Welcome to York

MUSIC

PGR DEPARTMENT HANDBOOK

2020/21
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University of York
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Term dates
Monday 28 September 2020 – Friday 4 December 2020

Monday 11 January 2021 – Friday 19 March 2021

Monday 19 April 2021 - Friday 25 June 2021
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Drum kit
The Department’s drum kit is locked in Room E056 in the Extension and may be booked only by kit players. Practice is only possible 08.00 – 09.00 and 17.00 – 21.00 on weekdays, except during Monday evening choir rehearsals. Given the ongoing situation regarding Covid-19, access at weekends is subject to appropriate supervision being in place – please contact Kath Watson for further details.
Use of room E058
Sir Jack Lyons Concert Hall
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Appendix One

List of Departmental Ensembles
Introductions
The University of York’s Department of Music is one of the UK’s most distinctive music departments, and is known internationally for our integration of performance and creativity within scholarly activities.

Students have freedom to build a personal programme of education that provides academic context and breadth, yet nurtures individual practical and performance strengths. Your tutors are active professionals or distinguished researchers in their fields, giving you direct access to recent developments in Music as a discipline.

Department facilities include two concert halls with excellent acoustics, good quality teaching spaces and the Trevor Jones Recording Studio. The Department is an extremely lively place, with a wide range of ensembles spread across many historical periods and cultures. These include multiple orchestras and choirs, Gamelan, Chimera (New Music Ensemble), Music Education Group, Baroque Ensemble, Jazz Orchestra and more. We welcome you warmly to our active and Creative Department.

Dr Áine Sheil
Head of Department

The purpose of this handbook
This handbook provides a comprehensive introduction to the department of ‘x’ and information on all aspects of your studies and research. It is a reference guide to help you and should be kept alongside the York Graduate Research School handbook. The York Graduate Research School handbook can be downloaded from: https://www.york.ac.uk/research/graduate-school/support/.

The York Graduate Research School (YGRS)
The York Graduate Research School (YGRS) exists to ensure research students receive the highest quality supervision and training, and are treated consistently and fairly. The YGRS coordinates resources from across the University to help research students achieve successful outcomes. The YGRS Board has oversight of all matters relating to research students and leads the strategic development of this vitally important section of the University community. The YGRS webpages (https://www.york.ac.uk/research/graduate-school/) are the main source of information for research students. The YGRS newsletter provides additional updates. All registered research students should automatically receive this.

University Policy on Research Degrees
The Policy on Research Degrees sets out University policy on research degree programmes for research students, supervisors of research students, members of Thesis Advisory Panels and Progression Panels, examiners of research degrees, and other University staff with responsibility for research students. This document provides vital information for all those concerned with research and it is recommended that all are familiar with it. To read the University Policy on Research Degrees in full, visit: https://www.york.ac.uk/research/graduate-school/support/policies-documents/research-degree-policy/.
Where to go for more information

The York Graduate Research School handbook provides information on central services and support, including accommodation, finance, living in York and further information on Careers, the Library, and other University services: [https://www.york.ac.uk/research/graduate-school/support/](https://www.york.ac.uk/research/graduate-school/support/).

If things go wrong

We hope that you’ll count your time at University among the best experiences of your life. However, it is important that you know where to go to and who to turn to, should you experience any difficulties. We have a set of web pages dedicated to providing support for you if things go wrong. For further information, visit: [www.york.ac.uk/students/help/](http://www.york.ac.uk/students/help/)

Disclaimer

We have tried to ensure that the information contained in this document is accurate as of September 2020. Please check our website for any changes to this information, particularly given the unusual circumstances surrounding the Covid-19 pandemic.
COVID-19

The COVID-19 pandemic has changed the way we live and work. Governments around the world have put measures in place to limit the spread of the virus, and at least some of these are likely to remain in place at the start of the 2020/21 academic year. Furthermore, some measures which may be lifted prior to the start of the new academic year may be reinstated at any time if a second wave of infections occurs locally, nationally, or internationally. We recognise that both current and future measures have a wide and varied impact on students.

You are therefore commencing your studies at a time of great uncertainty, for you personally, for the University of York community, and beyond. With this in mind, this section of the handbook provides a summary of some of the key measures put in place in response to the pandemic, both at institutional and departmental level. Some of these measures will still be in place when you commence your studies, and others may be reinstated in the event of future government-directed lockdowns or other measures which limit student mobility and academic progress.

Please note that all subsequent sections of this handbook contain standard text written with an on-campus pandemic-free experience in mind. Information within this COVID-19 section may therefore supersede information found elsewhere in this handbook for the period specified and/or should further lockdowns be imposed in the future.

University response
Commencing your studies

The University is planning for its campus to be open by September 2020. We assume, however, that there may still be COVID-19-related travel restrictions and other issues that may make it difficult for some students to come to York in September/October 2020.

If you are a September/October 2020 starter, you will have already been given the options to start as normal, to start under a Temporary Remote Research (TRR) arrangement for an agreed period, or to defer your start date. If you chose a period of TRR, you are advised to remind yourself of what this means for you by reviewing the information on the YGRS web pages: https://www.york.ac.uk/research/graduate-school/new-students/autumn-term-2020-options/.

The availability and duration of TRR arrangements for post-October 2020 starters will be reviewed as the pandemic progresses.
Conducting research during a lockdown

Supervision

During any period of lockdown or restricted travel, students will be expected to work remotely. The work to be done should be discussed and agreed between you and your supervisor(s) as usual, including agreed targets/milestones and meetings (including TAP meetings).

A normal schedule of supervision/line management should be maintained via video-conferencing or telephone, as appropriate. Even if progress on your research is very limited, it is important to maintain contact and keep a record of meetings. Any documents should be shared electronically in advance so that the time can be used to best effect (in the case of TAP meetings, these should be attached to the TAP preparation form in SkillsForge). All formal supervision and TAP meetings should continue to be recorded in SkillsForge.

Access to research resources

Access to campus

All but the most essential parts of the University were closed in response to the UK government-imposed lockdown in March 2020. This included closure of the University’s library, archives, laboratories, and other research facilities. The University is following closely the government guidance being issued and re-opening facilities in-line with that guidance. Should a lockdown be reinstated in the future, whether locally or nationally, the University will follow the published guidance; this may include closing all but the most essential parts of the University again.

Travel

We strongly recommend that you follow the latest government advice for your country of permanent or temporary residence, and that of your chosen destination, in advance of your planned travel. Also bear in mind that travel advice and restrictions may alter while you are travelling, and so we recommend that you make contingency plans accordingly. You should always complete a travel log whenever you intend to travel overseas: https://www.york.ac.uk/admin/hsas/safetynet/Insurance/travel_log.htm. Doing this is necessary to ensure that you are covered by the University’s insurance while you’re travelling in relation to your research.

Academic progress

Measures have been put in place to help to mitigate the impact of the COVID-19 pandemic on students’ academic progress.

Changes of plan

A range of policy changes were introduced by the Special Cases Committee to support postgraduate research students needing to make a change to their registration as a direct consequence of the COVID-19 pandemic. These temporary changes will remain in place until at least 31 October 2020. Should you need to apply for a leave of absence or extension in the future, your Department will be able to advise you what process to follow, and what evidence you will need to submit to support your application.
Annual Reviews of Progress

The Annual Review of Progress process has been adapted in direct response to the challenges presented by the COVID-19 pandemic. These changes apply to all research students with a progression deadline between 23 March and 31 December 2020. If the COVID-19 pandemic leads to further lockdowns, this date range may be reviewed; your Department will advise you about which progression process will apply to you in due course. For further information see: https://coronavirus.york.ac.uk/for-students/for-pg-researchers#h_p_oPlizJPY4euy8

Thesis submission

York already accepts electronic submission of theses for examination, and students should work towards their existing deadlines. Further information about electronic submission is available on the YGRS web pages: https://www.york.ac.uk/research/graduate-school/academic/thesis/submit/.

Vivas

Until 31 October 2020, vivas are to take place via an online platform. If this isn’t possible, or if students would rather delay until a physical meeting is possible, they can request an extension via their Department. Any delay between the submission of the thesis and the viva, however, will not be grounds for appeal in this case.

The period of availability for online vivas by default will remain under review as the pandemic progresses. Once face-to-face vivas become possible again, online vivas may still be requested in exceptional circumstances, in which case the Standing Committee on Assessment will consider the request.

Wellbeing support

The following apply in any circumstances, but are particularly important in any periods of lockdown:

Just as important as keeping a structured workload is looking after yourself. Make sure you’re taking regular breaks through the day and schedule in days off. Here’s a list of some of the support and wellbeing initiatives currently in place:

- Check the health and wellbeing pages (https://www.york.ac.uk/students/health/) for a wide-range of resources, including specific advice for looking after your mental health and wellbeing during the pandemic (https://www.york.ac.uk/students/health/advice/coronavirus/).
- You also have a range of specific resources for research students on the YGRS support and wellbeing page, including access to ‘The Wellbeing Thesis’ online tool: https://www.york.ac.uk/research/graduate-school/support/.
- Check out the Graduate Student Association (GSA) Keep Home and Carry On campaign – providing online support and ideas on how to stay in touch: https://www.yorkgsa.org/keep-home-and-carry-on/.
• Contribute to and make use of the student-led PhD Survival Project: https://www.york.ac.uk/research/graduate-school/support/survive-your-phd/.

• Contact our Postgraduate Research Liaison Officer via PGR-liaison-officer@york.ac.uk with ideas on how we can support and bring together research students from across the University.

• Eat well and be kind to yourself. Don’t place undue pressure on yourself. For 24/7 online support, see the service for York students, Big White Wall (https://www.york.ac.uk/students/health/help/big-white-wall/). Meditation apps like HeadSpace and Insight Timer may also be helpful (charges may apply, read before you download).

• Keep an eye on the Graduate Research School newsletter (https://www.york.ac.uk/research/graduate-schoolnewsletter/) and blog (https://blogs.york.ac.uk/research-student-community/) for further updates.
Welcome to your Department
You are now a member of an academic department. The Department of Music is made up of teaching staff, researchers, support staff and other students like you.

- **Academic teaching staff** - they are there as leaders in their field willing to share their expertise and experience to help you learn, grow and push the boundaries of your capabilities and knowledge.
- **Research staff** - members of staff employed to conduct research projects within their field of expertise. They may not be involved in teaching or supervision, instead concentrating on their research projects.
- Your **supervisor** is there to help guide your studies and to monitor your progress over your degree programme.
- **Support staff** - they make the department run smoothly. They will communicate important information, provide technical assistance and help signpost you to other services and support you might need within the University.
- **Careers and Employability Coordinator / Placement Coordinator** - they work with Careers and Placements to provide you with a range of opportunities, events and support to explore your personal development and career options.

You are now also part of a **student community** belonging to your department. **Course reps** are there to help represent your views to the Department and to the University – so there is always a way to get your views heard.

Departmental Office
The Departmental Office is in Sally Baldwin Block D, ground floor. The Postgraduate Administrator, Gilly Howe, can help you with initial enquiries about your programme and all practical questions.

Communications with and within the Department
Department of Music
University of York
YORK YO10 5DD
Tel: 01904 322446 (Enquiries)
Fax: 01904 322450
email: music@york.ac.uk
www.york.ac.uk/music
www.instagram.com/musicatyork/
Twitter: Music_at_York

**Mail and emails:** important information from the University and from the Department is sent to you via email; check your University email account regularly! When composing emails, please sign off with your **full name**. Hard-copy communications will be placed in your pigeon hole in the practice room corridor in the SJLCH building.

**Noticeboards**
- General notices: by the main door, outside the Concerts Office
- Instrumental teachers’ notices and instrument sales: to the left of the pigeon holes
- Careers and courses: beside Room E107
- Concerts: opposite the Concerts Office
- Student Concerts: noticeboard by upper lift door
- MEG (Music Education Group): upper floor
Student concert fliers may not be posted anywhere other than on the Student Concerts noticeboard. Any notices put up in the Concert Hall foyer will be removed.

Staff Contacts
Staff in the Department operate an ‘open door’ policy, i.e. you are welcome to knock on their office doors if you need advice. However, due to the Covid-19 situation in 2020/21 and the likelihood that staff will work at home more than usual, you may find it most effective to email staff – contact details are given below.

HEAD OF DEPARTMENT and SENIOR LECTURER
ÂINE SHEIL, BA (Trinity College Dublin), MMus and PhD (King’s College London). Rm D118, ext 4565, aine.sheil@york.ac.uk Contemporary and 20th-century opera production; Wagner; critical musicology. Department Committees, University Senate, Faculty Executive Group and Faculty Board; Programme Leader for MA Music.

PROFESSORS
WILLIAM BROOKS, BA (Wesleyan), MMus, DMA (Illinois). Rm D114, ext 4449, w.f.brooks@york.ac.uk Composition; American music; contemporary vocal music and conducting. Standing Academic Misconduct Panel.

RACHEL COWGILL, BMus (Hons), MMus, PhD (London). Rm D101, ext 2430, rachel.cowgill@york.ac.uk Music in Britain; opera studies; music in cultural history; music, gender and sexuality. Research Seminar Chair.

TIM HOWELL, BA, MMus (London), PhD (Southampton). Rm D116, ext 2433, tim.howell@york.ac.uk Analysis in theory and practice; analysis of contemporary music; historical interests in the 19th and early 20th centuries; Finnish music from Sibelius to the present day. Chair of BA Board of Examiners; Department Disability Liaison Officer.

CATHERINE LAWS, BA, DPhil (York). Rm D120, ext 2453, catherine.laws@york.ac.uk Performance; contemporary music and experimental music practices; music and embodiment; subjectivity and identity in music; music and language; the work of Samuel Beckett. Research Excellence Framework Lead.

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

THOMAS SIMAKU, DPhil (York). Rm D108, ext 4448, thomas.simaku@york.ac.uk Composition; European modernism; contemporary music; the string quartet. Erasmus Coordinator; Library and Information Officer; Academic Promotions Rep; Standing Academic Misconduct Panel.

MARTIN SUCKLING, MA (Cantab), MMus (King’s College London), DMA (Yale), PhD (RAM), LRAM, ARAM, FHEA. Rm D126, ext 4750, martin.suckling@york.ac.uk Composition;
performance; spectral and microtonal music; live electronics; orchestration. **Chair of Department Teaching Committee; Chair of Concerts Committee; Programme Leader for BA Music.**

JONATHAN WAINWRIGHT, MA (Dunelm), PhD (Cantab). Rm D113, ext 4748, jo.wainwright@york.ac.uk 16th- and 17th-century Italian and English music (particularly musical patronage); performance practice; choral music; conducting; editing. **Chair of Graduate Board.**

**READERS**

ROBERT HOLLINGWORTH, BA (Oxon). Rm D020, ext 4342, robert.hollingworth@york.ac.uk Renaissance and Baroque music; vocal ensembles. **Department Employability Officer.**

**SENIOR LECTURERS**

JONATHAN EATO, BMus (Goldsmiths), MA, PhD (York). Rm D122, ext 4792, johanathan.eato@york.ac.uk Jazz; composition; improvisation; South African popular music. **Impact Lead.**

HAUKE EGERMANN, MA and PhD (Hannover), Habilitation (Berlin). Rm MRC/003, ext 4303, hauke.egermann@york.ac.uk Music psychology; systematic musicology; music and media. MA in Music: Psychology pathway leader. **Scholarships Committee Chair; Chair of MSTRC; Workload Model Chair.**

ELIZABETH HADDON, BA, PhD (York), SFHEA, LRSM (Piano Performance). Rm D129, ext 4564, liz.haddon@york.ac.uk Teaching; learning; performance; music psychology. **Programme Leader for MA Music Education. Performance Classes and masterclasses co-ordinator; singing/instrumental teachers contact.**

FEDERICO REUBEN, BMus, MMus (Royal Conservatoire, The Hague), PhD (Brunel). Rm D124, ext 4132, federico.reuben@york.ac.uk Composition; creative music technology; live electronic performance; improvisation; sound art; music computing and interactivity. **Chair of Research Committee.**

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

JEZ WELLS, BMus (*Tonmeister*), MSc, PhD (York). Rm MRC/003, ext 2436 jez.wells@york.ac.uk Sound recording; music signal processing and modelling; technology in pop music production. **Chair of MA Board of Examiners; Programme Leader for MA Music Production; Internship Manager for Music Technology; UTC.**

**LECTURERS**
TOM COLLINS MA (Cantab), MA (Oxon), PhD (Open University). Rm MRC/002
tom.collins@york.ac.uk  Music and artificial intelligence; web audio; user interfaces; pattern
discovery; music perception. **Chair of Ethics.**

STEF CONNER (from January 2020) BA, PhD (York). Rm D101, ext 2430. Composition; ancient
music; medieval music. **CMRC Seminar Chair.**

MARK HUTCHINSON BA, MA, PhD (York). Rm D105, ext 2435
mark.hutchinson@york.ac.uk  Contemporary musical aesthetics and analysis; relationships
between music and literature; piano accompaniment. **MA in Music: Piano Studies pathway
leader. Undergraduate Admissions Tutor.**

DANIEL MARCH, BA, DPhil (York). Rm D115, ext 2451 daniel.march@york.ac.uk  Musical
analysis and its application to contemporary music; minimalism and questions of simplicity;
specific non-western repertoire and traditions. **Chair of Board of Studies.**

CAROLINE WADDINGTON-JONES, BMus (Leeds), MMus (RNCM), PhD (Hull). Rm D023, ext 3018
caroline.waddington-jones@york.ac.uk  Music education; empathy; performance psychology.
**MEG staff contact.**

**ASSOCIATE LECTURERS**
JENNIFER COHEN BA, MA, PhD (York). Rm D101 (until Dec 2019), ext 2430
jennifer.cohen@york.ac.uk  Baroque music; performance practice; timing in performance;
embodied music cognition; teaching; learning; musicology.

LIAM MALONEY BA (LIPA), MSc, PGCE (Bolton). MRC meeting room, ext 4647
liam.maloney@york.ac.uk  Sound recording; electronic dance music history; listening studies;
music sociology. **BA in Music and Sound Recording Programme Leader.**

NAOMI NORTON BA(Hons), MMus (Leeds), PhD (RNCM), DipABRSM (Violin Performance). Rm
D022 ext 4645 naomi.norton@york.ac.uk  Teaching; learning; performance; musicians’ health
and well-being; music psychology. **Musicians’ Health and Wellness Coordinator; Performance
Classes.**

RICHARD POWELL BA(Hons), MA, PhD (York). Rm D025. richard.powell@york.ac.uk  Teaching;
learning; analysis; music and temporality; musicology. **GTA Coordinator.**

TIM WRIGHT, BSc, MSc, PhD (York). MRC meeting room tim.wright@york.ac.uk  Music
technology and production.

SUSAN YOUNG BA(Hons) (Dunelm), PGCE (Institute of Education, London) LTCL Rm C101, ext
4692 susan.young@york.ac.uk  Vocal performance including art song, opera, contemporary
music and musical theatre; vocal health and pedagogy. **MA in Music: Vocal Studies pathway
leader.**

**FELLOWS**
BRUCE COLE, Fellow in Community Music. Rm C002, ext 4693, bruce.cole@york.ac.uk  
**Programme Leader for MA Community Music.**

**DEPARTMENTAL MANAGER:** CATHERINE DUNCAN. Rm D102, ext 2445, catherine.duncan@york.ac.uk  
Personal Assistant to Head of Department; Finance Manager; Personnel Contact; Harassment Advisor; Instrumental Tuition Manager; Disability Liaison; University Choir Administrator; First Aider.

**UNDERGRADUATE & FACILITIES ADMINISTRATOR:** KATH WATSON. Rm D030, ext 4130, kath.watson@york.ac.uk  
Reception and general enquiries; undergraduate admissions and course administration; room bookings and access.

**GRADUATE ADMINISTRATOR:** GILLY HOWE. Rm D029, ext 2843, gilly.howe@york.ac.uk  
Postgraduate administration (masters and research).

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

**TECHNICIAN:** BEN EYES. MRC, ext 2441, ben.eyes@york.ac.uk  
Studio manager; equipment bookings; department computing officer; repairs to electrical equipment; sound engineering and technical assistance for concerts. First Aider. Chair of Technical Committee.

**FACILITIES AND EQUIPMENT ASSISTANT:** ÁNGEL CATAÑO FLORES. Rm E011, ext 2447, angel.catanoflores@york.ac.uk  
Caretaking duties; reporting faults with the building or equipment; set up of classrooms; instrument loans; keys and access to building.

**RECEPTION:** Sally Baldwin D Block reception desk; ext 2446, music@york.ac.uk  
Reception and general enquiries.

**CONCERTS ASSISTANT:** HARRI MORGAN-WILLIAMS. Rm E011, ext 2447, musi502@york.ac.uk  
Assisting with the administration of the concert series and Box Office; staging; instrument moves; programme notes.

**BOX OFFICE ASSISTANT:** Rm E011, ext 2439, boxoffice@york.ac.uk  
Ticket sales.

**ACADEMIC LIAISON LIBRARIAN FOR MUSIC:** OLIVIA ELSE, BMus (Glasgow), MA (Northumbria) JB Morrell Library, ext 4517, lib-music@york.ac.uk

**MUSIC PRESSES**
CLAIRE IRWIN University of York Music Press (UYMP): Rm C106, ext 2434, musi7@york.ac.uk

**ASSOCIATE ENSEMBLES**
www.york.ac.uk/music/about/ensembles
I Fagiolini, Quatuor Diotima
GAMelan DIRECTOR: EMILY CROSSLAND, BA, MA (York). Rm E050
emily.crossland@york.ac.uk
INSTRUMENTAL TEACHERS
For biographies visit www.york.ac.uk/music/staff/instrumental/

ORCHESTRAL
Flute: Edwina Smith
Oboe: Cathy Lowe
Lisa Osborne
Clarinet: Lesley Schatzberger
Bassoon: Laurence Perkins
Horn: Bob Ashworth
Trumpet: Tim Barber
Trombone: Barrie Webb
Tuba: Shaun Matthew
Percussion: Janet Fulton
Harp: Georgina Wells
Violin: Christopher Jones
Paul Milhau
Vince Parsonage
Viola: Vince Parsonage
Cello: Tim Smedley
Double Bass: Pietro Lusvardi

VOICE
Classical: Alex Ashworth
John Powell
Yvonne Seymour
Susan Young
Music theatre: David Watkin-Holmes
Jazz: Louise Gibbs

EARLY MUSIC SPECIALISTS
Recorder: Anthony Robson
Baroque Flute: Edwina Smith
Baroque Oboe: Anthony Robson
Classical Clarinet: Lesley Schatzberger
Harpichord: Catherine Hollingworth
Peter Seymour
Fortepiano: Peter Seymour
Lute: Jacob Heringman
Viols: Susanna Pell
Baroque Violin: Lucy Russell
Baroque Cello: Rachel Gray

KEYBOARDS
Piano: Jakob Fichert
Kate Harrison Ledger
Polly Sharpe
Hilary Suckling
Organ: Peter Seymour
Ben Horden

JAZZ
Jazz Kit: Dave Smyth
Jazz Saxophone: James Mainwaring
Jazz Singing: Louise Gibbs
Jazz Guitar Improv: Chris James
Jazz Bass: John Marley
Electric Bass: John Marley
Jazz Piano: Paul Edis

ALEXANDER TECHNIQUE Julie Parker
Graduate Studies in the Department of Music

The Department of Music at the University of York offers a number of programmes of study for postgraduate 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 Composition, Conducting, Contemporary Studies, English Church Music, Jazz Studies, Performance Practice, Piano Studies, Musicology, Music Psychology, Solo-Voice Ensemble Singing. **MA in Community Music**; **MA in Music Production** and **MA in Music Education: Instrumental and Vocal Teaching**.

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, 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.

**Postgraduate forum**

Wednesday: Week 1. Current postgraduate students show their research during a day of presentations, lectures and concerts, with refreshments provided.

**Humanities Research Centre Inductions**

The HRC is an interdisciplinary hub for research in the humanities, bringing together staff, postgraduates, postdoctoral students, and academic visitors in the University of York’s eight arts and humanities departments and many interdisciplinary centres: [https://www.york.ac.uk/hrc/](https://www.york.ac.uk/hrc/).

**Departmental Structure**

**Board of Studies**

The Board of Studies is responsible for all the academic programmes offered by the Music Department. Contact the Chair or your year representative if you have queries about your programme, 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 is Dr Daniel March.**
Membership of the Board consists of all academic staff, the Departmental Administrator, and a number of elected student representatives for each of the academic programmes offered by the department: Research, MA, and undergraduate. All members are sent copies of agendas and minutes. Let your rep know if you would like something raised at the next meeting. Meetings are usually on Thursday of weeks 3 and 9 each term (the last meeting of the year may vary).

**Graduate Studies Board**

The Chair of Graduate Studies in Music is Prof Jonathan Wainwright (with responsibility for Research Students).

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, MA by Research programmes: Prof Jonathan Wainwright (chair), Prof Ambrose Field, Gilly Howe, Prof Peter Seymour, Dr Áine Sheil, Dr John Stringer, Dr Jez Wells,

- **Graduate Board** with responsibility for MPhil/PhD students: Prof Thomas Simaku (chair), Prof Tim Howell, Dr Mark Hutchinson, Dr Áine Sheil, Gilly Howe

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.

**Essential information on studying for a research degree at York**

There are important pages on the University website for research students.

[https://www.york.ac.uk/research/graduate-school/](https://www.york.ac.uk/research/graduate-school/)

There will find more details about starting your degree, research funding, support for degree, and teaching opportunities.

**Research integrity**

Researchers have an obligation to the research community, to the funders of research and to society as a whole to conduct their research to the highest standards across the full research process, from planning and conducting research through to recording, reporting and applying the findings. This is known as ‘research integrity’. The University’s expectations are set out online, at [https://www.york.ac.uk/staff/research/governance/research-integrity-and-ethics/](https://www.york.ac.uk/staff/research/governance/research-integrity-and-ethics/).

These are:

- **Code of Practice on Research Integrity**.
- **Code of Practice and Principles for Good Ethical Governance**. (Research ethics form a subset of research integrity, focusing on the avoidance of harm within the conduct of research. This Code sets out the University’s framework of ethical principles and University requirements for formally reviewing and approving research which raises ethical considerations. It includes a ‘Checklist of areas where ethical considerations are likely to arise’.)
It is important that you read these documents and ensure that you have a clear understanding of the standards and practices expected of you. You are advised to talk through the implications with your supervisor. Key elements include:

- Ensuring that your research data and supporting records are accurate, complete and retrievable, and stored securely, taking particular care in relation to any sensitive information.
- Taking responsibility, supported by your supervisor, for identifying any areas of your research project which fall within the University’s ethical framework, and referring them for University review and approval prior to commencing the activity.

Research Integrity Tutorial
The Research Integrity Tutorial (RIT) is a compulsory requirement for all postgraduate research students and must be completed prior to your first TAP meeting. The RIT is tailored to the specific needs of postgraduate research students and has been designed to familiarise you with the principles, policies and procedures of research integrity and ethics at the University of York. The tutorial is divided into three main sections each of which takes approx. 45 mins to complete and is followed by a short section test. After completing all 3 section tests you will receive a Research Integrity Certificate and your completion will be recorded in e:Vision. The RIT will provide you with practical information for your research here at York and will be highly valuable in the development of your academic career.

The RIT is located in your Yorkshare VLE module list. If you have trouble accessing the tutorial, email integrity@york.ac.uk. For more information and details of further support for research integrity to build on the core training provided by the tutorial, visit https://www.york.ac.uk/staff/research/governance/research-integrity-and-ethics/training-and-support-for-research-integrity.

Please note that completion of the RIT is mandatory for all research students and completion is a requirement for progression. You will also find the Information Security Awareness Tutorial in your VLE module list, which you are also expected to complete.

Student representation
Course reps are elected by their peers in their department to act as a two-way mechanism of communication between the University and the student body they represent. They convey the views and interests of students to the department and within the Graduate Students’ Association (GSA).

Academic representation is a partnership between students, through the University of York Students’ Union (YUSU) and the GSA, and the department. Together, we aim to ensure that students play an essential role in monitoring, driving and developing the quality of the academic experience here.

Postgraduate Research reps (PGR and GTA) are supported by the GSA, with initial training in the autumn term and dedicated support and training throughout the year following the elections.
If you’d like to represent the views of your fellow students and have a say in how your course is run, why not apply to be a course rep? Visit: http://www.yorkgsa.org/students/academic/.

Student evaluation and feedback
We take your views on your experience within the department and University very seriously. This is an important part of the University’s programme of quality assurance and enhancement, and in the appraisal of members of staff. As such, there are points during your degree where you will be asked to give detailed feedback on your experiences as a student and researcher; for example, a Review of Supervision form is completed as part of each meeting of your Thesis Advisory Panel and you may be asked to complete the sector-wide Postgraduate Research Experience Survey (PRES). Your support of this process, by providing relevant and constructive feedback, is critical in delivering the best possible research student journey, as well as in facilitating the continued success of postgraduate research at York.

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 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.

Professional development and employability
Graduate Teaching Assistants (GTA – formerly Postgraduates Who Teach (PGWT)
As a research student, you work at the cutting edge of your field. You live, breathe and care passionately about your subject. We encourage you to take advantage of the opportunities available to teach and share some of your expertise with other students. Each department has a designated Graduate Teaching Assistant (GTA) co-ordinator (richard.powell@york.ac.uk) who organises the teaching opportunities and provides support.

At York the training for Graduate Teaching Assistants is so extensive we advertise this as an additional, fifth stream. For more information see: https://www.york.ac.uk/research/graduate-school/pgwt/

Why teach? It can:

- improve your confidence;
- enhance your ability to explain and engage people with your research;
- support you in developing an essential professional skill teaching and supporting student learning;
- develop skills of creativity and innovation in you and your students;
- increase your resilience and resourcefulness;
- improve your leadership skills;
- enrich your understanding of your wider discipline;
assimilate you into the faculty as a recognised expert in your field.

There is a range of opportunities available within the University to support your professional development teaching and supporting student learning. As a starting point, all those who wish to teach must attend one of the “Introduction to Teaching and Learning” workshops. This training is designed to support you develop the skills and confidence you need to support for your students. Four thematic version of the workshop are available that are tailored to support specific GTA roles across the disciplines. Further information is available on the YGRS webpages: https://www.york.ac.uk/research/graduate-school/teaching/.

Some teaching opportunities for GTAs are advertised centrally on behalf of academic and support departments (e.g. academic skills tutors). Current vacancies are advertised on the YGRS teaching opportunities page: https://www.york.ac.uk/research/graduate-school/teaching/opportunities/

Public engagement
Another way to share your expertise and enthusiasm for your research is through public engagement. The University runs a range of one-off and ongoing public events and initiatives that are fantastic opportunities for you to share your research and its findings with a broad audience. This includes events such as York Talks and the Festival of Ideas. For more information, visit https://www.york.ac.uk/news-and-events/events/.

Like teaching, public engagement activities can:

- improve your confidence;
- enhance your ability to explain and engage people with your research;
- allow you to reflect on the impact of your research and why it is important;
- assimilate you into the faculty as a recognised expert in your field.

The Department of Music provides many opportunities for public engagement, such as external performances, community workshops, and volunteering in schools (see Music Education Group under Appendix One).

Careers/employability
Careers and Placements at the University of York offers information and advice to support postgraduate researchers with skills development and career planning in conjunction with RETT. You can expect:

- impartial and confidential careers guidance from our team of careers consultants, including a postgraduate specialist, to help you consider your future career options;
- access to events and dedicated workshops on campus, offering you the opportunity to meet employers, and explore a range of employment sectors;
- opportunities to develop your skills and experience through part-time internships and employment and volunteering;
- online resources, and reference materials available in Careers and Placements building.

For more information, visit https://www.york.ac.uk/research/graduate-school/careers/.
Awards and prizes

Terry Holmes Composer and Performer Award
This is a commission to the value of £3000, to be awarded jointly to a postgraduate composer and performer to collaborate in the creation of a substantial new work for soloist and ensemble, to be premiered in the Concert Series in the 2018 – 19 season. The piece should make use of at least one of the existing departmental ensembles. While attention should be paid to practicalities, proposals will be welcomed which take an innovative approach to instrumentation. Instrumentation, in this case, may be understood to include voices and electronics as well as any available instrumental forces. The piece proposed may also make critical use of a pre-existing source.

Further information is available at https://www.york.ac.uk/music/postgraduate/funding/award-terry-holmes/. Please address enquiries about this award to Professor Martin Suckling (martin.suckling@york.ac.uk).

Lyons Celebration Award
This annual award was set up in memory of Jack Lyons by his widow, Lady Roslyn Lyons. The award recognises Jack’s unfailing support for creative musicians, and is intended to allow the recipient to undertake a significant creative musical project, culminating in a public musical performance. The value of the award is £1,500.

One of Jack’s most cherished pieces was Leonard Bernstein’s Chichester Psalms. This competition asks applicants to outline an innovative project that is in some way inspired by that work. For example, a composer might propose a new setting of these or other psalms, or a work that uses related Hebrew texts. A performer might propose a programme of psalm settings, or pieces which relate in some way to the Bernstein work. Other connections may be explored.

Further information is available at https://www.york.ac.uk/music/postgraduate/funding/lyons-celebration-award/. Please address enquiries about this award to Catherine Duncan (catherine.duncan@york.ac.uk).

The Rebekah Wilson Prize for Interactive Music
A prize of £100 plus the opportunity to meet with Rebekah Wilson (composer, performer, and software entrepreneur) is being offered for the best interactive music experience, broadly construed, which has been developed during the academic year by either an undergraduate or a postgraduate, in any department at the University of York.

Students are asked to submit a link or zip file by email or Drive share to music@york.ac.uk by 16:00 on Monday of Week 5 of Summer Term. Subject to quality, the prize is awarded at the end of Summer Term on the recommendation of the Music Department Board of Studies, and the winning entry may be made publicly accessible via the Music Department homepage.

Submissions must be self-contained, well explained and documented, and cite any work (including code) on which they are based. Students are encouraged to make use of web audio (e.g., https://tonejs.github.io/, https://tomcollinsresearch.net/mc/ex/) but other forms of submission are welcome too.
Submissions could be compositional (e.g., https://www.madeon.fr/adventuremachine/), but could also be educational, musicological, a performance or production portfolio, etc., anything as long as they constitute an interactive music experience – the musical material is not fixed, but can be manipulated by users.

MA degrees
MA by Research
Objectives of the MA by Research course
The MA in Music by Research offers postgraduate opportunities to individuals who prefer to study independently rather than through classroom teaching, working under the close supervision of an expert in their field. Supervision and tutorial meetings are held on either a weekly or fortnightly basis throughout the academic year and by arrangement over the summer vacation. There is also an opportunity for all MA by Research students to interact with one another: the MA Research Forum. Meeting on Wednesday mornings, this is a discussion group that engages with common themes, such as issues of writing about music, while offering the opportunity for individual students to present aspects of their research topics to the larger group. Students are also encouraged to attend the weekly Research Seminar series (on Wednesday afternoons) where invited speakers, staff members and PhD students give presentations about their latest work, and there are opportunities to meet other postgraduate researchers.

The MA in Music by Research lasts one year for full-time study or two years for part-time study. Changes to your registration can be made with agreement from the MA Studies Subcommittee (Chair: Prof Jonathan Wainwright). Candidates may elect to apply to the MPhil/PhD programme subject to satisfactory completion of the MA by Research, though progression is not automatic. The submission of a final dissertation or portfolio of work is the product of a series of carefully-structured elements produced throughout the duration of the programme in conjunction with supervisory guidance.

Your supervisor
Supervisors play a fundamental role in supporting research students throughout their programme. Your supervisor or supervisory team is responsible for helping you to manage your research, as well as being your primary link to your department and the University. Your main supervisor is your first point of contact for any issues that arise throughout your programme.

Formal Supervision meetings with your supervisor or supervisory team should take place at least eight times per year, with an expectation of one meeting at least every 6-7 weeks for all full-time and part-time students. At these meetings your supervisor(s) should give detailed feedback on the work you present and help you make plans for your next steps. A detailed record of your formal supervisory meetings and actions agreed will be kept through SkillsForge, and must be signed by both you and your supervisor(s).
Within three months of the start of your registration you and your supervisory team are expected to sign that you have read the 'Principles of Supervision' document, which you will find in your SkillsForge account. This summarises aspects of the Policy on Research Degrees, extracting the points which are most essential to a successful supervisory relationship. You can therefore expect your supervisor to discuss these with you in your early supervision meetings.

**Actions for you:**

- **Familiarise yourself with SkillsForge.**
- **Complete the Principles of Supervision form with your supervisor on SkillsForge within the first three months of registration.**
- **Hold regular supervisory meetings at least every 6-7 weeks and record these in SkillsForge.**

**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 before your submission deadline. The submission date is usually calculated as 12 months after your start date, plus an additional 3 month ‘writing up’ period – e.g. if you begin on 1 October 2015, your final submission deadline will be the first working day after 1 January 2017.

The submission must be on physical media (documents, DVD, CD, etc): email submission is not permitted. All submitted materials must be clearly labelled 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
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.
MA in Music Technology by Research

Supervisor: Dr Jez Wells

Preamble
This is a research course that is focused on the development of technology (or methodologies incorporating technology) for the creation and/or analysis of music, musical instruments, musical processes and/or musical activities. It is comprised of independent study under the close supervision of an expert member of academic staff. The MA in Music Technology by Research lasts one year for full-time study or two years for part-time study. A candidate studying for this degree will complete a substantial piece of research, including original work, and be assessed solely on the basis of that research. The degree is directed and examined through the Board of Examiners in Music.

Your supervisor
Supervisors play a fundamental role in supporting research students throughout their programme. Your supervisor or supervisory team is responsible for helping you to manage your research, as well as being your primary link to your department and the University. Your main supervisor is your first point of contact for any issues that arise throughout your programme.

Formal Supervision meetings with your supervisor or supervisory team should take place at least eight times per year, with an expectation of one meeting at least every 6-7 weeks for all full-time and part-time students. At these meetings your supervisor(s) should give detailed feedback on the work you present and help you make plans for your next steps. A detailed record of your formal supervisory meetings and actions agreed will be kept through SkillsForge, and must be signed by both you and your supervisor(s).

Within three months of the start of your registration you and your supervisory team are expected to sign that you have read the 'Principles of Supervision' document, which you will find in your SkillsForge account. This summarises aspects of the Policy on Research Degrees, extracting the points which are most essential to a successful supervisory relationship. You can therefore expect your supervisor to discuss these with you in your early supervision meetings.

Actions for you:

☐ Familiarise yourself with SkillsForge.

☐ Complete the Principles of Supervision form with your supervisor on SkillsForge within the first three months of registration.

☐ Hold regular supervisory meetings at least every 6-7 weeks and record these in SkillsForge.

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 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 labelled 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, as agreed with the candidate’s supervisor and presented to a professional standard. The creation or rendering of each composition should involve a significant technological element which is the focus of the research. 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 software, 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 should have a significant technological element which is the focus of the research. 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 software, diagrams of performance systems, 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.

Candidates undertaking performance on the MA by research in Music Technology are **not** eligible for instrumental tuition.

**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 recordings,
software, analyses, published texts such as articles, books and concert ephemera, internet and audio-visual resources, etc.)

It is possible for MA by Research in Music Technology 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.
Additional information for all MA research students

Summary of MA research submission regulations

MA students are 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 are 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 data CD (or other portable data storage unit acceptable to the University) containing an electronic copy (normally in pdf format) of the thesis or dissertation along with any accompanying files (audio, software, images etc.) and (if required) an audio CD containing musical works produced as part of the research.

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 are 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.

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 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 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 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.

Thesis Advisory Panels (TAP) for MA research students

The purpose of a thesis advisory panel is to give specific academic assistance relating to the completion of the thesis, to discuss your progress and training needs and to give advice on the direction of your research and your professional development. The panel consists of the candidate’s supervisor and internal examiner, with the graduate secretary 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

You and your TAP will document your meeting on the TAP meeting form, highlighting your progress and any goals that you should be working towards for the next meeting. This record of your TAP meeting will be kept on SkillsForge and must be signed by you and your TAP members.

Actions for you:

☐ Complete the Research Integrity Tutorial (RIT) before your first TAP meeting.

☐ Complete the Being an Effective Researcher Tutorial (BERT) before your first TAP meeting.

You may complete the Review of Supervision form with a member of your TAP following every TAP meeting. This is to be done in absence of your supervisor and will not be shared without your consent.

Role of the internal examiner within the advisory process

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.

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 (Professor Thomas Simaku) or the Chair of MA Studies (Professor Jo Wainwright), 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.

Formal Supervision meetings with your supervisor or supervisory team should take place at least eight times per year, with an expectation of one meeting at least every 6-7 weeks for all full-time and part-time students. At these meetings your supervisor(s) should give detailed feedback on the work you present and help you make plans for your next steps. A detailed record of your formal supervisory meetings and actions agreed will be kept through SkillsForge, and must be signed by both you and your supervisor(s).

Within three months of the start of your registration you and your supervisory team are expected to sign that you have read the 'Principles of Supervision' document, which you will find in your SkillsForge account. This summarises aspects of the Policy on Research Degrees, extracting the points which are most essential to a successful supervisory relationship. You can therefore expect your supervisor to discuss these with you in your early supervision meetings.

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

All work submitted late, without valid exceptional 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 an exceptional circumstances form. These are available from the Graduate Secretary,
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 exceptional circumstances form and state your reasons for an extension via email to the Graduate Secretary, 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 exceptional circumstances cannot be anonymous since the need for consideration of evidence does not permit this.

YUSU will give assistance in completing the Exceptional Circumstances Form if needed.

**Department of Music 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 research students**

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

**CMRC seminars** (Tuesdays 16.00 - 17.30): Presentations on all aspects of contemporary music – performance, composition, improvisation, sound art. Speakers include distinguished guests and members of the department. Dates will be advertised at the start of each term on the Departmental website and via email. If you wish to be added to the CMRC mailing list please contact stef.conner@york.ac.uk.

**Research seminars** (Wednesdays 16.00 - 17.30): This series runs on specific dates, advertised at the start of each term on the Departmental website and via email. The seminars provide a comparatively informal setting for the exchange of ideas and the opportunity for external speakers and departmental staff and research students to present research in progress and gain useful feedback.

**MPhil/PhD**

- in Musicology, Ethnomusicology, Analysis by Thesis
- in Performance by Portfolio
- in Composition (including electroacoustic composition) by Portfolio
Course 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. From 2016 the single confirmation has been replaced by progression points at the end of year 1 and year 2. For full details, please refer to PhD Progression Policy from 2016 – 17 on page 27.

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 are posted on the project notice board at the bottom of the steps next to the Department reception and photocopiers, 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

Supervisors play a fundamental role in supporting research students throughout their programme. Your supervisor or supervisory team is responsible for helping you to manage your research, as well as being your primary link to your department and the University. Your main supervisor is your first point of contact for any issues that arise throughout your programme.

Formal Supervision meetings with your supervisor or supervisory team should take place at least eight times per year, with an expectation of one meeting at least every 6-7 weeks for all full-time and part-time students. At these meetings your supervisor(s) should give detailed feedback on the work you present and help you make plans for your next steps. A detailed record of your formal supervisory meetings and actions agreed will be kept through SkillsForge, and must be signed by both you and your supervisor(s).

Within three months of the start of your registration you and your supervisory team are expected to sign that you have read the 'Principles of Supervision' document, which you will find in your SkillsForge account. This summarises aspects of the Policy on Research Degrees, extracting the points which are most essential to a successful supervisory relationship. You can therefore expect your supervisor to discuss these with you in your early supervision meetings.

**Actions for you:**

- **Familiarise yourself with SkillsForge.**
- **Complete the Principles of Supervision form with your supervisor on SkillsForge within the first three months of registration.**
- **Hold regular supervisory meetings at least every 6-7 weeks and record these in SkillsForge.**

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.
Submission requirements

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

**CMRC seminars** (Tuesdays 16.00 - 17.30): Presentations on all aspects of contemporary music – performance, composition, improvisation, sound art. Speakers include distinguished guests and members of the department. Dates will be advertised at the start of each term on the Departmental website and via email. If you wish to be added to the CMRC mailing list please contact stef.conner@york.ac.uk

**Research seminars** (Wednesdays 16.00 - 17.30): This series runs on specific dates, advertised at the start of each term on the Departmental website and via email. The seminars provide a comparatively informal setting for the exchange of ideas and the opportunity for external speakers and departmental staff and research students to present research in progress and gain useful feedback.
Additional information for MPhil/PhD Students

Thesis Advisory Panels (TAPS)

A thesis advisory panel is a meeting of yourself, your supervisor and another member of staff (normally the Chair of Graduate School Board) 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.

Actions for you:

□ Complete the Research Integrity Tutorial (RIT) before your first TAP meeting.
□ Complete the Being an Effective Researcher Tutorial (BERT) before your first TAP meeting.

You may complete the Review of Supervision form with a member of your TAP following every TAP meeting. This is to be done in absence of your supervisor and will not be shared without your consent.

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 School Board or another member of the Research Students’ Committee); the supervisor; a second member of staff (usually the internal examiner). The panel reports via the Research Students’ Committee, to the Board of Studies in Music.

All students will receive timetable details and a form from SkillsForge. 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 via SkillsForge, having agreed its contents with your supervisor, and provide relevant supporting documentation in order to summarise progress on your work during the review period and outline your future objectives. The supervisor should provide a comprehensive written report on the student’s progress.

The main supervisor and research student are responsible for ensuring that TAP meetings take place on schedule and the dates of each TAP meeting are recorded on SkillsForge. Research Student Administration will monitor the timing of TAP meetings using SkillsForge and will
contact the Chair of the departmental Graduate School Board if any meetings do not take place on schedule.

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
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.

If you commence a PhD or MPhil programme outside a cohort entry point, or if your journey goes out of sync with the rest of your cohort (e.g. due to a leave of absence) the dates specified above may not apply to you, but will be calculated in terms of how long you have been enrolled on the programme.

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 realize 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.

**Formal reviews of progress**

All PhD and MPhil students (but not MA/MSc by research students) are subject to formal reviews of progress. The purpose of formal reviews of progress is to ensure that you are making satisfactory progress with your research project and other elements of your PhD or MPhil programme. A formal review of progress should give you a clear sense of the progress you are making on your degree but the decision of a progression panel does not serve as a prediction for the outcome of the final examination.

Formal reviews of progress take place on an annual basis, towards the end of each year of enrolment, for full-time PhD and MPhil students, and on a biennial basis for part-time PhD and MPhil students. Formal reviews of progress are not required for entry into a continuation period, where this is permitted.

You have a maximum of two opportunities to meet the relevant University progression criteria at each formal review of progress. If you have not met the relevant University progression criteria after two attempts you will have failed the progression point and will be transferred to an alternative programme or your enrolment will be terminated.

**Procedure for formal reviews of progress**

In a formal review of progress, you will be assessed against University progression criteria (see below) which set out the threshold requirements for progression to the next year (or equivalent period for part-time students).

The assessment is undertaken by a progression panel, which is independent of your supervisor(s) to gain an external perspective on the progress that you are making, and to ensure that your relationship with your supervisor remains focused on your development as a researcher.

In the Music Department a panel chaired by Jo Wainwright (or, in the case of his students, by another member of the Graduate Board) determines whether Progression should take place.

Your department determines what evidence (oral and/or written) its PhD and MPhil students should provide to demonstrate that they have met the relevant University progression criteria (see below for details). The evidence you provide is considered alongside a supervisor’s report on your progress and agreed TAP reports.
Progression criteria and student evidence for a first formal review of progress

For progression into year 2 of a full-time PhD or MPhil programme (or equivalent stage of a part-time PhD or MPhil programme), a student must demonstrate that they:

(a) can articulate the direction their research is taking and the research questions it addresses;
(b) have planned in a realistic fashion the second year (or equivalent) of their research, indicating any risks and how these will be mitigated;
(c) have sufficient acquaintance with the relevant field of knowledge to place their research into context;
(d) have sufficient proficiency in the relevant research methods, techniques and theoretical approaches to move their research to the next stage;
(e) have undertaken all required training (including successful completion of the Research Integrity Tutorial);
(f) have considered ethical issues (including data management and authorship) where applicable and have in place an appropriate data management plan.

For their TAP meetings, candidates will need to meet the following requirements in order to progress:

By the end of Year 1:

PhD by thesis
To have submitted a preliminary, draft chapter or equivalent dissertation material, of between 5,000-10,000 words, demonstrating appropriate consideration of relevant literature and research contexts.

PhD by composition
At least one completed piece should be included, together with audio/visual documentation where available and sketches for future works. A written commentary should be included appropriate to the research innovation contained in the submitted work.

PhD by performance
Either (as appropriate):

At least one completed performance projects should be presented in draft form. It should be recorded and videoed. A written commentary should be included appropriate to the research innovation contained in the submitted performances.

Or

A draft portion of a chapter or equivalent dissertation material, of about 5,000 words, demonstrating appropriate consideration of relevant literature and research contexts. In addition, candidates should supply evidence of appropriate performing activity.

At the end of year 1, all candidates are required to meet the following:

- The provision of an up-to-date plan for completion with appropriate timescales, showing the ability of the candidate to complete the proposed work within the period of registration for PhD;
• To have outlined the originality and viability of the proposed thesis topic (or in the case of composition the works proposed to complete the portfolio);
• The show that the quality of the work so far produced by the candidate has been deemed of an appropriate standard by the internal examiner, whose report will be recorded on the TAP form for the Progression Board to consider.

Progression criteria for a second formal review of progress
For progression into year 3 of a full-time PhD programme (or equivalent stage of a part-time PhD programme), a student must demonstrate that they:

(a) can articulate the direction their research is taking and the research questions it addresses and how this will lead to a substantial original contribution to knowledge or understanding;
(b) have planned in a realistic fashion the third year (or equivalent) of their research, based on the expectation that the project will be completed and the thesis submitted on time, indicating any risks and how these will be mitigated;
(c) have the ability to write up their research in an appropriate academic format for it to be critically assessed by peer reviewers and examiners;
(d) have begun to acquire the wider background knowledge of their research field required for the degree of PhD;
(e) can apply the relevant research methods, techniques and theoretical approaches required to make an original contribution to knowledge or understanding;
(f) have undertaken all required training;
(g) have considered ethical issues (including data management and authorship) where applicable and have in place an appropriate data management plan.

By the end of Year 2:
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.

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.

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.

At the end of year 2, all candidates are required to meet the following:

- The provision of an up-to-date plan for completion with appropriate timescales, showing the ability of the candidate to complete the proposed work within the period of registration for PhD;

- To ensure that all students have presented at least one seminar in the Wednesday research seminar series. In the case of composers this will be more appropriate in the Tuesday composers’ seminars;

- To have demonstrated the originality and viability of the proposed thesis topic (or in the case of composition the works proposed to complete the portfolio);

- To show that the quality of the work so far produced by the candidate has been deemed of an appropriate standard by the internal examiner, whose report will be recorded on the TAP form for the Progression Board to consider.

Progress review meeting

- The progression panel will consider your evidence, the supervisor’s report and agreed TAP reports at a progress review meeting. Based on these elements, the progression panel will make a decision as to whether you have met, exceeded or not met the relevant University progression criteria as well as a recommendation regarding your progression. In the Music Department students are not required to attend a separate Progression meeting, rather the Panel’s decision is based on the information listed above.

Progression Boards will ensure that all the appropriate evidence is in place, criteria met and, alongside satisfactory reports from the TAP members at both six-monthly meetings, will then be able to consider progression. If the progression panel is minded not to recommend progression at first attempt, the panel must meet in person with the student prior to finalising this decision in order to give the student every opportunity to meet the University progression criteria. Second attempts at progression and exceptional circumstances need to be dealt with as per the University policy. The Board of Studies will be responsible for overseeing progression, if GSB effectively convenes as the progression panel.

If a progression panel decides that you have met or exceeded the relevant University progression criteria at the first attempt, they will recommend to the Standing Committee on Assessment (SCA), which is responsible for approving progression decisions on behalf of Senate, that you progress into the next year of your programme.

If the progression panel decides that you have not yet met the relevant University progression criteria, you will be permitted a second attempt at progression within three months but the panel may recommend that it would be in your best interests to transfer to an alternative
programme or to withdraw from the University. You will need to let your department know as soon as possible if you wish to accept a recommendation for transfer or withdrawal.

If you make a second attempt at progression but do not meet the relevant University progression criteria at this attempt, the progression panel will recommend that you are transferred to an alternative programme or that your enrolment with the University is terminated.

If you make a second attempt at progression and do meet or exceed the relevant University progression criteria at this attempt, the progression panel will recommend that you are progressed but this does not alter the timing of the next formal review of progression (if applicable) or the deadline for submission of the thesis.

See [https://www.york.ac.uk/research/graduate-school/support/policies-documents/research-degree-policy/](https://www.york.ac.uk/research/graduate-school/support/policies-documents/research-degree-policy/) (Appendix 4) full details of the procedure to be followed for making a second attempt at progression.

**Oral Examination**

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**

You should discuss your submission plans with your supervisor, though ultimately it is your decision when to submit your thesis for examination. About two months before you expect to submit your thesis, you should complete the ‘Intention to Submit’ Form. A link to the form can be found in the ‘Before submitting’ section here: [https://www.york.ac.uk/research/graduate-school/academic/thesis/submit/](https://www.york.ac.uk/research/graduate-school/academic/thesis/submit/). Completing this allows the department to make the necessary arrangements for your examination. You do not need to be overexact in calculating your submission date, provided that you adhere to your deadline for submission.

You must submit your thesis by the final deadline, though it is a good idea to plan to submit long before that, in order to give yourself time to deal with unexpected events in both your research and your personal life. You can see your submission deadline in your SkillsForge account.

Should you have a request for an extension to submission pending at the time of your deadline, you are strongly advised to submit a digital contingency copy of your thesis in order to avoid automatic failure for non-submission should your extension not be approved. RSA can provide details on how to submit your contingency copy: [https://www.york.ac.uk/research/graduate-school/support/rsa/](https://www.york.ac.uk/research/graduate-school/support/rsa/).

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](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.

Theses are required to be prepared and submitted for examination as specified in the University's requirements ([https://www.york.ac.uk/research/graduate-school/academic/thesis/format/](https://www.york.ac.uk/research/graduate-school/academic/thesis/format/)). It is your responsibility to ensure that the thesis reaches Research Student Administration (RSA) by the deadline.

Important points to note are:

- The thesis must be on A4-size paper.
- The text may be on both sides of the paper, providing the paper is opaque enough to avoid show-through.
- 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](http://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:

Viva
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.

Summary of submission regulations: research courses 2018
All students 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.

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 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.

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.

More information
Full details on thesis submission and examination can be found on the University website, at: https://www.york.ac.uk/research/graduate-school/academic/thesis/.

Requirements for transfer form 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 The Registry. 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 Departmental Secretary.

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 continuation period begins at the end of your normal period of enrolment. During this time you will retain access to the Library and IT facilities. You may only access departmental facilities with the written permission of the Chair of the departmental Graduate School Board. Students entering a continuation period will be liable to pay a continuation fee.

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.

More information
Full details on thesis submission and examination can be found on the University website, at: https://www.york.ac.uk/research/graduate-school/academic/thesis/.
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.

Researcher training and development

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

Becoming an Effective Researcher Tutorial

The ‘Becoming an Effective Researcher Tutorial’ is an online induction available through the VLE to all postgraduate research students and supervisors. The tutorial is organised in easy to navigate sections so that, following completion of the tutorial, you are able to come back to the information as you need it throughout your programme. You are expected to complete this tutorial as part of your induction at the University and are encouraged to discuss it with your supervisor and TAP. You can access BERT directly from the VLE or by clicking the link: https://www.york.ac.uk/research/graduate-school/new-students/.

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 Secretary 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

Research Excellence Training Team

The University’s Research Excellence Training Team (RETT) provides a range of skills training and support to help you develop the skills you need to progress your research and your career. This includes communication, careers, collaboration, project management and public engagement. Book on workshops via SkillsForge and visit the RETT pages (https://www.york.ac.uk/staff/research/training-forums/research-excellence-training-team/) or Twitter (@rett_york) for up to date information.

Library Research Support Team

The Library’s Research Support Team (RST) provides guidance on research data management, open research, including open access publishing and repositories, copyright and bibliometrics.
For further information on the team, visit https://www.york.ac.uk/library/info-for/researchers/.

The team delivers workshops on these themes within the Research Excellence Training programme. To view information on workshops and to make a booking, visit www.york.ac.uk/staff/research/training-forums/research-excellence-training-team/research-students/.

The Library's Research Support Team is here to help you. If you have any questions, want to know more, or if you want to talk to us, email lib-research-support@york.ac.uk.

**Academic Liaison Librarians**

Your Academic Liaison Librarian is your main contact in the Library. Talk to your Academic Liaison Librarian about your research; they can point you in the direction of the best resources available (at York and in other UK/international libraries) and order new resources for you. To book a one-to-one appointment with your Librarian, and to access subject-specific resources and guidance, click on your department’s name on the Subject Guides website: subjectguides.york.ac.uk.

**Research Computing**

All researchers use computers at some point in the research process and IT Services provide a wide range of services and support, from email to Tier 3 High Performance Computing. The Research Computing team provides training and one-to-one support so that you can make the most of the systems and resources provided at York. Whatever your level of experience, help is on hand to get you started and choose the right tools for your research or project.

In addition to training and one-to-one support, the University recently invested £2.5 million in a new high-performance computing cluster. The “Viking” cluster has been designed to meet a wide mix of research requirements, no matter what subject you study. Viking is free for all researchers, including students, to use. Additional information can be found at: https://www.york.ac.uk/it-services/research-computing/.

Designed with the aim of making research easier, faster and more productive, our systems and resources could be of use to all researchers, regardless of discipline or research project. To discuss what help we can provide, email: itsupport@york.ac.uk.

**General Information for all graduates**

**Disability support and open door**

The University’s Disability Services can provide support, advice and guidance for those with a diagnosed disability, including: dyslexia and specific learning difficulties; Asperger’s syndrome; visual and hearing impairment; physical/medical impairments, and various mental health conditions, among others. All students with disabilities are encouraged to contact them to discuss meeting your individual needs. For further information, visit: www.york.ac.uk/students/support/disability/.
In addition, there is a Department Disability Liaison, Professor Tim Howell, whom you may approach to discuss issues of disability in confidence. **Please let the Department know as soon as possible if you have a disability and may require support.** You can also discuss this with your supervisor.

Students may be provided with a Student Support Plan (SSP) – a short, summary document which identifies recommended reasonable adjustments to ensure individual students are able to access their course and facilities. One of the adjustments recommended may be for extensions to normal submission deadlines; students should use the SSP as a basis for discussion about the nature of their disability with the module leader concerned, and extensions to deadlines on that basis should therefore be organised in advance of their work becoming due.

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.

**Equality and diversity**

The University of York values the diversity of its students and staff and is committed to the creation of a positive environment which is fair, welcoming and inclusive, and where everyone is treated with dignity and respect.

For further information about the University’s equality and diversity policies, visit: [https://www.york.ac.uk/admin/eqo/](https://www.york.ac.uk/admin/eqo/).

**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:
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: [http://www.york.ac.uk/admin/sso/]

**Student Skills Hub**

The Student Skills Hub offers a variety of ways to help you gain the necessary skills to study and deliver work at undergraduate level and beyond. There are many opportunities to develop a wide range of skills in York, across many disciplines. Many of these are free of charge and will look great as part of your personal development to future employers. These include:

- Academic study skills
- Information skills
- Maths and numeracy skills
- IT skills
- Language skills
- Transferable skills

For further information, visit: [www.york.ac.uk/student-skills-hub]

**Online resources – IT services and VLE**

For information on the facilities and services IT Services provides, consult your University handbook or visit the [IT Services site](http://www.york.ac.uk/student-skills-hub).

For information on departmental IT provision see the ‘Departmental Facilities’ section above. Yorkshare is the University of York’s Virtual Learning Environment (VLE). It allows you to access programme materials that have been uploaded for particular modules by module tutors. You will also use the VLE for academic skills resources, including an Academic Integrity tutorial. Yorkshare also enables access to reading resources via the Libraries’ electronic holdings and search engines.

**Computers: warning!**

Due to the ongoing situation regarding Covid-19, specific IT issues *may* be accepted as mitigated circumstances. Please visit the University page for [Exceptional Circumstances](http://www.york.ac.uk/univ/chap/) for further information. Here are some notes to help you avoid hazards which lead to missing deadlines.

- Computers crash. This is an unfortunate but very real state of affairs. Minimise the impact of a computer crash by saving your work regularly (every 10 minutes) and backing up your work onto a memory stick. Occasionally when computers crash, they corrupt files held on memory sticks. Use more than one backup and save onto them both regularly (see below).
- Work takes time to print. The University network is very heavily used and printers are in constant use. Allow enough time to access a computer and to type up and print your documents. When you send your work to print you may be third, fourth or even further down in the print queue, and you can be sure that the first person will be trying to print a long document and experiencing many of the difficulties you will hopefully have avoided by being careful.
• Work takes time to upload. When submitting work for assessment, leave yourself plenty of time as your work will only be time stamped as submitted when fully uploaded. See the Music Guide to Assessment Submission for further information.

Computing Software and Home Working

Facilities on campus are provided to assist with your course assignments. If you are working off-campus, IT services have provided a helpful guide.

We also request that you keep your home virus checking software up-to-date if you are going to introduce work done at home onto University systems.

For more information on what support is available, please visit the IT Support section of the IT services webpages.

Library - www.york.ac.uk/library

For an introduction to using the University Library and its resources, visit the Information for new students page.

This includes, amongst others, information on using the library catalogue, your library account, online induction resources and opening hours.

Your online reading lists are designed to help you get started with reading for your module. Your lecturer might have structured your lists by topic or by week to help you navigate them more easily, and you'll find that items are tagged as essential, recommended or background so that you know which to read first.

The online system provides information about where items are in the Library and it also tells you if books are out on loan. If we have electronic resources they will link directly to the reading so it is really easy for you to access it. For more information visit the Reading List pages.

For general help, contact the Library Help Desk in the JB Morrell Library.

• Email: lib-enquiry@york.ac.uk
• Tel: +44 (0)1904 323838

Your Academic Liaison Librarian is Olivia Else. She can help you search effectively for resources, understand how to use and evaluate these and how to reference your work correctly. She can be contacted at lib-music@york.ac.uk. Further details on your Academic Liaison Librarian and your subject guide can be found online.

You will find music books, scores, CDs, DVDs as well as IT facilities and group/collaborative spaces and private study areas in the Harry Fairhurst building, part of the main JB Morrell University Library. As well as print resources, the University Library provides an extensive range of electronic resources, including: e-journals and e-books, searchable databases of journal articles and conference papers, and other subject-related resources. To check what the University Library holds, in print and electronically, use the Library Catalogue. The University
Card, which is issued to all students at registration, is also your Library card. You will always need this to borrow books. Details of the library’s resources for musicians will be given at the introductory talks, but students should be aware, in particular, of the following:

- RILM Abstracts of Music Literature
- JSTOR database: contains full text of articles
- Naxos and Classical Music Library online
- Microfilms of music manuscripts from Christ Church, Oxford, Library and Westminster Abbey Library.

In addition, the Department of Music has its own collection of orchestral parts and vocal sets. Please ask the Music Department Reception staff if you want to borrow them.

You can also search #UoYTtips across social media for more advice and tips on using the Library and IT.

**YUSU Advice and Support**
There is lots of support available if you find you are struggling at any point during your time at the University. Developed by students, YUSU has two short guides that can help you find someone to talk to or to develop some strategies to manage your concerns yourself.

- **Self-help guides and worksheets**
- **Support services available for students**

ASC provides independent advice and guidance on any academic, welfare-related or personal issues. They are contactable over the phone, email or you can arrange a face-to-face appointment.

**Opening hours:** 10:00-16:00, Monday to Friday excluding national holidays.

**Email:** asc@yusu.org

**Telephone:** 01904 32 3724

**Website:** www.yusu.org/asc

**Student evaluation and feedback**
We take your views on your experience within the department and University very seriously. This is an important part of the University’s programme of quality assurance and enhancement, and in the appraisal of members of staff. As such, there are points during your degree where you will be asked to give detailed feedback on your experiences as a student and researcher; for example, a Review of Supervision form is completed as part of each meeting of your Thesis Advisory Panel and you may be asked to complete the sector-wide Postgraduate Research Student Experience Survey (PRES). Your support of this process, by providing relevant and constructive feedback, is critical in delivering the best possible research student journey, as well as in facilitating the continued success of postgraduate research at York.
Attendance

Absence
If you can’t come into the Department to attend a lecture, tutorial, rehearsal, or instrumental lesson, please email your pathway leader before 09.15. 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 (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.

Further details can be found here:
https://www.york.ac.uk/students/health/healthcare/selfcert/

Academic misconduct
The University is committed to maintaining the highest standards of integrity and any academic misconduct is regarded as an extremely serious matter. It is your responsibility to be
aware of the University's guidelines, policies and procedures on misconduct and act with integrity, including:

- The Code of Practice on Research Integrity, which is available at https://www.york.ac.uk/staff/research/governance/research-policies/research-code/.
- The Policy on Research Degrees, which includes the PGR Academic Misconduct Policy, covering assessment misconduct (see appendices): https://www.york.ac.uk/research/graduate-school/support/policies-documents/research-degree-policy/.

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 Music Department acts within the University’s Arts and Humanities Ethics Committee (AHEC) and our representative is Tom Collins. If you are undertaking research that involves interviews, work with children or vulnerable people you will need ethical clearance. For full information about how to apply, please see the information held at https://sites.google.com/a/york.ac.uk/music-department-ethics/home (link also available from the department’s intranet) and follow the process. Please contact tom.collins@york.ac.uk with informal inquiries if you are in doubt about whether your project requires clearance, and if possible do this far in advance of undertaking your research.

Exceptional circumstances and late submissions
Exceptional circumstances: guidance from Registry Services
The following information outlines the official university policy for your attention.

The University defines an exceptional 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 exceptional circumstances.

How and when do I make a claim?
You must notify your department of exceptional circumstances by submitting the Exceptional 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 online (http://vle.york.ac.uk). Information about who to contact will be on the Music Department’s VLE pages. For more information, visit https://www.york.ac.uk/research/graduate-school/academic/change/extension/.
In the unlikely event that your exceptional 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 Exceptional 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 Exceptional Circumstances form:

PART A:

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

*Brief details of your exceptional 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 exceptional 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 exceptional 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 an Exceptional Circumstances Committee (ECC), which will meet when necessary. Students cannot attend these meetings. The ECC can consider your claim only if you have both completed the Exceptional Circumstances Claim form and submitted relevant evidence supporting your claim. Your claim will remain confidential and will be disclosed only to the ECC and those administering the Committee. For this reason your claim cannot be anonymous. If, however, you appeal against the decision of the ECC, 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 ECC’s decision?**

You will receive written/email notification of the ECC’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 exceptional 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?**

<table>
<thead>
<tr>
<th>Circumstances normally accepted</th>
<th>Examples of evidence that would support a claim based on this circumstance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compassionate grounds</td>
<td>A letter from the Open Door Team, a counsellor or a relevant independent third-party explaining that, in their professional opinion, the circumstances have had a serious impact on your ability to engage with academic work effectively during the assessment period in question</td>
</tr>
<tr>
<td>Exceptional personal circumstances¹</td>
<td>A letter from the Open Door Team, a counsellor or a relevant independent third-party explaining that, <em>in their professional opinion</em>, the circumstances have had a serious impact on your ability to engage with academic work effectively during the assessment period in question</td>
</tr>
<tr>
<td>--------------------------------------</td>
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</tr>
<tr>
<td>Close bereavement²</td>
<td>A death certificate</td>
</tr>
<tr>
<td>Victim of a serious crime</td>
<td>A crime report and number</td>
</tr>
<tr>
<td>Disabilities for which reasonable adjustments are not yet in place and where the delay is not due to the student</td>
<td>A letter from the Disability Services</td>
</tr>
<tr>
<td>Serious and unforeseeable transport difficulties</td>
<td>A letter from the relevant transport company or evidence of a major road incident</td>
</tr>
<tr>
<td>Interviews for placements or for employment</td>
<td>Evidence showing that the interview date cannot be rearranged</td>
</tr>
<tr>
<td>Legal proceedings requiring attendance</td>
<td>A letter from a solicitor or a court</td>
</tr>
</tbody>
</table>

**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 an exceptional 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;

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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.
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 exceptional 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 Exceptional Circumstances Policy.

How do you appeal against the decision of the ECC?

If the Board of Studies had not yet received the recommendation of the ECC 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 ECC has reached the wrong decision in your case.
If the Board of Studies had not yet received the recommendation of the ECC 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 ECC has reached the wrong decision in your case.

If the Board of Studies has already received and approved the ECC’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 ECC has reached the wrong decision in your case. You should do this within four weeks of receiving notice of the ECC’s decision.

Information and advice on appeals is available at https://www.york.ac.uk/students/help/appeals/ 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).

Complaints
If you are unhappy with any academic or non-academic aspect of your experience you should let us know. In the vast majority of circumstances the person best placed to help you is based within the department or service where the issue occurred. If you’ve spoken to them and aren’t happy with their response, you may wish to raise a complaint. If you are not happy with the outcome of an initial investigation of your complaint you can pursue your complaint further under the formal University Complaints Procedure.

The GSA has a dedicated advice service to guide students through these procedures. If you are considering making an appeal or a complaint, email advice@yorkgsa.org, or visit http://www.yorkgsa.org/students/welfare/book-an-advice-service-appointment/.

Change of plan?
Leave of absence
A leave of absence allows you to take an authorised break of a month or more from your studies. You may apply for a leave of absence for a documented medical or personal reason. Breaks of less than 1 month can be approved at departmental level, but will not then result in an extension to your progression or final submission deadlines.

Any student can apply for a leave of absence. It can be a good solution for a research student who genuinely finds that medical or personal difficulties are preventing their study for a period of time. However, approval remains at the discretion of the Special Cases Committee.

As far as possible, you should apply for a leave of absence in advance. Departments should not submit requests to the Special Cases Committee later than one month after the proposed start date of the leave period. Leave of absence that is entirely retrospective will not be considered or approved.

For more information on when and how to apply for a Leave of Absence, visit https://www.york.ac.uk/research/graduate-school/academic/change/loa/.

Students on Tier 4 visas should be aware that a Leave of Absence will impact on their eligibility to remain in the UK, and should therefore consult with the Immigration Advice Service
before making any decision.

**Full-time/part-time**
You may be able to switch between full-time and part-time attendance at University. Not all programmes have a part-time option, so you should check with your department first.

Speak with your supervisor and discuss the options available to you. This decision should not be taken lightly. It is essential that you understand the implications that changing your mode of attendance may have.

Changing your mode of attendance will affect the end of your period of registration, your submission deadline and the tuition fees payable for the remainder of your programme. It will alter how you fulfil the University's requirement of a minimum period of registration.

Changing your mode of attendance may also affect your entitlement to:

- Financial support
- Funding
- Student visas
- Accommodation
- Council Tax exemptions
- Tuition fees and accommodation

Your funding body may place restrictions on whether and how often you can change status.

RSA can give you further guidance.

For more information, visit [https://www.york.ac.uk/research/graduate-school/academic/change/full-time-part-time/](https://www.york.ac.uk/research/graduate-school/academic/change/full-time-part-time/).

**Change programmes**
While we do not encourage research students to change programme, situations may arise which make a change worthwhile.

Reasons may include:

- you're progressing well at a lower level and wish to upgrade to a degree at a higher level;
- you have not met the requirements for the degree for which you are registered and are transferring to a lower degree;
- a change in personal circumstances means you need to end your programme early, but still want to receive a qualification;
- your supervisor is moving to a different department.

This is by no means an exhaustive list. Reasons for a change of programme are often unique to your situation. If you think a change of programme may be right for you, you should speak to your supervisor.
Extension
If exceptional circumstances are affecting your ability to work in the final 3 months before your submission deadline, you may be permitted to extend your submission deadline, but only in proportion to the documented impact on your work. You should be planning to submit considerably before the deadline to allow for less exceptional but still unpredictable events that might affect your work.

There is no guarantee that you will be able to extend your programme in this way, especially if the circumstances could have been remedied with a leave of absence at an earlier stage.

Extensions are normally limited to a maximum of six months. In exceptionally compelling circumstances, a longer extension of up to one year may be granted. Multiple extensions exceeding a total period of two years will not normally be granted.

Similarly, if exceptional circumstances are affecting your ability to work in the run up to a progression deadline, you may be permitted to extend your progression deadline, but only in proportion to the documented impact on your work. Please note that any extension to a progression deadline does not also extend subsequent progression deadlines or your submission deadline. Because of this, progression deadlines may normally only be extended by short periods.

Applications for extensions should be made before your current submission or progression deadline. If you need to apply for an extension, you should speak to your supervisor. This date should be justified by the circumstances and supported by the departmental Graduate Chair or the Director of Graduate Studies.

For more information, visit https://www.york.ac.uk/research/graduate-school/academic/change/extension/.

Withdrawal
Withdrawal is the term used when a student decides to permanently leave the University before completing their programme of study. Before deciding to withdraw you should meet your supervisor to discuss any issues you may have and explore your options. It may be more appropriate for you to take a leave of absence, switch to part-time study, or change programmes.

If you need more advice, or want to speak to someone other than your supervisor, support is available from:

- RSA;
- the Student Hub;
- GSA.

For more information, visit https://www.york.ac.uk/research/graduateschool/academic/change/withdraw/.
Facilities

Disclaimer: please note that special arrangements will apply to the use of all of our facilities in 2020/21 due to Covid-19. Please see departmental Covid-19 pages for further details.

Please note: For 2020–21 access arrangements will be determined by ongoing risk-assessments in line with government guidelines: see this section of our webpages for up-to-date information.

Postgraduate Student Cards allow access 08.00 – 20.30 every day. The Department itself will close at 21.00.

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 Department. You will also find the Concert Office and Box Office, Department Janitor, Technician, Seminar Rooms (E106, E107, E118, E119 and E120), Media Room (E105), student practice rooms, student pigeon holes, instrument lockers and Harpsichord Room in the SJLCH building.

The Sally Baldwin Buildings D Block

The majority of Music Department staff, including the Head of Department and departmental administrators, have offices in the Sally Baldwin Buildings D Block. Staff pigeon holes are in the staff common room on the first floor. Sally Baldwin D Block is normally accessible 09.00-17.00.

The Sally Baldwin Buildings C Block

There are further offices in C block, and teaching rooms. The offices for the Music Department music publishers (UYMP and UYEMP) are also in this building. The remaining rooms are primarily for instrumental and vocal teaching.

The Extension

The Seminar Room (E058), Gamelan Room (E050), Large Instrument Store (E053), Drum Kit Room (E056) and Cello Store (E057) are all in the Extension, which is accessible 08.00 – 20.30 with your access card.

Music Research Centre (MRC)

The MRC contains a studio suite, the Arthur Sykes Rymer Auditorium, Music Production and Technology teaching facilities (for both undergraduates and postgraduates) and staff offices. Opened in 2004, it is a state-of-the-art facility for creating, performing, analysing and studying electroacoustic music, sound recordings and mixed media works. The studio suite consists of the Trevor Jones Studio and the Ralph Vaughan-Williams Studio. The Trevor Jones Studio and the Rymer Auditorium are available for use by undergraduates. However, please note that access to all studios in the Department is only possible after induction and training (provided at the start of any studio-based modules). The Rymer Auditorium can only be booked directly by undergraduates via department staff.

Access to the Department
The Department has an electronic card-entry system. The Music Department Office will update your Student Card to give you access. Postgraduate cards allow access to the main building and extension.

**Never lend your Student Card to anyone for access.** Do not let in anyone who is not a member of the Department until you have checked with whom they have an appointment. Security is always a problem for musicians: you must ensure that you have adequate insurance for your instrument.

**Room Booking System**

Seminar rooms and rooms in C Block are bookable through Reception or Department staff for instrumental practice or rehearsal. Students are not permitted to give instrumental or vocal lessons in seminar or practice rooms. Reservations for practice rooms are made online via the Music Department’s room booking system at [https://musicbooking.york.ac.uk/booked](https://musicbooking.york.ac.uk/booked). A user guide is available on the Music student intranet here under 'Room Bookings'.

- Reservations can be made up to seven days in advance. Bookings are limited to 90 minutes followed by a 30-minute break during which time the room **must not be used**.
- A maximum of two people are permitted in any practice room at one time.
- Rooms can be booked for individual practice up to a maximum of three hours per day. Áine Sheil can grant individual exceptions to this on a case by case basis.
  - A general exception to this is for BA final recitalists and MA performance studies students, who are entitled to four hours per day where possible.
- Rooms 058, 106, 107, 119 and 120 are only bookable through the Department (Reception or administrative staff) and are for the use of first-study pianists and chamber groups only (preferably groups that require a piano).
- MA Music Piano Studies students and final-year BA Music recitalists may only book 90 minutes per day on a grand piano. Bookings must be made through Reception or a member of administrative staff.
- At certain times some rooms may be reserved for ‘Quiet Study’ to avoid disturbing teaching that is taking place in the rooms next door or on the floor above. You may book these rooms, but you may not play an instrument or any music.
- If you do not intend to use a booking you must cancel it to make the room available for another student. Room bookings can also be changed by Reception or a member of administrative staff.
- All enquiries about room reservations should be made to Reception.
- If you have problems booking sufficient practice time please consult Reception staff who will try to help. This applies particularly to final-year BA Music and MA Music students preparing for recitals.

If you have any technical problems with the room booking system, contact [ben.eyes@york.ac.uk](mailto:ben.eyes@york.ac.uk). For general queries regarding room access, contact [kath.watson@york.ac.uk](mailto:kath.watson@york.ac.uk)

**Loud instruments**

For rehearsals or practice involving amplified instruments or loud drumming, special arrangements apply.

- Weekdays: Only after 18.00 and not on concert nights you may use only rooms E058, E118, E119, E120 (bookable through Reception) and the Richard Orton Studio.
• Weekends: given the ongoing situation regarding Covid-19, access is subject to appropriate supervision being in place, please contact Kath Watson for further details.
• Those booking room E106 are reminded that the neighbouring room (Media Room) is used for quiet study and music processing, which take precedence over loud music making.
• The Rehearsal Studio has a bass amp, electric piano and PA for band-style rehearsals. Students may also book out microphones for use in the studio.

Drum kit
The Department’s drum kit is locked in Room E056 in the Extension and may be booked only by kit players. Practice is only possible 08.00 – 09.00 and 17.00 – 21.00 on weekdays, except during Monday evening choir rehearsals. Given the ongoing situation regarding Covid-19, access at weekends is subject to appropriate supervision being in place – please contact Kath Watson for further details.

Use of room E058
The fire doors are alarmed and cannot be used as an alternative entrance or source of ventilation, unless opened by a member of staff. They must be secured before you leave the room.

Sir Jack Lyons Concert Hall
The SJLCH is not available for general student music practice, but in special circumstances it may be booked through the Departmental Office. Special arrangements apply to organists and percussionists, who have reserved practice times, and to lunchtime recitalists on the day of their concert. There are reserved times for rehearsals by certain Departmental ensembles. Sufficient time should be reserved to enable the SJLCH to be cleared before the next booking and it is the responsibility of anyone using the Hall to see that it is fully cleared after use. To protect the polished floor all staging and heavy equipment must be moved with great care. Please consult with Department staff whenever such equipment has to be used; failure to do so will contravene health and safety regulations. The stage lighting for the SJLCH must not be operated by unauthorised users. Only Audio-Visual staff or their trained assistants may operate the stage lighting. At all other times the house lights must be used. Switches for these are positioned near the ‘stage exit’ door and in the Foyer.

Booking of rehearsal spaces by external groups and societies
As space is at a premium, reservation of any rehearsal spaces in the Department by non-department ensembles must be approved by Board of Studies. Reservations made under a student’s name on behalf of a society or group without approval is not allowed. Please note that bookings for society auditions will not be granted approval. Rehearsal spaces in the Department by non-department ensembles must be approved by Board of Studies. Reservations made under a student’s name on behalf of a society or group without approval is not allowed.

Studio Facilities
Please note: For 2020-21 access to our studio facilities will be determined by ongoing risk-assessments in line with government guidelines with regard to the ongoing coronavirus pandemic: see this section of our webpages for up-to-date information. Studio access will be prioritised for those undertaking work for assessments that are a requirement of their programme.
The studios in the Department provide a resource for students on the Music and Sound Recording (BA) and Music Production (MA) programmes as well as for those wishing to explore the creative applications of technology as part of electroacoustic music and/or studio techniques modules. As part of studio-based modules you will be provided with an induction and training. In order to produce further independent work in the studio, including work for a Solo Project in your third year, you must successfully complete a studio-based module. Once you have done this you are a ‘registered studio user’. Anyone who is not a registered studio user but who is interested in making a recording (for example, as a performer or composer) should collaborate with a registered studio user. There are usually many studio users who are looking for performers and pieces to record. Portable recording kits (comprising a digital recorder and stereo microphone) are available to any students (not just registered studio users) who wish to make basic recordings. Please note that the Trevor Jones Studio contains an SSL Duality, a specialist and complex mixing console, and only those users who have received specialist training on this equipment as part of their studies may book this studio.

All users of the studio are required to read and sign a studio user agreement after their training/induction. They should also be aware of, and abide by, other essential information published on any studio notice boards or disseminated via email. Studio user guides are available online.

**Electronic Equipment**
The Department has an extensive collection of recording and amplification equipment available for use only to members of the Department. The Technician (Ben Eyes) is responsible for the maintenance of all Department equipment in studios and teaching rooms. Please inform him immediately if you notice faults in any of this equipment. **Do not attempt to fix any equipment yourself and please do not tamper with any equipment in any way at all. Equipment should never be removed from studios or seminar rooms.**

**Booking Equipment**
Please note equipment availability may change due to Covid-19 health and safety measures. See [this section](#) of our webpages for up-to-date information.

Equipment is bookable via the [equipment booking system](#). If you are a registered studio user (see studio facilities above), you will have access to specialist equipment. Regular users will have access to basic recording equipment. Like rooms, equipment can be booked up to a week in advance. Once booked, equipment can be collected from and returned to the equipment store at the bottom of the Music Research Centre at the allocated time. This is between 10.30 and 11.30 am weekdays (excluding public/bank holidays and University closure days over Christmas). You will be required to sign out the equipment in question and will be responsible for that equipment until it is returned to the Technician’s equipment store the next day. Equipment is normally only loaned for one day. Longer-term loans (more than overnight/weekend) are by agreement with the Technician only. For
registered studio users, if you are using equipment out of hours it can be stored in the equipment cupboard (MRC/006), which is next to the staff offices on the ground floor of the Music Research Centre. The equipment must, however, be returned to the store the following day (during the opening times of 10.30 and 11.30), checked and signed back in.

Students can book portable recording kits for making basic recordings. There is very limited technical staff time and any other arrangement involving technical staff time requires the permission of the Departmental Manager. The person signing out the equipment is wholly responsible for its safe use, security and return. Equipment belonging in the Electronic Music Studios is only available under the direct supervision of a qualified person and in any case may not be taken out without consultation with both the relevant staff and all other potential users who might wish to use it in its proper location. Equipment which is not part of the loan pool, such as that in the seminar rooms, may not be moved, unplugged or otherwise tampered with by any student acting without permission. Any student who does so will forfeit the right to use equipment in the future.

For queries regarding the booking of equipment email the Technician (ben.eyes@york.ac.uk).

**Damaged Equipment**

Any damage to equipment must be reported immediately to the Technician. Students who do not report damage they have caused will not be allowed to borrow equipment in future. Any equipment that is lost or damaged should be replaced by the student responsible (i.e. the student whose name is on the booking) if it is not possible to fix the equipment.

**Recording Concerts**

Studio recordings are made of most evening concerts which involve departmental performers. Facilities are available in the media room for students to make electronic copies of these for study purposes. Students should check with the Technician to find out if a concert is to be recorded. Lunchtime concerts are not recorded by studio staff. Students can book portable recording kits for making basic recordings (see the previous section on ‘studio facilities’). There is very limited technical staff time and any other arrangement involving technical staff time requires the permission of the Departmental Administrator. The person signing out the equipment is wholly responsible for its safe use, security and return. Equipment belonging in the Electronic Music Studios is only available under the direct supervision of a qualified person and in any case may not be taken out without consultation with both the relevant staff and all other potential users who might wish to use it in its proper location. Equipment which is not part of the loan pool, such as that in the seminar rooms, may not be moved, unplugged or otherwise tampered with by any student acting without permission. Any student who does so will forfeit the right to use equipment in the future.

**PAT Testing**

All personal electrical equipment (e.g. amplifiers, keyboards) must be PAT tested if you intend to use them in the department. There will be a time arranged at the beginning of each term for you to bring your equipment and get it PAT tested by the technician please look out for the email or contact the technician. This is essential but will also mean you can use your equipment in other venues where PAT tested equipment is required.
Steinway ‘D’ Concert Grand Piano (Concert Hall)

This is reserved for professional use, and may only be played by students if authorised by a relevant member of the academic staff (Peter Seymour, Catherine Laws, Mark Hutchinson). Authorised users may draw keys from Kath Watso (D/030) / Music Reception, during office hours. As a rule, the Steinway D must only be played using the hands on the keyboard and feet on the pedals (i.e. no preparing of the instrument, plucking the strings, feet on the keys, etc.). If you wish to use any of these extended techniques with the piano, you **must** get prior approval from a relevant member of the academic staff (see above), who will supervise your work on the instrument. When not in use the piano must be locked, covered and left in place to the right of the organ. A smaller ‘B’ Steinway is available for rehearsals and for student concerts in the hall. The Steinway pianos must be moved with utmost care by a minimum of two people. On no account should the lid of either Steinway be removed unless under the direct supervision of a member of staff.

Fazioli Concert Grand Piano (Rymer Auditorium)

The Fazioli is reserved for professional use, and may only be played by students if authorised by a relevant member of the academic staff, either a piano supervisor (Peter Seymour, Mark Hutchinson, Catherine Laws) or if it is for a recording project, the relevant lecturer (usually Liam Maloney or Jez Wells). As a rule, the Fazioli must only be played using the hands on the keyboard and feet on the pedals (i.e. no preparing of the instrument, plucking the strings, feet on the keys, etc.). If you wish to use any of these extended techniques with the piano, you **must** get prior approval from a relevant member of the academic staff (see above), who will supervise your work on the instrument. Students with permission should arrange to borrow a piano key from Kath Watson (D/030) / Music Reception, during office hours. When not in use it should be locked, covered and left in place to the left of the stage area. Where use involves moving the piano, permission will only be granted to students who have completed the Rymer induction. A minimum of two people are needed to move the piano, and both must have completed the induction. On no account should the lid of the Fazioli be removed unless under the direct supervision of a member of staff.After any booking the Rymer must be returned to its natural state – the piano must be moved back and speakers moved to their original positions. All stands and chairs must be returned to the Store and the stage cleared. The screen must put up and stage lighting turned off.

Acoustic performers (e.g. singers, violinists) who wish to use the space but none of the equipment may use the Rymer without any induction. They may only use the fluorescent lighting via the white switches and are not permitted to move anything. UG students in this category should request a booking through the academic who is supervising/advising their activity.

Other pianos

The Steinway B pianos in the SJLCH and Rm E058 are available for use by first-study pianists only. Any queries regarding the use of pianos should be referred to Peter Seymour. Pianos should not be moved without staff permission, and on no account should lids be removed. When you have finished playing, please close the lid and replace the cover. You may not put cups or glasses on the pianos. **No preparation of any piano is allowed without permission. Please report any problems with the pianos to the Music Reception staff.**
Organs, harpsichords, fortepianos, clavichord, spinet
For use by students (booking through the room reservation system), but only with the
permission of Peter Seymour. There is also an electronic harpsichord / organ with variable
pitch and temperaments.

Large Instrument reservation (Chamber Organ, Fortepiano, Harpsichords, Drum Kits)
If you are playing any of these instruments, in whatever room, please book the instrument on
the Room Booking System (Large Instrument page) and the room as normal on the Room
Booking System. If you are moving an instrument you must note this on the Large Instrument
Page and inform Peter Seymour.

Gamelan, thai pi-phet, etc.
For use in the Gamelan Room by students but only by permission. For any other activities (i.e.
non-traditional uses of the instruments or their removal from the Gamelan Room) a special
application must be made at least two weeks in advance and there may be a charge. Students,
especially composers, requesting the occasional loan of instruments for their own pieces or
other projects are advised that we have a set of gongs that do not belong to our gamelan and
they may be borrowed for those purposes. They do not have a stand so alternative
arrangements will have to be made. Gongs and other instruments that are integral to our
gamelan (Sekar Petak) and Pi-Phat set, as well as their stands, may not be used.

Percussion
Percussion is only available to authorised users and is only available without charge for student
practice or departmental use. All percussion must be returned after use and not left in
practice/seminar rooms. The percussion room must be left as tidy as possible. Any queries
relating to percussion should be referred to John Stringer.

Other instruments
The Department has a number of instruments which may be taken out on loan via the Facilities
and Equipment Assistant. A request must be sent by email to angel.catanoflores@york.ac.uk at
least 24 hours before the instrument is required. Instruments may only be collected between
09:00 and 11:00 on weekdays. A £50 cash deposit must be left for each instrument.
Instruments are kept in cupboards in the seminar rooms and you may have to wait until the
room is vacant before they can be issued. If the instrument is returned on time, and provided
no damage has been done to it, the deposit will be refunded. The normal loan period is one
term, renewable if the instrument is not required by others. Instruments must be returned for
checking on Thursday of week 10 each term. They may then be re-issued for the vacation. An
inventory of these instruments is maintained.

Damaged instruments
Any damage to instruments must be reported immediately to reception, in person or in
writing. Students who fail to report damage they have caused may forfeit the privilege of using
and borrowing instruments in future.

Instrument storage
Large instruments should be stored in room E057 (large strings) or E053 (other), which are
reserved for that purpose. Do not leave instruments in practice rooms as they will not be
secure. Please ensure that your instrument is clearly labelled with your name.
**Instrument lockers**
A few shared lockers are available. Apply at Reception for a key which will be issued on payment of £5 (refundable on return of the key at the end of each academic year).

**Music stands**
You may not move music stands from room to room. Stands are not available on loan during 2020/21.

**Media Room (E105)**
The Media Room is a quiet workspace with computers for student use. Conversation in the room should be kept to a minimum. Sibelius software is available on the machines. The room is open all day and evening, but locked at night. Postgraduates have their own workspace in the Music Research Centre.

**Photocopier**
Students using the photocopier are reminded to check that they are not infringing copyright law (information posted by the copier). Students who need to use the photocopier for module work authorised by the module tutor should ask at Reception for the module photocopying card.

**Concert Hall recordings**
Recordings of our own Concerts and Department recitals given in the SJLCH are available on the Music Department website.

**Health and safety**
For information on the Department’s Covid-19 policies, see: [https://www.york.ac.uk/music/intranet/covid-19teachingandlearningplanningupdates/](https://www.york.ac.uk/music/intranet/covid-19teachingandlearningplanningupdates/)

For information about the University’s Covid-19 policies, visit: [https://coronavirus.york.ac.uk/](https://coronavirus.york.ac.uk/)

For information about the University’s Health, Safety and Security policy, visit: [www.york.ac.uk/admin/hsas/](http://www.york.ac.uk/admin/hsas/)

If you have any queries or concerns about health and safety in the Department please contact the Safety Officer, Catherine Duncan ([catherine.duncan@york.ac.uk](mailto:catherine.duncan@york.ac.uk), ext 2445).

In an emergency you can call campus security on 01904 32 3333.

**General safety**
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.

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. 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.

In addition to general health and safety in and around the department, as a musician you should also be mindful of the potential for the musical activities that you take part in to affect your physical and psychological health and wellness: this might relate to your hearing, voice, musculoskeletal system, and/or mental health. In particular, it is important for you to take care of your hearing and ensure that you reduce the risks associated with listening to and playing music at excessive volumes. Studio users will receive an introduction to Health and Safety in the studio when they become registered as a studio user and department Performance Classes include sessions that focus on protecting and promoting your health and wellness as a musician.

Musicians’ health and wellness

In addition to general health and safety in and around the department, as professional and pre-professional musicians it is important to also be aware of the physical, psychological, social, financial, and occupational hazards and complications that participation in musical activities can impact your own health and wellness and that of others. Individuals have the primary responsibility to care for and protect their health and safety, but we strive to help people develop their capability and motivation to be healthy within an environment that promotes healthy practices and cultures. Through workshops and other events, the department helps students learn more about how to prevent and/or manage performance-related issues and we help students find support and appropriate treatment for any problems or injuries related to performance and practice.

Below is a list of people, groups and organisations that you can contact if you have concerns about your own health and wellness or the wellbeing of a friend.

Physical health first aiders: Catherine Duncan, Ben Eyes

Mental health first aiders: Catherine Duncan, Liz Haddon, Naomi Norton, Ángel Cataño Flores, Mimi O’Neill (kon502@york.ac.uk)

Musicians’ health and wellness co-ordinator: Naomi Norton

General health and safety lead: Catherine Duncan

Performance supervisors chair: John Stringer

Performance supervisor, academic supervisor, instrumental teachers: Individually allocated and there to help support you in your studies

Disability liaison officer: Tim Howell

Exceptional circumstances officer: John Stringer

Alexander Technique: The department has an Alexander Technique teacher, Julie Parker (julie.parker@york.ac.uk). Group and individual sessions are available, and information is posted on notice boards and circulated to students each term.
**Department of Music Health and Wellness (MHW) Group:** This cross-departmental group is dedicated to promoting the health and wellness of musicians in the Music Department at York. Membership is open to all students, staff, and instrumental teachers who would like to contribute to maintaining a healthy environment for all to study and work in: if you would like to get involved please contact Naomi.

**Musicians’ Health and Wellness webpage:** You can find out more about musicians’ health and wellness at the dedicated webpage set up by the MHW Group. There is information about the support, services, and educational opportunities relating to MHW, more details about the MHW Group, signposting to relevant reading and resources, as well as links to useful organisations.

**British Association for Performing Arts Medicine (BAPAM):** We recommend that you consult the information provided by BAPAM: [http://www.bapam.org.uk/](http://www.bapam.org.uk/) which includes factsheets, advice helplines and a list of practitioners.

**Hearing:** Studio users will receive an introduction to Health and Safety in the studio when they become registered as a studio user, but all musicians should be careful about exposing themselves to excessive sound levels. For more information about studio health and safety please contact Jez Wells (Studio Director).

**Open Door:** +44 (0)1904 322140 or [opendoor@york.ac.uk](mailto:opendoor@york.ac.uk) (Sally Baldwin B-block)

**Nightline:** 01904 323735 or [listening@york.nightline.ac.uk](mailto:listening@york.nightline.ac.uk) every night of term from 8pm-8am

**College team:** Offers quick and confidential appointments: [https://www.york.ac.uk/students/health/help/college-support/](https://www.york.ac.uk/students/health/help/college-support/)

**Samaritans:** You can phone them anytime: 01904 655888 and they have drop-in sessions on campus, 6m-8pm every Monday in the Library and on Wednesdays at Goodricke College.

**Student Support Hub:** 01904 324 140 or [student-hub@york.ac.uk](mailto:student-hub@york.ac.uk)

Find information on these and more: [https://www.york.ac.uk/students/health/help/](https://www.york.ac.uk/students/health/help/)

**Fire safety**

The University is responsible for fire safety in its buildings and requires staff and students to abide by its Fire Safety policy. Fire doors should never be propped open or interfered with. Corridors and fire exits should not be blocked and there should never be lit flames or any burning of materials in University buildings. For more advice and details of University Policy please see [http://www.york.ac.uk/admin/hsas/safetynet/Fire/fire_safety.htm](http://www.york.ac.uk/admin/hsas/safetynet/Fire/fire_safety.htm).

If you hear the Fire Alarm you should make your way immediately to one of the fire assembly points. For all Music Department buildings except the 058 Extension (i.e. The Jack Lyons Concert Hall and practice rooms, Sally Baldwin Blocks C, D and the Music Research Centre) the fire assembly point is the covered footpath that runs from the Music Department towards the Biology Labs. For the 058 Extension the fire assembly point is Car Park C, behind the Drama Barn. If in doubt, in all University buildings the location of the fire assembly point is displayed on notices in the corridors.
Electrical equipment
All Department equipment is regularly checked and should be in accordance with the relevant Health and Safety at Work legislation. If you look on any piece of electrical equipment within the Department, you should see a sticker that says that it has been electrically tested and when it needs to be tested next. This is a ‘PAT’ (Portable Appliance Test) certificate. You should not use equipment after the date on the sticker. 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 or Safety Officer as soon as possible.

Note that equipment (e.g. amplifiers) or tools must never be taken from the Technician’s office/workshop without the Technician’s permission. Equipment in a workshop might be faulty. 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 the 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.

Security
You are expected to have your own personal insurance for your instrument and equipment. Please do not leave personal items in practice rooms, studios or any communal areas, since in addition to the safety implications mentioned above, these areas are shared spaces, often open to visitors, and are not secure places to store valuable items.

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.

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). Any students intending to work in schools or other educational contexts, where young people or vulnerable adults are present, must have a current DBS check.
- Projects, performances, etc. using found objects as musical instruments.
- Working with power tools, chisels, saws, etc.
- 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](http://www.hse.gov.uk/pubns/indg401.pdf)
- Moving heavy objects.
Accidents, emergencies and first aid
In a serious incident, you should phone 999 as soon as possible and then inform a member of staff. If you are working in the Department at the evenings or weekends you can call the emergency Campus Security number on 01904 32 3333 or 0800 43 3333.

If it is a minor injury please contact a member of staff who will notify one of the Department’s First Aiders who can come and help. Department staff trained in First Aid are Catherine Duncan (01904 32 2445) and Ben Eyes (01904 32 2441).

There is a First Aid room in the Lyons practice room corridor (E/014). There you will find a phone from which you can call Security. Since it’s an internal line you can just dial 3333 (in an emergency).

First Aid kits are located in the First Aid Room and also in the bottom right hand drawer of the black desk in the MRC Foyer. We check these regularly but if you have to use anything from them you must let the Safety Officer know afterwards so that we can replenish them. Please don’t use them unless absolutely necessary – they are not for general use.

If you witness an accident in the Department you must report it to the Safety Officer who will fill in an online report in the University’s system. This will help us reduce the chances of it happening again. It is best if you report it soon after it happens, when the details are fresh in your mind.

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 http://www.york.ac.uk/recordsmanagement/dpa/ or obtained from The Data Protection Coordinator in the Vice-Chancellor’s Office.

Concerts
Our Concert Series is the region’s largest and most diverse. Concerts are held on Wednesdays, and some Fridays and Saturdays, during term time in the Sir Jack Lyons Concert Hall, the Rymer Auditorium and the National Centre for Early Music, with larger orchestral concerts taking place in Central Hall and York Minster. The series is overseen by a Concerts Committee, which comprises staff and student representatives from the Department and ‘lay members’ from outside the University. The Committee welcomes comments and suggestions from students – these should go through Programme reps, or to the Chair of the Concerts Committee or Celia Frisby.

Concerts in the time of Covid
During the autumn term, all concerts in the York Concerts series will be filmed in the Sir Jack Lyons Concert Hall and streamed one week later. A small, socially-distanced audience of music students will be allowed to attend the performances which will take place at approximately
5.00pm on Wednesday afternoons. Music students will receive an email confirming each week’s concert details from the Box Office to which they should reply if they wish to attend the performance. Places will be allocated on a first come first served basis. Students who are allocated a place will be emailed and their names checked when entering the hall. All students attending must sit in the seat to which they are directed and wear a face covering when in the hall.

Concert videos will be posted on the VLE where they can be viewed at any time.

Other concerts

The SJLCH is used by other promoters in association with the Department, including the British Music Society and the York Early Music Festival. There is a limited number of free tickets for these concerts if you make your request in advance.

Mobile phones & devices

To avoid disturbing other audience members, the use of mobile phones, even for texting, during concerts is not permitted and they should be switched off before entering the auditorium. Recording and photography are also not permitted during concerts.

APPENDIX ONE

LIST OF DEPARTMENTAL ENSEMBLES

All research students are welcome to audition for the many and diverse ensembles in the department. Information about auditions will be sent to all students at the start of term. Not all may be operating normally in 2020/21 due to Covid-19.

For details of auditions please see the following link:
http://www.york.ac.uk/music/about/ensembles/auditions/

University of York Symphony Orchestra (staff contact: John Stringer). Auditions: Wednesday to Sunday, Autumn Term, Week 1. Rehearsals: Tuesday during term, 18.30 – 21.30, SJLCH and various locations. Performances within the Concert Series.

University Choir (staff contact: Peter Seymour). No audition required. Rehearsals: Monday 19.00 – 20.30 during term. Autumn Term rehearsals will be online. First rehearsal: Monday, Week 2. Performances within the Concert Series.

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

Choral Hour (staff contact: Robert Hollingworth). Rehearsals: Wednesday during term, 13:30 – 14:30. Rehearsals taking place online.

Chamber Choir (staff contact: Peter Seymour). Rehearsals to be confirmed, usually: Thursday during term, 14.00 – 15.30, E058.
The 24 (staff contact: Robert Hollingworth). This is a small chamber choir for undergraduates and postgraduates. Auditions: Autumn Term, Week 1. Rehearsals: Monday 15.45 – 18.00 (SJLCH). Performances within the Concert Series and sometimes outside.

Zamar Gospel Choir (staff contact Catherine Duncan) No auditions. Rehearsals: Thursday 16.30 – 18.30, SJLCH. Performances within the Concert Series.

Gamelan (contact: Emily Crossland). No audition required. Rehearsals: Friday 14.00 – 15.30 (beginners), 16.00 – 17.30 (advanced), E050. Performances within the Concert Series.

Chimera (staff contact: John Stringer). Rehearsals: Thursday with various times between, 16.00 – 21.00. Performances within the Concert Series.

University Jazz Orchestra (staff contact: Jonathan Eato). Auditions are usually in Week 1. Rehearsals: Mondays 16.00 – 18.30, E058. Performances within the Concert Series.

Baroque Ensemble (staff contact: Peter Seymour). Rehearsals: Thursday 13.30 – 16.00. Arrangements may vary during Autumn term. 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 are usually in week 1, Autumn Term.

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

Piano Ensemble (staff contacts: Catherine Laws). This group performs music for multiple pianists (two or more pianos, sometimes with more than one player per piano). Numbers are limited: staff send out a call for players each academic year. Contact Mark Hutchinson with enquiries. Rehearsals usually Tuesday 15.30 – 18.00, E058, but can vary according to the timetables of participating students.

The Assembled (staff contact: Catherine Laws). The Assembled is a group of musicians dedicated to working in an experimental and exploratory manner. We develop musical ideas collaboratively, including elements of improvisation. There is no fixed instrumentation: all instruments (including electronics) and voices are welcome. Numbers are limited: enquiries to Catherine Laws. Rehearsals Wednesday 13.30 – 16.00, Rymer Auditorium.

Recording Ensemble (contact: Lynette Quek). The Recording Ensemble is situated in and around the recording studios. Trying out new microphones, training our ears, and understanding production workflow are some things that we do.