phone: 01904 324785; e-mail: disabilityservices@york.ac.uk.

In the first instance, it is up to you to decide whether you would like to disclose a disability, but we encourage you to talk to the Disability Liaison or someone over at Disability Services, who can help you to decide the best way forward. If a disability is diagnosed at Disability Services and you give permission for information about it to be made known to lecturers, an assessment of needs report is circulated to your supervisor and the Disability Liaison, indicating what support services will be put in place to support you. Your supervisor will then notify your lecturers each term about these issues if relevant. Physical injuries, such as repetitive strain injury (RSI), may constitute a disability; check out the VLE page 'Musicians – information about maintaining healthy minds and bodies' (within the Student Support folder of the VLE Music Department Community Site) for information about prevention and possible treatments, and also consider consulting Disability Services for advice. (For information about applying for mitigating circumstances on the basis of disability, see 9J: Mitigating Circumstances, pg. 90).

The Open Door Team, located in the Careers Building just off Market Square, is the first point of contact for students with emotional, psychological or mental health difficulties. Together it forms a multi-disciplinary team of professionally trained staff with backgrounds in social work, nursing, counselling and psychotherapy. If you would like to make an appointment, a member of the team will discuss how Open Door can help you best. This may involve: short term help for specific issues; signposting or referral to other services; case co-ordination; or counselling. Office hours: Monday to Friday, 10am–4pm; phone: 01904 322140; e-mail: opendoor@york.ac.uk.

UNIVERSITY STUDENT SUPPORT AND WELFARE SERVICES

The University's Student Support Network is designed to provide students with quick and easy access to a variety of sources of help and advice on all aspects of life as a student. Personal supervisors in academic departments are responsible for overseeing both academic progress and general welfare. In addition each college has a welfare team which includes the Provost and a College Dean who has special responsibility for student welfare. Every full-time student is a member of a college and part-time students can request membership of a college. Students may approach their college welfare team for help and advice whether or not they are resident in the college at the time. Central support services available to all students include the Accommodation Office, the Open Door Team, Counselling Service for Students, Disability Services, the Student Support Office, the Equal Opportunities Office, the International Office, the Student Financial Support Unit and the Harassment Advisers (who offer support in cases of harassment). In addition administrative offices such as the Undergraduate and Graduate Offices and the Timetabling and Examinations Offices, provide information and advice. Welfare support is also available through the student-run organisations, particularly the Students' Union and the Graduate Students Association.

Information about the student support network and its co-ordination is widely disseminated, so that students seeking assistance in any quarter can, if necessary, be referred quickly to those with the specialist knowledge and skills to help them. The Student Support Services Handbook, issued to incoming students and available at <http://www.york.ac.uk/admin/sso/handbook/>, describes the main contributors to the Student Support Network, and includes information about the Campus Nursery, the Health Centre, and the Chaplaincy. Contacts for religions and faiths can be found from the Chaplaincy web-site <http://www.york.ac.uk/univ/chap/> or the Student Support Office web-site.

Further information about support services can be found on the Student Support Office web-site: <http://www.york.ac.uk/admin/sso/>

ATTENDANCE

ABSENCE

If you can't come into the Department to attend a lecture, tutorial, rehearsal, supervision or instrumental lesson, please telephone the Undergraduate and Facilities Administrator (322446) before 9.15 am. University regulations are precise about any periods of absence during term time. You must have permission from your supervisor if you are away for up to 3 working days (ie: excluding weekends) during term time; for more than 3 working days, you will need to apply to the Board of Studies for permission.

Attendance at all classes and sessions associated with your degree is a requirement. Missing them is a potential disciplinary matter.

STUDENT SELF-CERTIFICATION FOR MINOR/SHORT-TERM ILLNESS

If you are unwell for up to 7 consecutive days during term-time and exceptions do not apply (see below), then you should complete an 'illness self-certificate' form and forward it to the Student Support Office reception. Self-certificate forms are available from the Department office, from the Student

Support Office or from its web site.

The completed self-certificate should be received by the Student Support Office no later than 7 days after the first day of absence. The Student Support Office will record the absence on the student record system and then forward a note or email to the Department, the library and, if you are in residence, to the College.

Self-certification of illness is allowed for a maximum total of 10 days in one academic year, unless a medical certificate is required. A medical certificate from your GP (doctor) is still required if:

- the period of absence through illness extends beyond 7 consecutive days.
- you have been absent through illness for a total of more than 10 days in the current academic year.
- the period of illness is to be considered as mitigation regarding performance in any formal assessment that counts towards final award or is a requirement for progression from one year or stage to the next.
- where, for disciplinary or probationary, reasons the Board of Studies has formally required the student to attend all teaching.

You should be aware that this is not permission to take 10 days off per year. If you are considered to be misusing this system this will be dealt with as a disciplinary matter. It is expected that you will normally be able to catch up on any academic work missed during a self-certificated period of absence. It is your responsibility to keep account of the number of days you are absent through illness in any one academic year. In addition sickness absences are logged on the student record system and cumulative absences of more than 10 days in one academic year will be drawn to your attention and that of the Department by the Student Support Office.

DISCIPLINARY CASES

If things go badly wrong, and you need to appear before the University Special Cases Committee for any disciplinary matter, you will be made aware of your rights by your supervisor and encouraged to have another person present at any special cases or disciplinary meetings. The choice of accompanying person is at your discretion; however, if it is for a University committee, it must be a member of the University (student or staff) and/or a Sabbatical Officer of the Students' Union or the SU Academic and Welfare Support Coordinator.

ETHICS

The University guidelines on ethical practice establish a framework for ethical approval. This framework is based upon guidelines and approval for activities which could potentially have inappropriate ethical implications. All members of the University must now conform to the Ethical Policy and work under the ethical framework which is designed to ensure that ethical standards are being met. The Department Ethics committee operates within this University framework, may defer submissions for approval to the University level ethics committee, and is required to document and report on ethical concerns which have been raised. If you or your supervisor thinks that there are potential ethical issues in any of your work, you must write to the department ethics committee before undertaking the work. Your

submission should identify any ethical concerns arising from your work and the actions which will be put in place to ensure that the work conforms to the University's ethical guidelines. This should probably be prepared in close consultation with the academic supervisor of the work. The University guidelines are available at: http://www.york.ac.uk/research/policy/CoP_Ethics.htm The ethical statements can be emailed to the Chair of the Department Ethics Committee (Dr John Stringer: john.stringer@york.ac.uk) and statements will be considered by the committee for approval and/or referral to the University level ethics committee.

The Department Ethics Committee terms of reference are:

- To ensure that the ethical standards of the University are met, in both teaching and research.
- To consider cases where there might be potential involvement in unethical practice arising in the context of teaching, consultancy, outreach or research (e.g. in relation to the funding, conduct, dissemination, collaboration or application of these activities), to offer guidance and advice to Heads of Department and individual members of staff on these cases, and to refer cases that raise substantive issues to the University Ethics Committee, as appropriate.
- To review projects involving human participants (who may be adults or children), human material, human data (e.g. surveys and questionnaires), animals or other organisms, following statutory procedures where these apply, and to refer complex or difficult cases to the University Ethics Committee, as appropriate.
- To report annually to the University Ethics Committee on the business undertaken by the committee, providing a statistical overview of the work of the committee and drawing attention to any general issues.
- To manage ethical issues through explicit discussion, institutional accountability and to propose appropriate actions according to the degree and risk of ethical harm.

Any students whose research activity involves work in schools, or other educational contexts where young people or vulnerable adults are present, must have a current CRB check. Further information is available from <http://www.york.ac.uk/about/safeguarding>

MITIGATING CIRCUMSTANCES AND LATE SUBMISSIONS

MITIGATING CIRCUMSTANCES: GUIDANCE FROM REGISTRY SERVICES

The following information outlines the official university policy for your attention.

The University defines a mitigating circumstance as a problem that you have encountered which goes beyond the normal difficulties experienced in life and that has affected your academic performance adversely during the assessment period for which you are claiming. The following guidance outlines the policy, procedure and evidence you need to submit if you want to make a claim for mitigating circumstances.

How and when do I make a claim?

You must notify your department of mitigating circumstances by submitting the Mitigating Circumstances Claim Form by the department's deadline (see your department's website for details). If you are requesting an extension you must submit your claim before the submission deadline. The form is available from your department and online. Information about who to contact will be on the Music Department's VLE pages (<http://vle.york.ac.uk>)

In the unlikely event that your mitigating circumstances prevent you from submitting your claim at the appropriate time, you should submit your claim as soon as you are able to do so. The evidence should show clearly why you were unable to submit the claim before the date of the assessment or the deadline for submission of the assessment.

The claim form

You should use the University Mitigating Circumstances Form to inform your department about circumstances that have arisen and/or problems you have encountered that you believe may or have affected your academic performance in assessments. The form is also available on the VLE (<http://vle.york.ac.uk>)

Information to assist you to complete the mitigating circumstances form:

PART A:

Name, Student Number, Programme Title and Department - You must complete all these sections.

Brief details of your mitigating circumstances

You must describe briefly and clearly the relevant circumstances involved, and how you feel that these affected you in relation to any assessment, for example having taken an exam whilst ill or completed coursework whilst experiencing exceptional personal difficulties (see below for more details).

List supporting evidence submitted

Enter details here of the documentary evidence you are submitting. These details should show the mitigating circumstances involved, relevant dates and evidence source, for example your doctor.

Details of assessments affected

You must list each assessment that you believe will be or has been affected by the mitigating circumstances you are claiming and complete all sections.

Student Declaration:

You must read and sign the declaration and insert the date you signed the declaration.

(PART B: This is for official use and must NOT be completed by you.)

Additional Information

How is my claim considered?

Your circumstances will normally be considered by a Mitigating Circumstances Committee (MCC), which will meet when necessary. Students cannot attend these meetings. The MCC can consider your claim only if you have both completed the Mitigating Circumstances Claim form and submitted relevant evidence supporting your claim. Your claim will remain confidential and will be disclosed only to the MCC and those administering the Committee. For this reason your claim cannot be anonymous. If, however, you appeal against the decision of the MCC, members of the University's Special Cases Committee and its administrator will see your claim and the associated evidence.

What are the possible outcomes of my claim?

If your claim is ACCEPTED, it is usual that either you will be permitted to attempt the assessment again, or you will be granted an extension to the submission deadline.

If you are permitted a new attempt and you accept this option, and you received a mark for your original attempt, the original mark becomes void and is replaced with the mark for the new attempt.

If your claim is NOT ACCEPTED, the original mark for the assessment will stand. This mark could be a mark of zero if you have not taken the original assessment.

How will I be notified of the MCC's decision?

You will receive written/email notification of the MCC's decision. You will be informed of the reason if your claim is rejected.

What evidence do I need to provide if I am ill?

If you fall ill and can go to the University's Health Centre, you can be seen by a Medical Advisor there. They will complete the 'Confirmation of Illness Affecting Assessment' form which you can use as evidence for your mitigating circumstances claim. This service is available for all students even if they are registered with another doctor. If you cannot go to the University's Health Centre you can obtain evidence from another doctor.

Other third party medical evidence can also be considered, such as evidence of emergency treatment (e.g. from a dentist, Accident and Emergency doctor and others). This evidence should state the nature

of your illness/injury and the length of time you will not be able to engage with academic work effectively.

If you have suffered from long-term illness you should provide a medical certificate or letter from your usual doctor or hospital consultant. Letters from the Open Door Team regarding medical conditions should **specifically state** that “the Open Door team is in possession of documentary medical evidence to support this request” and state who has provided the evidence’. (Letters from the Open Door Team regarding non-medical conditions are discussed below.)

What other circumstances are normally accepted and what evidence do I need to provide?

Circumstances normally accepted	Examples of evidence that would support a claim based on this circumstance
Compassionate grounds	A letter from the Open Door Team, a counsellor or a relevant independent third-party explaining that, <i>in their professional opinion</i> , the circumstances have had a serious impact on your ability to engage with academic work effectively during the assessment period in question
Exceptional personal circumstances ¹	A letter from the Open Door Team, a counsellor or a relevant independent third-party explaining that, <i>in their professional opinion</i> , the circumstances have had a serious impact on your ability to engage with academic work effectively during the assessment period in question
Close bereavement ²	A death certificate
Victim of a serious crime	A crime report and number
Disabilities for which reasonable adjustments are not yet in place and where the delay is not due to the student	A letter from the Disability Services

¹ For example, the illness of a dependent or the repossession of your accommodation.

² The following relatives are accepted as ‘close’ without further evidence: spouse, child, parent, sibling, grandparent, and grandchild. For other bereavements, evidence of closeness in the form of a statement from a third party should also be provided. Additional evidence should be provided where mitigation is claimed for an extended period where the bereavement is not close, for example, for more than a fortnight following the death of the relevant person.

Serious and unforeseeable transport difficulties	A letter from the relevant transport company or evidence of a major road incident
Interviews for placements or for employment	Evidence showing that the interview date cannot be rearranged
Legal proceedings requiring attendance	A letter from a solicitor or a court

For part-time students and research students in their writing-up period:	
Paid work commitments or constraints arising from paid employment	Evidence of employment explaining that the circumstances have had a serious impact on your ability to engage with academic work effectively during the assessment period in question

What does not count as a mitigating circumstance?

1. Paid work commitments or constraints arising from paid employment for full-time students;
2. Minor illnesses, for example, those for which only self-certification under the University scheme is available;
3. Disabilities for which reasonable adjustments have been made or where you have experience or time to manage the situation;
4. Long-standing minor medical conditions such as hay fever;
5. Over-sleeping;
6. Holidays;
7. Minor everyday surmountable obstacles, for example, cancelled train services or disruption to normal domestic routine
8. English being a second language;
9. Moving house;
10. Deadlines for work being set close together;
11. Planned health appointments;
12. Financial difficulties;
13. Breakdown of personal relationships unless leading to compassionate circumstances as described above;
14. Weddings;
15. Unavailability of course books/resources;
16. Submission of work in the department after the published deadline.
17. Attending or taking part in sporting or social events;
18. Voluntary work;
19. Unreasonable refusal to return to York for assessments scheduled in the vacation

Why might my claim be rejected?

1. The form is incomplete;
2. No independent documentary evidence has been supplied to support the request (letters from family, fellow students or academic supervisors are not normally sufficient on their own).
3. The timing of the circumstances cited would not have adversely affected the assessment(s);

4. The evidence submitted does not support the claim that the nature of the circumstances was over and above the normal difficulties.
5. The form was not submitted by the department deadline and the mitigating circumstances would not have prevented you making a claim by the deadline
6. Sufficient mitigation has already been made for the same
7. The mitigation is a disability for which reasonable adjustments have been made.
8. The circumstances are not, or not normally, accepted under Mitigating Circumstances Policy.

How do you appeal against the decision of the MCC?

If the Board of Studies have not yet received the recommendation of the MCC you can ask the Board to consider your appeal. You should write to the Chair of the Board of Studies stating why you think the MCC has reached the wrong decision in your case.

If the Board of Studies have already received and approved the MCC's recommendation you will need to appeal to the Special Cases Committee. You should write to the Special Cases administrator stating why you think the MCC has reached the wrong decision in your case. You should do this within four weeks of receiving notice of the MCC's decision.

Information and advice on appeals is available from:
the administrator to Special Cases Committee: student-support@york.ac.uk
and YUSU/GSA – academic@yusu.org or advice@yorkgsa.org

The University's Academic Appeals Regulations can be found at:
<http://www.york.ac.uk/admin/aso/ordreg/r2.htm#2.9> (postgraduate students).

LAYOUT OF THE DEPARTMENT

SIR JACK LYONS CONCERT HALL

The Sir Jack Lyons Concert Hall is the heart of the Music Department and is located in the main block of the building. You will also find the Concert Office and Box Office and Department Janitor, Seminar Rooms (E106, E107, E118, E119 and E120), Media Room (E105), student practice rooms, student pigeon holes, room booking sheets, instrument lockers, Harpsichord room.

THE SALLY BALDWIN BUILDINGS 'D' BLOCK

Most of the Music Department staff, including the Head of Department and Administrators have offices in the Sally Baldwin Buildings 'D' Block. Staff pigeon holes are in the staff common room which is on the first floor. The Sally Baldwin Building 'D' Block is normally accessible between 9.00am and 5.00pm.

THE SALLY BALDWIN BUILDINGS 'C' BLOCK

Bruce Cole's office (Fellow in Community Music) and teaching and storage space for the Community Music courses are located in the Sally Baldwin Buildings 'C' Block. There are also a number of instrumental teaching rooms, practice rooms and a first-floor kitchen/common room.

THE EXTENSION

The Gamelan room, practice rooms, Seminar room (E058), Drum Kit Room and Instrument Store are all in the Extension. Access to the Extension is by ONITY card at all times.

MUSIC RESEARCH CENTRE (MRC)

The MRC is a facility open to all postgraduates. It comprises the Arthur Sykes Rymer Auditorium, The Trevor Jones Recording studio, Music Technology teaching facilities, Technician and staff offices. The MRC also contains 2 postgraduate study rooms (located on the ground and top floors).

HEALTH AND SAFETY

The Safety Officer is Oliver Larkin, Systems Administrator.

The Department of Music has a good safety record. We aim to keep it that way, but this means that everyone must behave sensibly and take personal responsibility for their own safety and that of others. Most safety is common sense but sometimes there are less obvious hazards e.g. electricity for which you may not have the level of training required to appreciate the true dangers. Even seemingly trivial things like lifting or moving objects can be hazardous if you haven't been properly trained - just ask the thousands of people who injure their backs each year (<http://www.hse.gov.uk/msd/backs/index.htm>).

It is the responsibility of every member of the Department, staff and students alike, to ensure that your actions do not endanger the health and safety of yourself or others. Carelessness, like leaving a chair, bag or an instrument in a corridor or chaining a bicycle so as to obstruct a pedestrian way, may seem trivial but can lead to a serious accident. Interfering with fire doors could be regarded by the University as a serious disciplinary offence. We reserve the right to remove without notice any object which, in our opinion, is causing a real or potential safety hazard. No liability will be accepted by the University or any of its members for any damage or loss, direct or consequential, which may be caused as a result of such a removal.

YOUR OWN INSTRUMENTS AND EQUIPMENT

If you bring your own equipment into the Department, you are responsible for ensuring that it meets all the relevant safety standards. In the case of electrical equipment (other than battery operated devices), this means that you must be able to produce a 'PAT' (Portable Appliance Test certificate) for the equipment if asked by any member of staff. Note that this applies to anything that runs off mains power, including lights, hair driers, fans, amps, computers and so on. You must have your own personal insurance for your instrument and equipment.

All Department equipment is regularly checked by the University Safety Officers, in accordance with the relevant Health and Safety at Work legislation. For instance, if you look on any piece of electrical equipment within the Department, you should see a sticker saying "Do Not Use after..." and a date. That really means what it says! You must not use the equipment after that date. No one should use such equipment until it has been re-checked. If you find an out-of-date sticker, report it to the Technician as soon as possible.

Note that equipment (or tools etc,) must NEVER be taken from the Technician's workshop without the Technician's express permission. Equipment in a workshop might be there to correct safety faults or may be in an unsafe condition because it is being worked on. As a result, there could well be serious risk of injury or death if you take it without authorisation. Authorisation in this case can only come from person actually responsible for the workshop and this cannot and should not be overridden by any other member of staff without the responsible person's knowledge.

HEALTH AND SAFETY: RISK ASSESSMENTS

In order to provide a safe environment for us all and to comply with Health and Safety legislation, it is a requirement of the University's safety policy that all activities are assessed for potential risks. Most of what we do in the Department of Music is covered by standard Risk Assessments which have already been written out, but if you are doing anything even slightly out of the ordinary, a formal Risk Assessment must be performed in conjunction with the Department's Safety Officer. Anything where there is even a remote risk of injury to you or someone else requires a Risk Assessment. Risk Assessments will help you identify whether there is a risk or not and, in most cases, takes only a few minutes.

Further guidance and copies of the forms are available at:

<http://www.york.ac.uk/admin/hsas/GN1r.html>.

Some activities must be covered by a separate Risk Assessment document. For example:

Use of staging other than the standard Department staging (note that even this must only be used if you have been trained in the approved manner of use and it is used with appropriate safety barriers, etc.)

Working with school children (you should exchange copies of your Risk Assessment with the school(s) concerned as they will have automatically done their own).

Projects, performances, etc. using found objects as musical instruments.

Working with power tools, chisels, saws, etc. <http://www.york.ac.uk/admin/hsas/IS22.html>

Working at heights where a fall can injure you or anyone else, i.e. assembling staging, working on ladders, etc. <http://www.hse.gov.uk/pubns/indg401.pdf>

Moving heavy objects. <http://www.york.ac.uk/admin/hsas/IS5.html>

Finally, if you do have an accident in the Department you must report it to the Systems Administrator and fill in an accident report form. This will help us reduce the chances of it happening again.

BOARD OF STUDIES

The Board of Studies is responsible for all the academic courses offered by the Music Department. Contact the Chair or your year representative if you have queries about your course, about the use of Department resources, or if you would like to raise an issue which the Board might consider. The Chair of Board of Studies for 2013/14 is Dr Áine Sheil.

Membership of the Board consists of all academic staff, the Departmental Administrator, and ten elected student representatives: two MAs, two PhDs, two 3rd-years, two 2nd-years, two 1st-years.

Meetings are on Thursday of weeks 3 and 9 each term.

All members are sent copies of Agenda and Minutes.

Student reps meet with the Chair of the Board of Studies before the meetings in weeks 3 and 9. Let your rep know if you have something you want to be raised at the next meeting.

GRADUATE STUDIES BOARD

The Graduate Board in Music is composed of two subcommittees which report to the Board of Studies:

- MA subcommittee with responsibility for MA in Music, MA in Community Music, MA in Music Technology and MA by Research courses, chaired by Dr Nicky Losseff.
- Research Students' Committee (RSC) with responsibility for MPhil/PhD students, chaired by Dr Tim Howell.

Please contact the Chair of the relevant subcommittee first if you need to discuss anything relating to your course or the department in a formal context.

There is an additional Boards of Examiners for the MA in Community Music (Chair, Dr Nicky Losseff).

EMPLOYMENT DURING TERM-TIME

If you intend taking a job during term-time, discuss the situation with your supervisor. It is important that a job doesn't conflict with academic requirements. This doesn't just mean lectures but also rehearsals of Departmental ensembles and concert attendance. You need to be really careful that your job doesn't compromise your academic progress. The University has an employment office (Unijobs) but you are urged only to take a job in the vacation. If you are suffering from severe financial hardship, you can apply for special University 'access' funds. Please note that you may not work more than current EU or University limits.

DATA PROTECTION

The University collects information about students for administrative, academic, statutory and health and safety reasons. It conforms with the Data Protection Act 1998 in its collection, processing and disclosure of personal data. It cannot operate effectively without processing information about you and requires your consent to do so. Your signature on your student registration form gives your agreement to the processing of your personal data for any purposes connected with your registration with the University, your health and safety or for any other legitimate reason. Further information on Data Protection issues can be found at www.york.ac.uk/admin/pc or obtained from The Data Protection Coordinator in the Vice-Chancellor's Office.

ONLINE PLAGIARISM AWARENESS TUTORIAL: IMPORTANT INFORMATION FOR ALL NEW GRADUATE STUDENTS

All new graduate students are required to take the tutorial in order to progress. The tutorial takes about 40 minutes and we request that you print the Certificate of Completion. Students who have already completed a York Undergraduate or MA degree are still required to complete the tutorial on commencement of their new degree.

MA students: The certificate is to be given to your supervisor by the end of week 10 of the Autumn Term. MPhil students: The certificate is to be presented at your first TAP.

The Tutorial is at <http://vle.york.ac.uk>

RESEARCHER DEVELOPMENT AT THE UNIVERSITY OF YORK

At York we take research very seriously, that means we take your development as researchers equally seriously. Successful researchers think carefully and strategically not just about their research but about their skills, objectives and personal and professional development. Your supervisor and department will help you to develop your intellectual skills; we do the rest. The Researcher Development Team (RDT) serves to provide all researchers, PhD students and research staff with the training and development opportunities to excel in their chosen fields and careers. In line with the principles of the Concordat to Support the Career Development of Researchers, we are committed to providing all researchers with a supportive, stimulating and structured framework in which to conduct their research and develop their professional skills and career profile.

<https://www.york.ac.uk/rdt>

Central Provision of Skills Training at the University of York

A complete suite of training provision is available for research students. This includes the central provision of over 200 training workshops, bespoke training for departments, one to one guidance for researchers in areas such as impact, engagement and influence and career management.

See: <https://www.york.ac.uk/admin/hr/researcher-development/students/>

Researcher Development Framework

All the central training provided by the Researcher Development Team is mapped to the national 'Researcher Development Framework' (RDF) which underpins the research council delivery plans and the 'excellence with impact' agenda. The RDF provides a framework of the knowledge, behaviour and attributes of successful researchers, enables self-assessment of strengths and areas for further development. The RDF has four main areas:

- Knowledge and Intellectual Abilities
- Personal Effectiveness
- Research Governance
- Engagement, Impact and Influence

Postgraduates Who Teach (PGWT)

At York the training for Postgraduates Who Teach is so extensive we advertise this as an additional, fifth stream. The support includes a programme of workshops, a PGWT VLE (to which all research students will be automatically be subscribed), the accredited '[Preparing Future Academics](#)' programme and the intensive [PGWT residential](#). See: <https://www.york.ac.uk/admin/hr/researcher-development/pgwt/>

APPENDIX ONE

LIST OF DEPARTMENTAL ENSEMBLES

University Orchestra (staff contact: John Stringer). Auditions: Wednesday to Sunday, Autumn Term, Week 1. Rehearsals: Tuesday during term, 18.30-21.30, SJLCH.

University Choir (staff contact: Peter Seymour). No audition required. Rehearsals: Monday, 19.30-21.30 during term, SJLCH. New members should attend at 19.00 on the first Monday of Autumn Term for registration and music purchase. First rehearsal: Monday, Week 2.

University Chamber Orchestra (staff contact: John Stringer). By invitation. Rehearsals: normally two weekends prior to concert date.

University Chamber Choir (staff contact: Peter Seymour). Auditions: Wednesday, Thursday and Friday of Week 1, Autumn Term, from 14.00. Rehearsals: Wednesday during term, 13.00-16.00, E058.

The 24 (staff contact: Robert Hollingworth). This is a small chamber choir, normally for 2nd and 3rd years, plus postgraduate students. Auditions: Autumn Term, Week 1. Rehearsals: Monday 16.00-18.00, SJLCH, and Thursday 15.30-17.00, D003.

Zamar Gospel Choir (contact: Simone Ibbett-Brown: sjib500). No auditions. Rehearsals: Thursday 16.00-18.00, E106.

Gamelan (staff contact: Neil Sorrell). No audition required. Rehearsals: Friday 14.00-16.00, E050.

Chimera (staff contact: John Stringer). Rehearsals: Thursday with various times between 16.00 - 21.00.

University Jazz Orchestra (staff contact: Jonathan Eato). Auditions are usually in Week 1. Rehearsals: Mondays 16.30-19.00, E058.

Baroque Ensemble (staff contact: Peter Seymour). Rehearsals: Thursday 14.00-16.00. Performances within the Concert Series. The ensemble performs using original or modern instruments, depending on repertoire. Membership by audition: see departmental website audition page. Auditions in week 1, Autumn Term.

Music Education Group (MEG) (staff contact: Daniel March). This is for students who would like to gain experience of working within music education.

University Sinfonietta (staff contact: John Stringer). This is a chamber orchestra for use within the Conducting MA. Auditions will take place concurrently with the UYSO auditions. Rehearsals Friday 14.00-15.30, SJLCH or 058.

Piano Ensemble (staff contact: Catherine Laws. Rehearsals: Thurs 14.00-16.00, E058.

The Assembled (staff contact Catherine Laws. Rehearsals Wed 13.30-15.30 Rymer